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CONTAINING AN HISTORICAL ACCOUNT OF ALL THE Mesel et a

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ENGRAVER

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

AND

A SHORT LIST OF THEIR MOST ESTEEMED WORKS.

WITH

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

TO WHICH IS PREFIXED,

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

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

Br JOSEPH STRUTT.

VOL. I.

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THE Art of Engraving was never more encouraged than in the prefent day, especially in England, where almost every man of tafte is in fome degree a collector of prints. It is therefore rather extraordinary, that a work of this kind, which I need not fay is greatly wanted, fhould have been fo long neglected; particularly when we recollect, that we have not any fatisfactory account of the Engravers, or their works, in the English tongue.

In France the example has been fet us by Bafan, who, with the affistance of the Notes of M. Mariette, has given us a regular account of upwards of a thousand artists. It is a very ingenious compilation, and, as far as it goes, exceedingly useful. The defcriptions which he gives of the prints belonging to each artift are very accurate, and the obfervations which occur, are no fmall proofs of the folidity of his judgment; but he has generally omitted to inform us of the ftyle or manner in which they worked : neither has he given us the marks or monograms, which they often fubilituted inflead of their names; and thefe omiffions render his work much lefs valuable than it would otherwife have been, becaufe it affords us but little assistance in diffinguishing the works of one mafter from those of another of the fame name, or who might use the fame mark.

The other foreign publications upon the fubject, though very multifarious, are, neverthelefs, exceedingly defective; few of them fpeak of the Art of Engraving abstractedly; and the greater part of them are little more than unfatisfactory catalogues of the names of the artifts, or lifts of their works, without any proper description. If Profession Chrift had paid fufficient attention to this particular, his Dictionary of Monograms would have afforded infinitely more affiftance in diftinguishing the works of the old masters, the one from the other; though it is confeffedly, as it ftands, a very defirable performance. In English, we have Evelyn's Sculptura, a small book entitled Sculptura χ... Historico-

PREFACE.

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

In the profecution of the prefent work, I have followed Mr. Pilkington's plan, and arranged the names of the artifts alphabetically, (in the manner of a dictionary) rather than chronologically ; becaufe by this method they are much more eafily referred to. But I thought it highly neceffary to add, for the conveniency of the Reader, a Chronological Table of the fame names, with a Lift of the Difciples of each Mafter ; which will, of courfe, be placed at the end of the fecond volume.

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

With

With refpect to the general character of each artift, I have written as an Engraver, and endeavoured as clearly as poffible, to point out the ftyle in which he worked, and wherein his great excellence confifted; and upwards of twenty years experience, may, perhaps, plead a little in favour of my judgment. I have conftantly, however, endeavoured to deliver my fentiments in the moft impartial manner; and if I am in any inftance thought to fpeak too highly in favour of the artift, I hope to claim fome fmall fhare of indulgence, becaufe I conftantly fpeak as I feel, and never prefume to give my opinion pofitively, without adding the reafons upon which it is grounded.

The prints contained in the feveral lifts, are either fuch as are moft generally efteemed, or fuch as beft illuftrate the criticifms I give of each mafter's works. I am too well convinced of the difficulty of deciding precifely upon the works of a great mafter; or faying politively which is his beft print. I freely own, that looking over the battles of Alexander, engraved by Girard Audran from Le Brun, I have conftantly confidered that as beft, which I laft examined. Finding it fo very hard a tafk to form a decifive opinion in my own mind, I could not reafonably prefume to dictate to others; efpecially as I am certain that this book must fall into the hands of many, whofe judgment is greatly fuperior to my own.

The work is preceded by an introductory Effay on the Origin and Progrefs of the Art of Engraving, with copies from the works of the oldeft and fcarceft mafters; and at the end of each volume are given two tables, the first containing the initial letters used by the artifts mentioned in it; and the other, an explanation of the monograms, cyphers, and other marks, with which they occasionally diffinguished their engravings.

The Reader, by barely looking over the outlines of this work, will readily conceive the great labour and difficulty which muft attend the profecution of it, and on this account, I hope for indulgence. Many errors muft neceffarily have efcaped my notice, not a few of them arifing from the obfcurity of a great number of the artifts, and the confusion confusion their works are fubject to, from the want of proper diffinction; feveral of them using precifely the fame mark, and copying from each others engravings. Many omiffions doubtless will be found; but to compensate in fome measure for them, it must be remembered, that I have made an addition of nearly two thousand names, to the Catalogue of Basan; and, I hope, at least, that the name of no artist of any great confequence will be found wanting in the work. To the candour of the Public I now submit it, and doubt not but that the judgment I shall receive, will be given without partiality.

CHARLTON STREET, AUGUST 1, 1785.

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E S S A Y

ON THE

ART OF ENGRAVING,

WITH A FULL ACCOUNT

OF ITS

ORIGIN AND PROGRESS.

CHAPTER I.

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

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

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

"Of all the imitative arts, painting itfelf not excepted, engraving is the moft applicable to general ufe, and the moft reforted to from the neceffities of mankind. From its earlieft infancy, it has been called in, as an affiftant in almost every branch of knowledge; and has, in a very high degree, facilitated the means of communicating our ideas, by representing to the fight whatever is capable of visible imitation; and thereby preventing that circumlocution, which would ill explain, in the end, what is immediately conceived from the actual representation of the object."

"From the facility of being multiplied, prints have derived an advantage over paintings, by no means inconfiderable. They are found to be more durable; which may, vol. 1. B "however,

"however, in fome degree, be attributed to the different methods in which they are pre-"ferved. Many of the beft paintings of the early mafters have generally had the mif-"fortune to be either painted on walls, or depolited in large and unfrequented, and "confequently damp and deftructive buildings; whilft a print, paffing, at diffant inter-"vals, from the *porte feuille* of one collector to that of another, is preferved without any "great exertion of its owner: And hence it happens, that whilft the pictures of Raphael "have mouldered from their walls, or deferted their canvafs, the prints of his friend and contemporary, Mark Antonio Raimondi, continue infull perfection to this day, and give us a lively idea of the beauties of those paintings, which, without their affiftance, had been "loft to us for ever; or, at leaft, could have been only known to us, like those of Zeuxis and Apelles, by the defcriptions which former writers on these fubjects have left us.

"Perhaps there are no reprefentations, which intereft fo ftrongly the curiofity of man-"kind as portraits. A high degree of pleafure, of which almost every perfon is fufcep-"tible, is experienced from conremplating the looks and countenances of those men, who, "by their genius or their virtues, have entitled themselves to the admiration and efteem "of future ages. It is only in consequence of the facility, with which prints are multi-"plied from the fame engraving, that this laudable appetite is fo frequently gratified. "Whilst the original portrait is limited to the wall of a private chamber, or adorns fome "diftant part of the world, a correct transcript of it, exhibiting the fame features, and "the fame character, gives to the public at large the full representation of the object of "their veneration or efteem.

"In this country, where the genuine paintings of the ancient mafters are extremely "fcarce, we are much indebted to prints for the truth of our ideas, respecting the merits "of fuch mafters. And this is no bad criterion, especially when the painter, as is fre-"quently the cafe, has left engravings or etchings of his own. With respect to the prin-"cipal excellencies of a picture, a print is equally estimable with a painting. We have "there every perfection of defign, composition, and drawing; and the outline is marked "with a degree of precision, which frequently excels the picture; fo that where the merit "of the mafter confists more particularly in the knowledge of these primary branches of "the art, his prints may be better than his paintings; as was notoriously the cafe with "Peter Testa, who, possible of every excellence of a painter, except a knowledge in "the art of colouring, acquired that reputation by his etchings, which his paintings "never could have procured him.

" A knowledge of the ftyle and manner of the different mafters is only to be obtained by " a frequent infpection, and comparison of their works. If we were to judge of Raphael " himfelf from fome of his pictures, we fhould be difpored to refuse our affent to that praife, " which he has now for fo many centuries enjoyed. Every mafter has at times painted " below his usual standard, and confequently is not to be judged of by a fingle picture ; and " where is the collection, that affords fufficient specimens of any of the elder masters, to " enable a perfon to become a complete judge of their merits ?--- Can we from a few pic-" tures form an adequate idea of the invention and imagination of a painter,---of the " inexhauftible variety of form and feature, which is the true characteriftic of fuperior " excellence ? But let us look into a collection of prints after any eminent artift, engraved "either by himfelf or others, and we fhall then have an opportunity of judging of his " merits, in the first and indispensable qualifications of a painter. If we find grandeur of " defign, united with elegant composition and accurate drawing, we have the ftrongest " teftimonics of fuperior abilitics; and from a general comparison and accurate observa-" tion of a number of fuch prints, we may venture to form to ourfelves a decifive opinion, " respecting the merit of such masters. On examining the prints after Raphael, we find, " that his first manner was harsh, and Gothic; in short, a transcript of his master " Perugino; but that from fome fortunate circumstance, he afterwards adopted that fub-" lime and graceful manner, which he ever retained.

"Wherever a painter has himfelf handled the graver, his prints are most generally "imprelled with the fame character as his paintings; and are therefore likely to give us a "very accurate idea of his ftyle. The prints of Albert Durer, Rembrandt, and Sal-'vator

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" vator Rofa, are all fuch exact counterparts of their paintings, that at this time, when the colouring of their pictures is often fo far changed, as to answer little farther purpofe, " than that of light and fhadow, they become in a manner their rivals; and, in the gene-" ral acceptation of the world, the prints of some of these artists have been as highly " valued, as their paintings.

"Independent of the advantages which prints afford us, when confidered as accurate re-"prefentations of paintings, and imitations of fuperior productions, they are no lefs valuable "for their politive merit, as immediate reprefentations of nature. For it muft be "recollected, that the art of engraving has not always been confined to the copying other "productions, but has frequently itfelf afpired to originality, and has, in this light, produced more inftances of its excellence, than in the other. Albert Durer, Goltzius, "and Rembrandt, amongh the Dutch and Germans; Parmigiano and Della Bella, "amongh the Italians, and Callot amongh the French, have published many prints, the fubjects of which, there is great reason to fuppole, were never painted. These "prints may therefore be confidered as original pictures of those mafters, deficient only in "those particulars, in which a print muft necessarily be inferior to a painting.

"The preceding diffinction may perhaps throw fome light on the proper method of "arranging and claffing a collection of prints, which has been a matter of no fmall dif-"ficulty. As an art imitating another, the principal fhould take the lead, and the defign, "composition, and drawing in a print, being previous requisites to the manner of execu-"tion, and finishing; prints engraved after paintings fhould be arranged under the name of the painter: and every perfon, who looks upon engraving only as auxiliary to "painting, will confequently adopt this mode of arrangement. But when engraving is "confidered as an original art, as imitating nature without the intervention of other methods, then it will certainly be proper to regulate the arrangement, according to the "names of the engravers.

"The invention of printing, in the fifteenth century, was undoubtedly the greateft acquifition, which mankind ever made towards the advancement of general fcience. "Before that event, the accumulated wifdom of ages was confined to the leaves of a "few mouldering manufcripts, too expensive to be generally obtained, and too highly valued to be often trufted out of the hands of the owner. Hiftory affords us many inftances of the difficulty, with which even the loan of a book was procured, and of fureties being required to be anfwerable for its return; but the difcovery of printing broke down the barriers, which had fo long obftructed the diffusion of learning; and the rapid progrefs in civilization, which immediately took place, is itfelf the happieft teftimony of the great utility of the invention. What printing has been, with respect to general fcience, engraving has been to the arts; and the works of the old Italian mafters will be indebted to engraving for that perpetuity, which the invention of printing has fecured to the Jerufalem of Taffo, and the tragedies of Shakefpeare and Corneille."

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

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

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

Tafte, I fhould wifh to define, as the effect of a natural genius, or propenfity in the mind, by which it is led to affimilate to itfelf a diverfity of fuch forms as are generally allowed to be beautiful, and place them in fuch points of view, as fhall render them agreeable to the eye. And this propenfity muft exift in the mind, previous to the application of the foreign aids of inftruction and ftudy, which, though they may, and certainly do, cultivate and improve the genius, can never beftow it. A blind man might as foon reafon concerning the beauty of colours, and a deaf man upon the harmony of founds, as a fuperior artift he produced by dint of ftudy only. A neat, ftiff, laboured engraving he might accomplift; but a fpirited, free, and unaffected performance, is far beyond the reach of fimple induftry. It is the union of genius and judgment, which completes the artiff; and without them both he can never be fuperlatively great.

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

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

From nature an historical engraver should possess strong mental faculties, a lively genius, and a just eye for proportion. To these he must add great application; the most excellent models of the art he ought constantly to have before him; and, above all things, he fhould acquire a thorough grounded knowledge of the human figure. Harmony of effect, and the management of the claire-obfcure, are also to be confidered as abfolutely neceffary. And having acquired a facility of managing the point, or graver, or rather of both, let him always bear in memory, that however he may suppose himself arrived at a fuperior degree of excellence, it will be greatly to his difcredit, as an engraver, if he lorgets to pay that attention to the picture he copies, which is due to its author; and, inflead of giving us the ftyle of the painter, exhibits one of his own. For though he fhould juftly avoid the fervile manner of a Chateau, he certainly ought not, on the other hand, to take the unwarrantable liberty of a Dorigny, who, engraving from Raphael, forgot the mafter, and transmitted to us his own mannered defigns, under the fanction of that celebrated name. I need not, I hope, apologize for adding, that I con-2 fider

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

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

SECT. III. Prints may naturally be arranged under three general heads: I. Hiftorical and Emblematical Subjects; II. Landfcapes; III. Portraits. And all thefe may eafily be fubdivided at pleafure.

The different modes of engraving are the following :

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

In STROKES with the graver alone, unaffifted by aqua fortis. In this inflance, the defign is traced with a fharp tool, called a dry point, upon the plate; and the ftrokes are cut or ploughed upon the copper with an inftrument, diffinguished by the name of a graver.

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

In DOTS without firokes, which are executed with the point upon the wax or ground, bitten in with the *aqua fortis*, and afterwards harmonized with the *graver*; by the means of which inftrument finall dots are made; or with the graver alone, as in the flefh and finer parts, unaffifted with the *point*.

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

In MEZZOTINTO, which is performed by a dark barb, or ground, being raifed uniformly upon the plate, with a toothed tool. The defign being traced upon the plate, the light parts are fcraped off by inftruments for that purpofe, in proportion as the effect requires.

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

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

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

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

SECT. IV. In criticifing upon prints, the following obfervations may not be unworthy of notice, fo far, at leaft, as they have any tendency to prevent an over-hafty decifion with refpect to their merit; for certainly no artift is fo liable to accidents, which may lead the unwary to misjudge of his works, as the engraver. His plates may be badly printed : copies may be impofed upon the collector for originals; and retouched imprefions of no value may be fold for genuine. Neither are thefe all the difadvantageous circumftances, which fhould come under our confideration. The works of the artift himfelf may be unequal, efpecially when they are exceedingly numerous. In this cafe, it is abfolutely neceffary for the collector to fee all, or the greater part of the engravings by fuch a mafter, or perhaps a prejudicial judgment may be formed from his worft prints, whilf the moft excellent remain unfeen.

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

For these causes I conceive, no decided opinion ought to be formed of the works of an engraver, in general, and of the old masters, in particular, till a number of their prints, and those too fine impressions, have been carefully examined. If these rules were candidly attended to, 1 am fure the latter would stand much higher in the public estimation, than they do at present.

Prints, if they be original works, may be confidered as beautiful, I. With refpect to the drawing, the fpirit of the composition, or the management of the claire-obfcure, exclusive of the mechanical part of the execution; and of this fpecies are the painter's etchings; or II. Principally for the excellence of the mechanical part of the engraving, as in the works of Wierix, Beham, and others of the German fchool efpecially; or III. For the correctness of defign, and freedom of execution, as in those of Henry Goltzius and his contemporaries; or IV. For the beauty of the finishing; and V. When they are copies from the paintings of others, the more ftriking refemblance they bear to the originals, from which they are taken. And no prints ought abfolutely to be thrown afide, if they excel in any one of the finishing, we too frequently fee many of the most valuable works of the old mafters, and etchings of the finest painters, paffed over with contempt by the unfkilful, when nothing can be more certain, than that the etchings of Guido, and other great artifts, are as excellent in their way, as the most highly finished and ftriking engravings of Edelink, Nanteuil, or Poilly.

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

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part of the art deferves every poffible encomium. Upon this principle, a perfon, fond of a powerful effect, would throw afide the works of Henry Goltzius, becaufe they are not equal, in that refpect, to those of Rembrandt Gerretz, difregarding, at the fame time, the fuperior excellence, and correctness of drawing, which they possibles, and the aftonishing freedom of execution with the graver, by none out-done, if ever equalled by any.

CHAPTER II.

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

THOSE productions of art, by which the mind is delighted or improved, naturally intereft our affections. We feel, as it were, an obligation incumbent on us, and are folicitous of tracing out the man, to whom we ftand indebted for the gratification we have received. And it appears to be a tribute juftly due to him, to refcue, if poffible, his name from oblivion, and place the laurel he deferves upon his brow. If we fail in this, the art itfelf becomes the object of our refearches. We wifh to know, at what period it was invented, and where it originated. If it fhould be faid, this knowledge does not contribute to the improvement of the art, or add to the merit of its author, yet the defire of attaining it proves, at leaft, the decided part we take in their favour, and is a convincing argument, that our hearts are fufficiently warmed with gratitude to repay the obligation we conceive ourfelves to lie under, if it were in our power.

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

There is no art, that of mufic excepted, which can politively claim a priority to that of engraving; and though its inventor cannot be difcovered, there is little doubt of its exiftence long before the flood. Tubal Cain, the fon of Lamech, according to Mofes, was the first artificer in metals. It is faid of him, in the original, that he was,

לטש כל־חרש נחשת וברזל

The whetter or sharpner of all instruments of copper and of iron. And these words imply great skill in metallurgy; for the working of iron, and fetting an edge upon copper, fo as to make inftruments fit for use, are proofs, that Tubal Cain was no small proficient in that art. To what degree of perfection he carried the mechanical part of his profession, cannot be difcovered; but we may reafonably fuppole, his performances were rude, and fimple in their forms, and that he confulted ufe, rather than elegance or beauty; and probably had no leifure to ornament them with unneceffary decorations. But as his defcendants increased, and the number of workmen was multiplied, new inventions were naturally brought forward, and comparative merit, of confequence, would enhance the value of one man's performances, in preference to those of another. Hence neatness, and even elegance, progreffively became neceffary; and the love of finery, fo generally prevalent in the human mind, eafily led men to prefer those works, which were most handfomely decorated. The ornamental parts of drefs, as clasps, buckles, rings and diadems ; alfo cups, and other household furniture, together with the arms of military chieftains, were probably enriched with the first specimens of engraving. These, in the remotest periods, appear to have been ornamented in this ftyle, even among the most barbarous nations : rude portraitures are mentioned, as carved and engraved upon the fhields, and other accoutrements of war.

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

Terah, the father of Abraham, lived in the days of Nimrod, and he is faid to have been the first man after the flood, who fabricated carved images; and the carving of that remote æra, in many inftances bore a great refemblance to engraving, and frequently is not diftinguished from it. These possibly might be the very images, which Rachel afterwards ftole from her father Laban, and are called need Teraphim by the facred hiftorian; and by Laban himfelf diffinguished by the name of Gods; for he fays to Jacob,

למה גנכת את־אלהי Why haft thou ftolen away my Gods? And thefe are fuppofed to have been perfonal reprefentations of the Deity.

Mofes, when he fpeaks particularly concerning the art of engraving, does not mention it by any means as a new invention, but feems to confider it as too well underftood among the Ifraelites, to need any previous description. For though Bezaleel and Aholiab are the first names, mentioned profesfedly as engravers, and by way of commendation of their excellence, it is faid, that God filled them with wifdom of heart to work all manner of work of the engraver, &c. Yet this does not by any means apply the invention of the art to either of them; for indeed, prior to the commencement of the workmanship for the tabernacle, it is fuid of Aaron, that he fathioned the calf he had made with the graving tool. It is highly probable, that this art, among a variety of others, as, caffing of metals, forming of images, carving in wood and ftone, working embroidery, &c. was learned by the Ifraelites in Egypt. The Egyptians were certainly famous at that time for their knowledge; for which reason St. Stephen, speaking in praise of Moses, fays, he was learned in all the wifdom of the Egyptians.

There are feveral words, used by the facred historian to express the works of the engraver; among which the following are more particularly applicable to my purpose. The first occurs, Exodus xxviii. verse 9. nn fignifies to make an opening or incision ; and hence comes the noun owith its plural engravings; in the Septuagint it is rendered by youters .--- In the 11th verfe of the fame chapter we have also, when the name of the engraver, one of the original fenfes of the root is to plough up; fo that he is called the plougher; and frequently the word a fone, is added for diffinction, and both together may be properly translated the plougher or engraver in flone. No word can express more perfectly the operations of the engraver on copper or other metals in the prefent day, when performed fimply with the graver, (which is of all modes the most ancient,) than the verb to plough; though it is true, the word mris principally applied to the mechanic in general, but his way of working is ufually diftinguished. To these we may add, which occurs in the 6th chapter of the first book of Kings, and is used to express the hollowing out of the carved work upon the cherubim, palm trees, and open flowering in the fanctuary, which were afterwards filled up with gold. This word in the Latin Vulgate is rendered *fculpfit*; by others *calavit*: and by Junius incidit.

The tables which God delivered to Moles are faid, Exodus xxxii. 16. to be the work of God, and the writing was the writing of God nrin engraved upon the tables. In the Chaldee and Syriac verfions the word is used in the fame sense. The Seventy render it xixolaumin, engraved; and the Latin Vulgate fculpta; and St. Paul, II Cor. ii. 7. erteroπωμειπ, engraved. Both end and gdy are expressed in the Syriac version by the words or 1 from whence evidently the Greek word $\gamma\lambda\nu\phi\omega$. I fhall only add the following remarkable passage from the book of Job, ch. xix. ver. 23, 24. which Mr. Evelyn fays, comprehends and alludes to all the forts of ancient writing and engraving, both plates, frone, and ftyle.

מי־יתן אפו ויכתבון מלי מי־תן בספר ויהקו: בעט ברזל ועפרת לעד בצור יהצבון:

which literally rendered in English will read thus : Who shall give (or ordain) now, that my words shall be drawn (or written ?) who shall give, that in a book (or memorial) they shall be delineated. That with a pen (or graver) of iron and lead, they shall be beeven out in the rock for ever ? In this paffage the word by may fignify any fmall inftrument of iron, ufed either as a ftylus or pen to mark upon wax or other ductile fubftances; and also as a graver to cut out and engrave upon metals, in the fame manner as Mofes, Exodus xxxii. verfe 4, ufes the word adding the affix a, that is, with a flender inftrument of iron, Aaron fashioned the brazen calf, which the Seventy translate is an yraqual; and in the Chaldee we have the word fylus sculptorius, or the engraving tool, as it is properly translated in our English bible. In the Syriac version it is rendered Vecas Typa; and the Samaritan gives it a larger fignification, calling it only a marking tool.

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

CHAPTER III.

The Remains of Antiquity confidered.—The military Accoutrements of the barbarous Nations ornamented with Engravings .- An Egyptian Figure of Ifis deferibed .- The Defeription of an Etruscan Patera and Parazonium.-The Style of Engraving among the Anglo-Saxons.-The Brafs Plates on Tomb-flones of ancient Date-Variety of Religious and Domeflic Ornaments executed by the Engraver.

The first engravings, profeffedly mentioned as fuch, are those which we have already fpoken of, executed by Aholiab and Bezaleel, for the decoration of the Tabernacle, and the ornaments for the drefs of Aaron. It is particularly faid, that upon the plate of gold, which he wore upon his tiara or mitre, the words קדש ליהוה bolinefs to the Lord, were engraved. But these productions of the art, as has been before observed, are by no means to be confidered as of original invention. The art itfelf certainly exifted long before, to whatever degree of perfection it might be advanced by them.

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

The hieroglyphical figures of the Egyptians afford us perhaps the most ancient remains of engraving on metal; and I mean now to confine myfelf entirely to that branch of the They are not uncommonly met with ; and many of them were immured as a fort of talifmans, in the coffins of the mummies. We have feveral very beautiful fpecimens of thefe figures at the British Museum; and one in particlar, in brass, which bears every mark of great antiquity. It reprefents I/is, and is carved in alto relievo. The goddefs appears standing upon two crocodiles ; holding in each hand two ferpents, a creature like a fcorpion, and a four-footed animal. From the tails of the crocodiles arife two ornaments. Upon the top of one is a bird; but the representation on the top of the other is so obliterated by time, that it cannot eafily be afcertained. The flat part or ground of the relief, together VOL. I. with

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

The Phoenicians probably learned the art of engraving from the Egyptians; and their coins, which are faid to be the most ancient extant, prove they were by no means indifferent artifts. From Phœnicia it reached Greece, where, in Homer's time, it was carried. to a confiderable degree of perfection. But it is generally believed, that neither Egypt, Phœnicia, nor Greece, can produce any remains of fculpture, painting, and engraving, prior to those of Etruscan original. The heautiful vales and other curious reliques of the antiquities of that people, collected by Sir William Hamilton, and at prefent deposited in the British Museum are sufficient proofs of this affertion. In this noble collection, among other valuable fpecimens of the art of engraving, are the two, reprefented upon the frontifpiece of this volume. That at the bottom is supposed to be part of the sheath of a parazonium or dagger. It is more than three inches and three quarters wide at the top, and decreafes gradually to an inch and quarter at the bottom. Its prefent length is eight inches and an half. The ftory engraved upon it, appears to be taken from Homer. The trophy at the bottom, is fymbolical of war. Above the trophy, two warriors are delineated with a woman, who feems to accompany them with great reluctance, which, I conceive, may reprefent Paris, with his accomplice, conducting Helen to the thip, in order to make their cfcape to Troy; and at the top, the meffenger, a fervant of Menelaus, is relating to his lord the ungrateful behaviour of his Trojan gueft. The figures are exceedingly rule, and feem to indicate the very infancy of the art of engraving: for they are executed with the graver only, upon a flat furface, and need only to be filled with ink, and run through a printing prefs (provided the plate could endure the operation)to produce a fair and perfect impression. " The print fo produced," fays Monfieur D'Ankerville (who has drawn up a defcriptive catalogue of the antiquities collected by Sir-William Hamilton), " would certainly be the most ancient of all, that are pre-"ferved in the collections of the curious; and demonstrate to us, how near the ancients " approached to the difcovery of this admirable art, which in the prefent day forms fo " confiderable a branch of commerce. We may indeed fay that they did difcover it; " for it is evident, from the valuable relique of antiquity before us, that they only wanted "the idea of multiplying reprefentations of the fame engraving. After having con-" quered every principal difficulty, a ftop was put to their progress by an obffacle, which, " in appearance, a child might have furmounted. But in the course of the arts, it is " much easier for the workman to conceive, what he can do himself, than foresee to what " lengths the labours, which he executes, fhall be carried in futurity, or to what unknown "uses they may be properly applied. For it happens very rarely indeed, that the first "inventors of an art have conceived all the fubfequent confequences, which may be-" derived from it. It is those rather who follow, and know how to profit from the exer-" tions of others, who generally pass for the inventors."

Upon the fame plate is the reprefentation of another valuable fpecimen of ancient engraving, greatly fuperior to the former in workmanship. It is a patera, or instrument used by the priess in their facrifices : and is supposed, with great reason, to have belonged to an altar, dedicated to Hercules, who is represented upon it combating, as it appears to me, with Hippolite the queen of the Amazons, whose girdle he was enjoined by Euryftheus to unloofe, and take from her. But M. D'Ankerville, the gentleman mentioned above, conceives it to represent Minerva, leaning upon the head of that hero, and pressing him forward in the arduous paths of glory. His bow and quiver are behind him. It is precisely seven inches in diameter, and about half an inch thick, and apparently made of brass; but the ornaments and borders are inlaid with filver. "It is," fays the above author, "without contradiction, the richess and most remarkable remnant of anti-"quity, "quity, and of all the Etrufcan bronzes the beft executed, and most happily preferved." Under each figure is an infeription in the Etruscan character, which probably is the name of the perfonage reprefented above it. Part of that under Hercules is obliterated; what remains may be read HERECEL. The fecond and last letters under the female figure are uncommon; and their power has never been properly afcertained. The others are M:*ACV*. The reader will easily perceive, that the letters which compose thefe inferiptions must be read from the right hand to the left, which is a strong proof of their great antiquity. The figures and ornaments upon this valuable antiquity are carved in low relief; but the bair of the woman, the ornamental parts of the drapery, and the fmaller folds, are evidently the work of the graver only.

It is impoffible to fay, which of the two fpecimens, given upon this plate, is the most ancient .. Judging from the rudeness and fimplicity of the Dagger Sheath, one would be inclined to decide in its favour. But the Patera has also every external mark of great antiquity; and the mixed manner of workmanship, which appears upon it, confisting of carving and engraving, Homer and Hehod feem to have been well acquainted with, and, I think, it is clearly alluded to, by the first, in his elaborate description of the shield of Achilles; and by the last (if the poem be by him) in that of Hercules. That those fhields were fupposed to have been ornamented with engraving, has been constantly understood by the generality of authors, both ancient and modern. Quintilian, speaking of the former, fays expressly, in cælatura clypei Achilles, " the engraved shield of Achil-That the figures were partly carved, and protuberated more or lefs, both the " les." defcriptions fufficiently indicate. The fhields are expressly faid to have been inlaid with different metals, in order to vary the colour and appearance of the feveral objects; and this is in fome measure the case with the Patera. The shields of the feven chieftans, who fought against the Thebans, are described by Æschylus as ornamented with emblematical figures, to Xypartiral, expressed upon them, which feems to refer to the fame kind of workmanship. They were also inlaid with different metals, for the fake of ornament and diffinction.

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

The two fpecimens I have given in the frontifpiece, are fufficient to explain the manner in which the ancients engraved. But the curious reader may meet with many others, if he pleafes to confult the works of antiquity, published by Montfaucon, Franciscus Gori, and a variety of other excellent writers upon the fubject of antiquity.

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

Under the protection of that good and excellent monarch, Ælfred the Great, the arts began to manifest themselves in a superior degree, notwithstanding the load of intestine troubles, which deftroyed the nation. He not only encouraged fuch artifis, as were in England at that that time, but invited others from abroad to affift them. And the works of the Anglo-Saxon goldfiniths, who were the principal engravers of that day, were held in the higheft efteem, not only in England, but also upon the continent. The fhrines and cafkets, which they made for the prefervation of the reliques of faints, and other pious purpose, are faid to have been curiously wrought in gold, filver, and other metals, adorned with engravings, and ornamented with precious stones, in secellent a style, as to excite the admiration of all who faw them.

It is greatly to be defired, that a fufficient number of fpecimens of the works of the artifts of this early period, could be produced, by which a complete judgment might be formed of the perfection, to which they arrived. There is, however, yet preferved, in the Mufeum at Oxford, a very valuable jewel, made of gold, richly adorned with a kind of work refembling filligree, in the midft of which is feen the half figure of a man, fuppofed to be Saint Cuthbert. The back of this curious remnant of antiquity is ornamented with foliage, very fkilfully engraved. I have given a more particular defeription of this jewel, which was made at the command of Ælfred, with a faithful reprefentation of it, in the fecond volume of the Chronicle of England, published fome few years ago.

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

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

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

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

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for religious as fecular purpofes. Hence we fee the art of engraving was not only difcovered, but practifed, ages before it entered into the idea of man to conceive, to what great and noble ufes it might be applied.

CHAPTER IV.

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

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

The Germans and the Italians both lay claim to the invention of the art of taking imprefilions, from engraved plates, on paper. The former place their dependance upon the antiquity of the works which they produce; as the engravings of the old mafters of that country; the latter upon the politive affertion of Georgio Vafari, who attributes it to Mafo Finiguerra, a Florentine artift; and declares, that it was accidentally difcovered by him about the year 1460.

Profeffor Chrift mentions feveral old engravings, evidently the production of fome German artift; one of them dated as early as 1465; the reft 1466 and 1467; which account, refpecting the two latter dates, is confirmed by M. Heineken, an excellent and able writer upon this fubject, whofe publications are frequently referred to in the courfe of this work. Thefe, it feens, were the earlieft German prints they could produce with dates; whereas the first datedengravings in Italy, are faid to be the geographical charts for an edition of Ptolemy, published at Rome, A. D. 1478. The plates for the large edition of the Poems of Dante, invented by Boticelli, and engraved by him, or Baldini, did not appear till 1481. Hence we find the difference of twelve years, between the date of the Italian engravings, and those produced in Germany.

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

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

in fome measure exculpate Valari for attributing the invention to Finiguerra, even if it should hereafter be proved, that the Germanspractifed the art of taking impressions, from engravings prior to the Italians. But this interpretation of the letter F. is not without fome difficulty. It is expresly faid by Vafari, that Baldini was instructed by Finiguerra, and Boticelli again by Baldini. Yet if we look at the plates, executed by one or both the last artists for the great edition of Dante, dated 1481, we shall find the strokes, which constitute the shadows. laid this way or that indifcriminately, as the engraver thought proper, and croffed with fecond ftrokes almost continually, and fometimes with thirds, as the reader may fee upon plate VII. which is a faithful copy of one of the engravings for Dante. The ftyle of the engraving, plate V. is precifely the fame as was afterwards adopted by Andrea Mantegna, fee plate VI. which is taken from a print executed by him. The outline is first cut upon the copper in a very powerful manner, and the fhadows are expressed by fimple strokes, running from one corner of the plate to the other, without any croffing, or confiderable variation, precifely in imitation of drawings made with a pen. Now, if Finiguerra worked in this ftyle, it is not reasonable to suppose that his immediate disciple, Baldini, or Boticelli, inftructed by Baldini, fhould have fo totally differed from it.

It is as confidently reported, on the other hand, that Andrea Mantegna learned the art of engraving from the works, if not from the inftructions, of Finiguerra, or his fcholars. If this he true, it will also appear incredible, that he should not in some measure have sollowed the ftyle of his inftructors. The print, plate V. has every external appearance of being executed prior to the works of Mantegna; the mechanical part of whole engravings is far fuperior, firmer, and more decided. It is therefore highly probable, that from this mafter, whoever he might be, Mantegna received his first instructions. This species of engraving was carried to a still further degree of perfection by John Antonio Brixianus, and other artifts of that time. After which period it died away, and we hear no more of it. And that this ftyle of workmanship was not the most ancient, we need only to refer to the oldeft dated prints, and beyond them to the brafs plates on tombs, and other fpecimens of the art, for centuries paft, and we shall find the strokes, promifcuously laid upon them, forming the fhadows, and croffed or recroffed without the leaft reftraint.

According to what has been faid, it appears, that 1465 is the earlieft date affixed to any print, produced by the Germans, except indeed one mentioned by Sandrart, in his Academy of Painting, which he fays he had feen bearing date ten years earlier, and marked with a cypher, composed of an H. and an S. joined to the cross-bar of the H. precisely in the fame manner, as that used by Hans Schauflein. But even the most fanguine of his own countrymen, cannot help allowing their fuspicion of a miftake in the date; and fome have faid, it should have been written 1477, which others think is still too early. It is readily allowed that an older mafter than Schauftein did exift, who used the same monogram, but his prints in general bear the evident marks of being copies from others, and by no means, from the manner of their execution, juffify the fuppolition of their being the works of a mafter, greatly anterior to the year 1500. The subject of the print mentioned by Sandrart, is a girl careffing an old man while the steals his purfe from him. This subject, it is well known, was frequently engraved, both on copper and on wood, by a variety of ancient mafters; but, except Sandrart, I never heard of any one, who had feen the print alluded to. A fuller account of this artift, with his works, may be feen in the fecond volume, under the article Schauflein. The ftory, that Peter Schoffer invented the art of engraving on copper, and taking imprefions from plates of that metal, does not bear any fimilitude to the truth; neither have we the least plausible reason given, in support of such an affertion.

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

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appears from this circumftance, that though Finiguerra, Boticelli, and Baldini, all of them Florentines, poffeffed the fecret, they did not divulge it fpeedily ; and hence, as a good prefumptious proof, it may be urged, that fuch Italian engravings, as are to be found prior to the year 1472, are by the hand of one or other of these artists. If this be granted, and great plaufibility, at leaft, is on its fide, it will follow that the originals, from whence the plates II. and III. are taken, are fo. These curious and valuable specimens of ancient engravings, which, I believe, are unique, must have been executed as early as the year 1464; a very fhort interval, from the time, which Valara gives us for the invention of the art; and are confiderably more early, than any hitherto produced, though all the great foreign libraries have been repeatedly fearched for that purpole. Two of them, I thought, were fufficient, to fhew the style in which they are executed ; but the fet confists of eight plates, namely, the feven planets, and an almanack by way of frontifpiece, on which are directions for finding Easter from the year 1465 to 1517 inclusive; and the dates regularly follow each other, which plainly proves, that there can be no miftake with respect to the first ; and we may be well affured, in this cafe, the engravings were not antedated ; for the almanack of courfe became lefs and lefs valuable, every year. A full defcription of all these engravings will be given in the seventh chapter of this Esfay.

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

We have now feen what pretenfions the Italians have laid to the invention of the art of engraving, and have proved, by producing undoubted fpecimens, that it did exift nearly about the time flated by Vafari. With refpect to what he has faid, concerning the art of taking impreffions, from engraved plates being invented by Finiguerra, the ingenious obfervations of M. Heineken are well deferving of notice. "According to Vafari," fays he, " and " others, his countrymen, it was the goldfmith Finiguerra, who invented this art about " the year 1460; and perhaps he was not miftaken, if he fpeaks of Italy only. It is very " poffible, that the art of engraving fhould have been long practifed in Germany, and " unknown in Italy. The Italians, those of Venice excepted, had very little correspon-" dence with the Germans. For this reason, Finiguerra might discover this art, without " knowing, that it had been already invented in Germany. All the merchandizes of this " country were fent from Antwerp to the Italians, who were much better acquainted with " the people of the Low Countries, than those of the other provinces. For this cause, " Vafari supposed that Martin Schoen, who was born at Culmback, and resided at Colmar, " was a Fleming, and constantly calls him Martin of Antwerp."

We fhall now proceed to examine, what claim the Germans can bring, prior to that of the Italians; and in that cafe we fhall have recourfe to their works. The earlieft dated print I ever faw produced by this fchool, is copied, plate I. and the date is evidently 1461. And we fhall fee, however faulty it may be with refpect to the drawing, or defective in point of taffe, the mechanical part of the execution of it has by no means the appearance of being one of the first productions of the graver. We have alfo feveral other engravings, evidently the works of the fame mafter, and concerning which the fame obfervations may be juftly made. Befides, the imprefions are fo neatly taken from the plates, and the engravings fo clearly printed in every part, that, according to all appearance, they couldnot be executed in a much better manner, in the prefent day, with all the conveniencies, which the copper-plate printers now poffefs, and the additional knowledge they muft neceffarily have acquired, in the courfe of more than three centuries. Hence we may fairly conclude clude, that, if they were not the first specimens of the engraver's workmanship, they were much less the first efforts of the copper-plate printer's ability. Not that plates being badly printed is any certain proof of their antiquity; but we can hardly imagine, that the first attempts to take impressions from engravings should immediately have arrived at perfection; and that at a time, when we cannot suppose them to have been aware of every circumsstance, necessary to infure success; especially when we find it no easy matter, in the prefent day, at all times, to procure good impressions from our plates.

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

Martin Schoen, a painter, engraver, and goldímith, who was born at Culmback, and refided chiefly at Colmar, is faid, with great appearance of truth, to have worked from 1460 to 1486, in which year he died. This artift was apparently the difciple of Stoltzhirs; for he followed his ftyle of engraving, and copied from him a fet of prints, reprefenting the *paffion of our Saviour*. So that, allowing Stoltzhirs to have preceded his difciple only ten years, this carries the æra of the art back to 1450, without having any recourfe to the fabulous relation of fome authors upon this fubject, who fpeak of one Luprecht Ruft, as the mafter of Martin Schoen, abfurdly declaring, that he was an engraver on wood. Admitting therefore, that fuch an artift really did exift, it is by no means reafonable to fuppole, that he fhould teach the art of engraving on copper to another, when he was not, according to their own account, acquainted with it himfelf. Martin Schoen never engraved on wood, as far as I have heard; but his works on copper, it is well known, are very confiderable.

Ifrael van Mechelen, or Meckenen, whole engravings are as multifarious, as thole of Martin Schoen's, was born at Mecheln, a finall village near Bocholt, where he chiefly refided. The latter is a town fituated upon the banks of the Aa, in the bifhoprick of Munster, in Westphalia. He died, A. D. 1523. According to the tradition of the inhabitants of Bocholt, the father of this artift was a goldfmith, and his baptifmal name was Ifrael. Hence M. Heineken concludes, that he alfo was an engraver, and that a great part of the prints, attributed to the fon, belong to him. "An attentive examination," concludes that author, " will make it appear, that all these prints are not by the same hand. 1 " am almost certain, that Israel the father engraved feveral, those especially, which have the " greatest marks of antiquity, and are executed in a rude ftyle, approaching nearest to the " work of the goldfmith. " Nor (adds he) will I deny, but that the fon may have com-" menced originally as a goldfinith, by armorial bearings, foliages, croffes, and other " ornamental works. But as he was a painter, as well as an engraver, and a man of " tolerable abilities in the art of defign, confidering the time in which he lived, it is not " at all altonifhing, that among the prints produced by his graver, we fhould " find fome by no means wanting in merit." How far thefe obfervations may be confidered as just by the experienced collector, I cannot pretend to fay : For my own part, I fee no reation to divide the works of this artift; nor can I find, upon ftrict examination, any other difference in the prints, which I have feen attributed to him, than what one might reafonably expect to find in the works of any one man, who with his own hand performed to great a number of engravings. Of course, his most early productions are the rudeft, and manifeit the leaft ikill; but all of them are equally defective in point of draw ... ing, effectially when he attempted to express the naked parts of the figure.

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

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firm and determined, and, upon the whole, greatly fuperior. Let any one take the trouble of examining the print, reprefenting St. Anthony carried into the air by the demons, which was first engraved by Martin Schoen, and afterwards copied by Israel, and the queftion will be readily decided in favour of the former, without adding the anecdote, recorded by Vafari, that Michael Angelo was fo pleafed with this engraving, which is truly a master-piece of Schoen's, that he copied it in colours. The inferiority of Israel van Mecheln, when compared to Martin Schoen, as an artift, is by no means any proof of his priority in point of time. The only advantage, which M. Heineken gains by making the father of Van Mecheln an artift, as well as himfelf, is a greater length of time for the execution of those works, attributed to him; and upon this supposition he fays, "I place the engravings of "the two Israels between the years 1450 and 1503." The fon was certainly a more modern artist than Martin Schoen ; and we have a print by him, which bears fo late a date as 1502. He was contemporary with Albert Durer; and some have supposed, that he visited that artist at Nuremberg. Sandrart attributes to Israel Van Mecheln, the invention of engraving, and tells us, that his first prints were executed about the year 1450. If this account indeed be true, it must make much in favour of M. Heineken's conjecture, concerning the engravings of the father; but the argument at prefent unfortunately wants fufficient proof, to be admitted as abfolutely conclusive; and, until fome more fatisfactory account shall be produced, I cannot help declaring, that I am of a different opinion. The earlieft dated print, which I have feen by Ifrael van Mecheln, is in the collection of Dr. Monro. It reprefents the Virgin and Child, with four angels. The engraving is rude, and coarfer than the works of that artift are in general; and the date is 1480. He engraved however, I believe, fomething earlier than this period. In the fame collection, is preferved a circular print, where the Deity appears furrounded by an ornamental border, in which the fymbolical reprefentations of the four Evangelists are depicted with St. Jerom, and three other faints. Upon the desk of St. Jerom, who is feated and writing, is the date 1466. There are feveral copies of this plate, and one of them by Ifrael Van Mecheln, apparently not greatly posterior to the original, which probably was executed by the fame mafter as the print, dated 1461, mentioned already in the prefent chapter.

What has been faid will, I doubt not, fufficiently prove, that there is the greateft reafon to believe, that the art of taking impreflions from engraved plates was practifed in Germany, before it reached Italy; effecially if we agree with Vafari, who expressly declares, it did not appear in that country before the year 1460; when, on the other hand, we may, I think, with the greateft juffice, place it at leaft ten years earlier among the Germans.

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

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

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

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

There can be little doubt of the antiquity of the engraving here produced; and that it was made for the purpole of printing, the letters being reverled upon the plate fufficiently prove. So that if it fhould be urged, though I fee no kind of reafon for fuch a fuppolition, that the plate itfelf was executed abroad, at the command of fome English devotee, it must at least be granted, that the mode of taking impressions from it, was understood in England, or the plate could not have been of any use to the owner of it; and that the engraving was the work of fome English artist, or executed at the defire of fome English perfonage, no one, I conceive, will doubt, on examining the contents of the inscriptions. They confift of particular invocations to all faints, comprehended in feven compartments, the initial letters of each invocation or prayer being ornamented with the reprefentation of the perfonages to whom it is addreffed. The first is to the Virgin Mary; the fecond, to the Archangels, Angels, and Celeftial Powers; the third, to the Patriarchs and Prophets; the fourth, to the Apoftles Peter and Paul, &c. the fifth, to the Martyrs and Confestors of the Faith. This prayer is first addressed to Thomas Beckett, whole murder is represented in the midst of the initial letter; then to Edward the Confessor, or Edward the Martyr ; and the name of Stephen, mentioned in the last line, refers alfo, without doubt, to fome other favourite English faint. The fixth petition is to the Popes and Prelates of the church; and the laft to the Virgins, and holy Women diffinguished for their piety. The whole is concluded with a general prayer, including an addrefs to all of them, and a petition to God, that their merit and example may tend to the falvation of the perfon, who is reprefented as offering it up to Heaven, in behalf of himfelf, and the church of which he was a member. The address to the English Saints, in the fifth petition, plainly, I think, determines the country to which it belonged; and the names of more English perfonages may eafily be traced out in the fixth and feventh prayers. If the perfon at the bottom could be difcovered, I have little doubt, but the date of this fingular curiofity might be nearly afcertained. The ftyle of the drawing, and the manner in which the little figures are composed, being placed in the initial letters, bear an exact refemblance to the illuminated delineations, which we meet with in manufcripts of the fifteenth century, especially towards the commencement of it; and the writing also has every appearance of an equal antiquity. It is evidently flamped upon the plate with fmall punches, and retouched afterwards with the graver. The figures are executed entirely with the graver, in a very flight and unfkilful manner; which feems evidently to prove the inability of the artift, who, perhaps being ufed to the execution of jarge figures on monumental brafs plates, met with no little difficulty in contracting his defign, and exprefing it in fo finall a compast. Yet though this print is fo very indifferently executed,

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

M. Heineken observes, that, prior to the commencement of printing, the images and portraitures of faints were impressed on flips of paper, refembling playing cards, and put into the hands of the ignorant, to amuse them, whillt, at the fame time, they reminded them of their religious duties, and the benefit they might receive from the prayers of those holy perfonages, agreeably to the superstitutions of the time. And this very print feems to prove, that the most early impressions from copper-plates were devoted to the fame pious purposes. In this point of view, the present engraving may justify be confidered as one of the most early specimens of the art, which has as yet been produced. With these observations, I shall conclude this long, and I fear tedious chapter, leaving them entirely to the determination of my readers, how far they are to be confidered as worthy of their attention.

CHAPTER V.

The peculiar Style of the German School, and an Examination of the Works of the Artifts belonging to that School; effectially with refpect to the Mechanical Part of the Execution of their Engravings, from the Year 1461 to 1500.

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

Beauty, I conceive, confifts not only in a variety of forms, but in a variety of elegant forms. ftreight lines convey the idea of folidity and ftrength, without motion, and are therefore very improper for any figure, which in itfelf is fuppofed to be capable of motion. For this caufe it is, that a figure ftanding upright, with both the legs, and both the arms, precifely in the fame position, and the head neither inclining to the right nor to the left, will be called a fliff figure, without requiring the examination of the artift's eye.

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

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

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

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

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

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

The want of natural fimplicity, diffinguished by the appellation Gothic, was a ftrong characteristic of the German school, especially at that early period, which we now are proceeding to speak of.

All the ancient German mafters were exceedingly defective in drawing, efpecially when they attempted to execute the naked parts of the human figure. Martin Schoen fucceeded the beft; and a fmall upright print by him, reprefenting St. Schaftian tied to a tree, may be produced as a fpecimen, by no means unfavourable. The body of the figure poffeffes great merit, and the head is not devoid of expression; but the other extremities are by no means equally well drawn. Drawing from nature feems to have been no part of an artift's education at this time; and as they had not the admirable remains of antiquity to direct their tafte, no wonder they fell into a manner, which, however difgufting it may appear to us, was probably confidered as excellent by them, who had not the opportunity of examining any works superior to their own.

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

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

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

We have feveral engravings by the ancient artift, mentioned above as the mafter of Ifrael van Mecheln; but one of them is too fingular to be omitted. It reprefents the Sibyl, showing to the emperor Augustus, the Virgin Mary, with the infant Chrift, in the clouds. The figures are loaded with drapery; and the crown, with other parts of the habit of the emperor, is richly ornamented with jewels. In the back-ground is reprefented a town at a diftance; which, M. Heineken informs us, is a view of the town of Culmbach, with the caftle of Bleffenberg: from which circumstance he conjectures, that the artift was a native of that place; at leaft, adds he, I am perfuaded, that the inventors of the art of engraving did live at Culmbach, or at Nuremberg, or at Augfbourg. He fpeaks of this as a very ancient print, and declares, " that every part of it proves it to " have been the work of fome goldfmith, which perfectly demonstrates the immediate com-" mencement of the art." This print is feven inches and a half wide, by ten inches and a half high. The mechanical part of the execution is precifely the fame, as in that which is dated 1461 : and the flyle of drawing, with every other mark of diffinction, corresponds fo exactly, that I am perfectly perfuaded, they were both performed by the fame hand. So also are those, I verily believe, marked with an E. and an E. with an S. or elfe by a difciple, who imitated this mafter's style of engraving in a most admirable manner. The print mentioned by professor Christ, dated 1465, which, he fays, is marked with a C. and an E. joined together, is by the fame hand. And though I have never met with a print, fo dated, with that mark, yet I have feen the fame mark upon another print, with the date 1466; and, I conceive it is an E. and S. joined together in the Gothic ftyle. This print reprefents the Deity, with Chrift and the Holy Spirit, furrounded by many angels, in a fort of gallery ; whilft beneath an arch the Virgin appears feated, holding the infant Jefus ; and an angel, with other figures, accompanying her ; a man and woman are alfo reprefented kneeling at her feet. Upon the arch is an infcription in honour of the Virgin. This print is eight inches and a quarter high, by four inches and three quarters wide. I have also feen a St. Sebastian, marked E. S. dated 1467. The Virgin and Child with angels; also a fingle figure of the Virgin; the Virgin and Child appearing to St. John; and a fuderium fupported by St. Peter and St. Paul; all marked with the fame letters, and bearing the fame date. These are in the collection of Dr. Monro; and all apparently by the fame hand, though the latter are finished the most. But to return to Ifrael van Mecheln. Befides Zwoll, he had feveral difciples, or profeffed imitators, who lived in this century; after which his ftyle of engraving was nearly loft; and the works of Albert Durer were confidered as most worthy of imitation. Among them is Michael Bogner, and the artift who uses the Gothic initials I. A. another, who marks his prints B. M. every way different from him, mentioned before, who used these letters divided by a fort of crofs; he also who figned the initials B.R. the letters being divided by a mark bearing fome finall refemblance to an anchor; and another, who fubfcribes his prints S. A. but above all, that great artist, Lucas Jacobs, better known by the name of Lucas van Leyden, of whofe works we shall give an account hereafter. The engraver, who used the W. diftinguished by a fort of cross, worked occasionally in theftyle of Martin Schoen, and of Ifrael van Mechelu; and fo alfo did Francois van Bocholt, and fome others.

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

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CHAPTER VI.

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

A S we divided the engravings of the old German fchool into two diffinct claffes, we fhall do the fame, and with ftill more propriety, with respect to those of the ancient Italian fchool. As first those which bear the nearest resemblance to drawings with a pen, in which the strokes, that express the state from the one corner of the plate to the other; and this style of engraving was adopted by the artiss who executed plate V. also by Andrea Mantegna, Pollaioli, and their followers. Secondly, The engravings in which the strokes are laid to form the state of the least constraint; and crossed with other strokes, as often as the artist pleased, unconfined by any particular rule. In this style the Planets, dated 1461, are executed; one of which is copied plate III. together with the frontispiece belonging to the fet, plate II; and are particularly described in the strokes of this Essay. The same method was adopted by Boticelli, and apparently by Baldini; also by an artiss, who uses the initials, L. A. F. and by another, who marks his plates with an N. Several others, as will be noticed prefently, engraved in both these manners, and that formetimes upon the fame plate.

The prints belonging to the Italian fchool, from the very commencement of the art, are eafily diffinguifhedfrom thofe engraved in Germany; not only by the vifible difference which appears in the execution of the mechanical part of the workmanfhip, but alfo by the fimplicity of ftyle, with which the former defigned the human figure; and this fimplicity in fome degree is conftantly found in the flighteft Italian compositions: being professedly acquired by the ftudy of the works of antiquity. But perhaps the diffinction between the German and Italian engravings is no where more ftrikingly evident, than in the drawing of the draperies, and the disposition of the folds. In the one, it is plain and unaffected; the folds are long and flowing, and the turn of the figures has always more or lefs of that grace, which is fo powerfully demonstrated in the statues, bass reliefs, and other remains of the ancients: whilft the Germans, forfaking nature, or contenting themselves with viewing her in difguife, and having no affistance to correct their tafte, degenerated into what is called manner, and drew the human figure, not as it really did, but as they conceived it status.

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

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

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

Boticelli is fpoken of as a man of genius, in the hiftory of the painters. He certainly did not draw incorrectly upon the whole; though the outlines of the figures are frequently overcharged, which gives them too great an appearance of fhortnefs. The limbs and extremities, in particular, are heavy, and often very indifferently marked. It must be remembered, that I fpeak of him now as an engraver; and these observations refer to him in that character only. His friend Baldini, who worked conjointly with him, or from his defigns, is generally allowed to have been deficient in the art of drawing, but fuperior to him in the management of the graver. There are a fet of upright plates, more than fixty of which I have feen, on which are depicted the Seven Planets, the Nine Mufes, the Four Ages, the Liberal Arts and Sciences, together with the Trades, and Mechanical Employments of Mankind. They are reprefented chiefly by fingle figures, enclofed in a twisted border, and bear every mark of great antiquity. They are little more than outlines, but very neatly engraved, and printed in fuch a manner, as proves, that the artift knew much better how to engrave, than to take impressions from his plates. I never met with the fet compleat. Dr. Monro has near forty; and Mr. Thane lent me twenty-one. The names of the planets, mufes, arts, trades, &c. are written at the bottom in capitals; and an alphabetical letter is put at the left-hand corner, and the number of the print at the opposite corner, in a line with the name. These prints are feven inches high, by three inches three-eighths in width; and, I verily believe, they are fome of the first productions of the graver in Italy, and probably the works of Baldini, affifted perhaps in the defigns by his friend Boticelli. An artift, who figned his plates with an L. and an A. joined together, with an F. flanding, I prefume, for fecit, engraved in the fame ftyle; fo alfo did another artift, whofe fignature is a fpecies of N. And both are very ancient. From these masters, it is probable, Giovanna Mariae Brixiensis, the Carmelite of Brescia, learned the art of engraving; for he did not entirely follow his brother, who imitated the manner of Mantegna; but fometimes connected both ftyles together. And this is the fource from which Marc Antonio Raimondi acquired that knowledge, which has rendered him to justly famous, and ftamped to high a value upon his excellent performances.

The print, plate V. is executed in that flight, fimple flyle, which Mantegna afterwards improved. The outline is engraved very powerfully, and the fhadows are exprefied by ftrokes, running from one corner to the other of the plate, which are rarely, if ever, croffed. The subject of this print is certainly emblematical. It represents the engraver at work; and Hercules is flanding before him, fupporting the univerfe upon his fhoulders, to fhow, that all visible beings are the objects of the artift's imitation. By the figure of Hercules is teffified that labour and ftrength of mind, which are neceffary to arrive at perfection. The book, the fphere, and other emblems of learning, are to fnew us, that the artift ought to be a man of fcience; and he is reprefented as an old man, because a confiderable length of time is necessary for fludy and practice, before he can be fuppofed to arrive at any very high degree of excellence. The foregoing ingenious interpretation of this print, I owe to a worthy friend; as alfo feveral other important observations, which occur in the course of the Essay. By this very artist, we have another print, of nearly the fame fize, and executed in a manner exactly fimilar. The fubject is alfo allegorical, and reprefents Cupid binding the God of War, and claiming his laurels. Probably both might belong to a fet of emblems. Thefe two, however, are all I have feen. The last has no infeription, letter, or mark to diffinguish it. It is, at this time, in the poffession of Mr. Thane.

There is a large print, length-ways, by an engraver, who lived at this period; but ufed no mark of any kind. It reprefents the laft judgment. Chrift, with a multitude of faints and angels, appears above, feated in the air; other angels, on one fide, are conveying the fpirits of the juft men into Paradife; whilft, on the other fide, the devils are thrusting the wicked into separate pits of fire, where they are punished according to the nature of their crimes, which are written on labels above them : as, LUSSURIA, IRA; GOLA, AVARITIA, INVIDIA. It is very rudely executed, and, without doubt, very ancient; yet fome of the figures, and most of the heads, are by no means destitute of merit. The maps or geographical charts, mentioned in the fourth chapter of this Effay, as engraved by Conrad Sweynheym and Arnold Buckinck, for the edition of Ptolemy, published at Rome, 1478, are also very rudely engraved, according to Heineken, in this ftyle, which he diffinguished by the appellation of traits de zigzag, or zigzag lines; and in this manner, fays he, the goldfmiths ufually ornamented their work. The letters, continued he, are executed with much labour, being ftamped upon the plate with punches, by the affiftance of the hammer. The zigzag mode of workmanship adopted by these artists, seems to prove, in my judgment, that though they were natives of Germany, they learned, however, the art of engraving in Italy, where only it was practifed in this style, and never in Germany; or indeed in any other country, that I can recollect. Pollaioli and Andrea Mantegna imitated the foregoing mafters; and a fine specimen of the work of the latter is copied on the plate No. VI. fubjoined to this Effay. These were followed by Giovanna Ant. Brixianus; an artift, who figns his name I. F. T. and was probably a difciple of Brixianus; together with feveral others, whose names are totally unknown and undiftinguished by any mark.

The two following prints are, without doubt, very ancient, and prior to the fixteenth century. And because of their fingularity, I have thought it necessary to describe them, though they have no mark, by which they can be properly diftinguished. They are executed in a mixed ftyle, formed in part upon that of Boticelli, and in part upon that of Mantegna. The one represents Judith putting the head of Holophernes into the bag, which her maid holds for her. It is a large print, one foot high, by eight inches and three quarters wide. It is rudely engraved; and the drawing is very defective, especially with refpect to the extremities of the figures. The other is feventeen inches and a half long, by twelve in height, still more rudely executed than the former, and by no means more correctly drawn. In the front, we fee a woman fleeping upon a bench, whilft a fatyr is lifting up the drapery, with which fhe is covered. Near him is another fatyr, apparently frighted by a young man, who is clothed and lying down, prefenting to him two flutes, which he holds in his right hand. Towards the left we fee a large bason, with water iffuing from it; and fifnes, ducks, and frogs, are depicted fwimming in the ftream below. Among the rufhes is an infcription upon a fcroll, which is perfectly unintelligible to me.

I have a finall print, feven inches high, by nearly four inches and an half wide. It reprefents St. Sebaftian, a ftanding figure, bound to a column. From the manner in which it is executed, I take it to be the work of Boticelli; and if fo, it is certainly the fineft fpecimen of this ftyle of engraving, that I ever faw. The figure is carefully drawn, and polleffes great merit. Marc Antonio improved upon this ftyle of engraving, and by it acquired fuch great reputation, that it was prefently adopted by nearly all the Italian engravers; whilf that of Mantegna and his followers was totally neglected, foon after the commencement of the fixteenth century.

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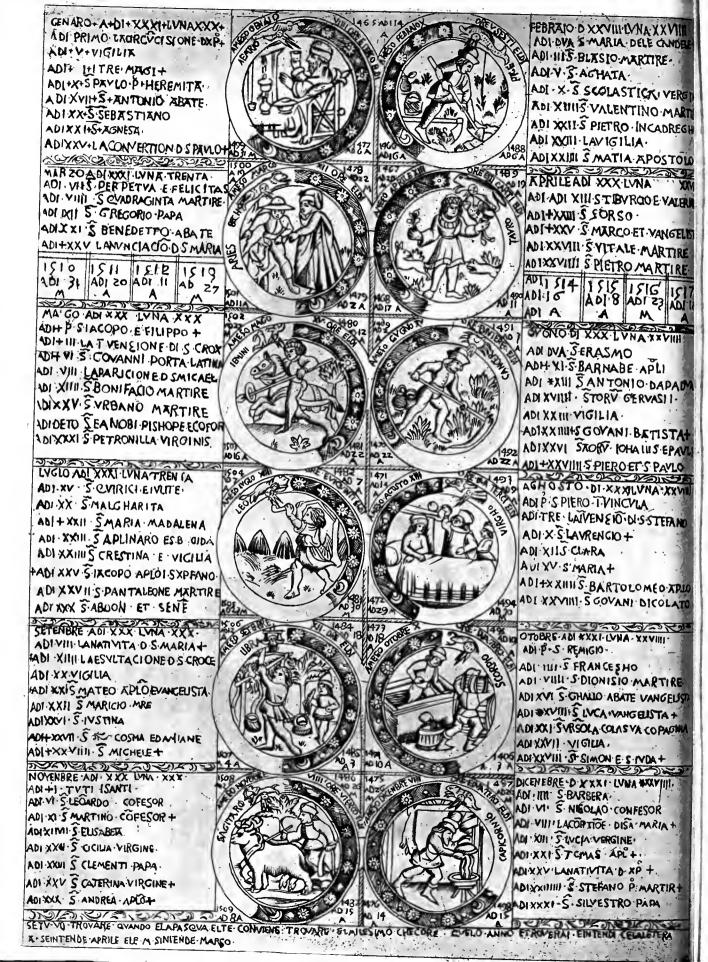








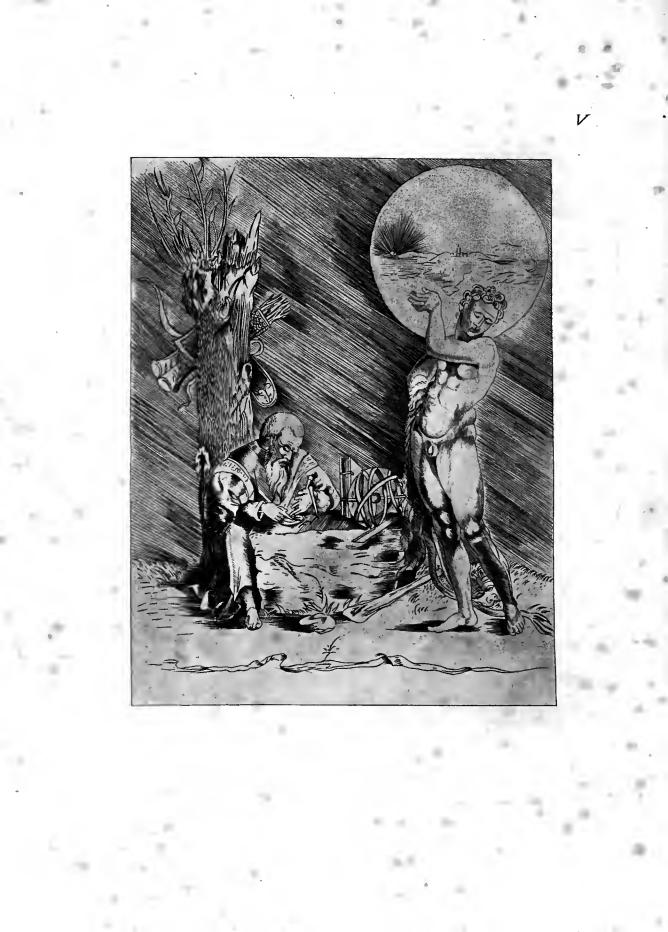






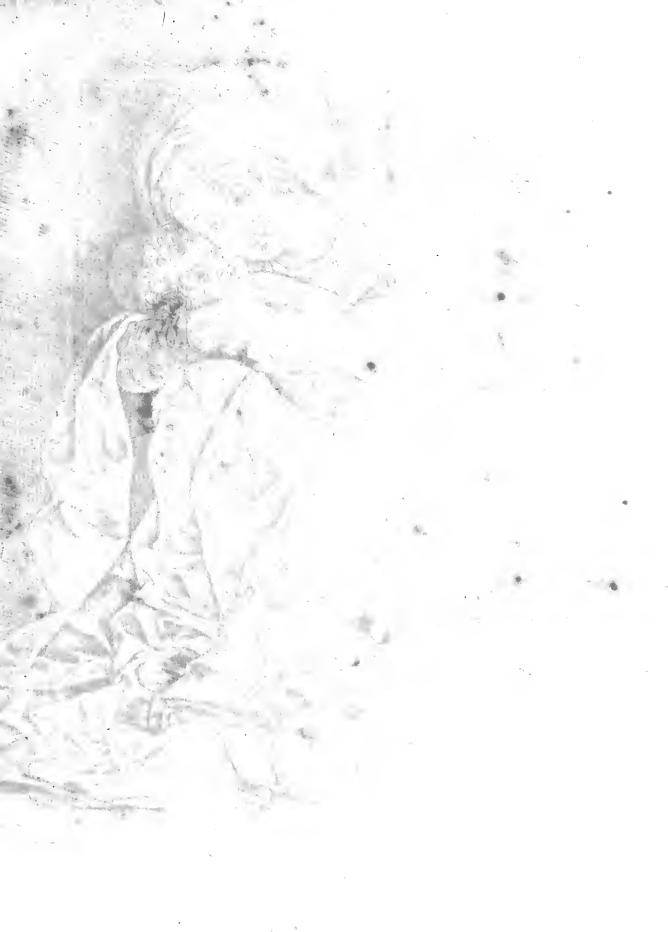














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CHAPTER VII.

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

A S the engravings which accompany this Effay are occafionally referred to in more places than one, it was judged most eligible to put them all together, (the frontifpiece excepted) with fuch a defcription as was necessary for their explanation, and a reference to the collections from whence they are taken.

THE FRONTISPIECE.

On this plate is reprefented an ancient Etrurian *patera* or *facrificing inflrument*, and part of a *flocath* for a fword or dagger; these are particularly described page 10 of the Essay; the originals are preferved in the British Museum, and were brought from Italy by Sir William Hamilton.

PLATE I.

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

PLATES II. AND III.

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

January. An elderly gentleman feated at a table, fpread with provisions, near the fire, holding a glass with liquo: in his hand.

February. The gardener digging his ground.

March. The employment of the two figures reprefented in this compartment is rather obfcure; probably the man is planting fhrubs or herbs in the garden, according to the direction of the lady who is flanding 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 the good fare for Christmas.

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ON THE ORIGIN AND PROGRESS OF ENGRAVING.

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

PLATE III. reprefents the planet Venus, fhe appears in the clouds riding in her chariot drawn by doves, accompanied by Cupid, who has juft difcharged an arrow at one of the ladies ftanding in the balcony; at a diftance we fee an unfortunate lover upon his knees, invoking the affiftance of the deity; the reft of the figures appear to be immediately under the direction of her powerful influence. On the wheelsof her chariot are reprefented the Bull and the Balance, with these infcriptions : TORO and BILANCE; the figns of the zodiac over which this planet was supposed to prefide.

At the bottom of this and fix other plates, are inferiptions importing the properties of the planets reprefented upon them. I fhall give the following entirely as a fpecimen for the whole; one line of it only being copied upon the plate No. III.

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

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

GIOVA, Jupiter. He is feated in his chariot in the clouds, with a crown upon his head, and a dart in his left hand; before him is reprefented Ganymede kneeling, with a' finall vafe in one hand, and a cup in the other. The chariot is drawn by two eagles, and on the wheels are the two figns Sagittarus and the Fifhes, with the words SAGITARIO and PISCE. The diffance is a mountainous country, with figures on horfeback and on foot, hunting and hawking; in the foreground towards the right we fee an emperor upon his throne with figures doing him homage; and to the left, three figures reprefenting (as it is fuppofed) Boccace, Dante, and Petrarch feated in an alcove, &c. with the infeription underneath, beginning thus:

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

SOLE, the Sun. He is reprefented fplendidly armed, with a crown upon his head, and feated in his chariot, drawn by four horfes; upon the chariot wheel is the zodiacal fign of the Lion, inferibed beneath LEO. In the back-ground we fee a caftle upon an hill, and fome figures fhooting at a mark with crofs-bows; near them are two men praying to a crucifix; others are diverting themfelves with mock fights, and a laughable figure of a dwarf is ftunding by them with a fivord under his arm; others again are throwing flones and wreftling, whilft in the front an emperor is feated, and three tumblers are depicted before him, exhibiting their feats of activity. The infeription begins in this manner:

SOLE. E. PIANETA. MASCVLINO. POSTO. NEL QVARTO. CIELO. CALDO. E. SECHO. INFOCATO. CHOLERICO. DI. COLORE. DORO. &e. 4 MARTE

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ON THE ORIGIN AND PROGRESS OF ENGRAVING.

MARTE, Mars. He is feated in his chariot, drawn by two horfes, and reprefentedcompleatly armed, with wings upon his head, and a fword in his right hand; upon the wheels of the chariot are expressed the Ram and the Scorpion, two figns of the zodiac, and under them is written ARIETE and SCARPIONE. At a fmall distance is a castle, with figures fighting before it, and a man is represented ringing the alarm bell; in the fore-ground, a foraging party of foldiers are feen falling upon a company of herdsmen, and feizing their cattle, the infoription begins in the following manner:

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

SATVRNO, Saturn. He is feated in his chariot, drawn by two dragons, in his righthand he holds a fcythe, and upon the wheels of the chariot are two figns, the Goat and the Water-Bearer, infcribed CAPRICORNO and AQUARIO; the diffant country is bounded with mountains, and with caffles, and a figure is reprefented hanging upon a gallows holding a crofs in his hands; near to the fpectator is feen a man ploughing with two oxen, in a large fpace, overflowed with water, and other men are thrafhing corn in the open field. Towards the left appears an hermitage furmounted with a crofs, and the hermit is feated at the door, near which is a man cutting wood, and two other labourers with their tools; in the fore-ground, to the right, is a prifon, and before it a man feated with his legs and arms in the flocks, and two grotefque figures are ftanding in the front; towards the left are men killing hogs, one of which is hanged upon a tree. The infcription at bottom begins as follow:

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

MERCVRIO, *Mercury.* He is reprefented in his chariot, holding his caduceus and drawn by two birds like hawks; on the wheels of his chariot are two zodiacal figns, the Virgin and the Twins, inferibed VIRGO and GEMINI; we are here prefented with the infide of a city; in the back-ground is a view of a ffreet, 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 fmall veffels, and in the front the fculptor carving a head in ftone; above him are two philofophers holding a celeftial fphere, and near them a table covered with viands; in the buildings towards the left, we fee a mufician playing upon an organ; it is fingular enough that the bellows, by means of which the inftrument is fupplied with wind, refembles the common bellows which we have in our houfes at this day; in a compartment below, are two figures at a table writing, and a third is regulating a clock. The perfpective, in which fcience the artift had here an opportunity of fhewing his abilities, is moft dreadfully defective. The infeription at the bottom begins in this manner:

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

LVNA, the *Moon*. She is feated 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 fign of the Crab, with the Latin name CANCER, written underneath it. The diffance reprefents a mountainous country, with a caffle and a town, very rudely executed. Nearer to the eye is a fowler fetting his nets, figures fifting in a boat, and a man fhooting at a flock of birds with a bow and arrow; near him, fome people are feated at a table playing at dice; in the fore-ground, towards the left, is a water-mill, part of the wheel of which appears, and a bridge over the river upon which we fee a man on horfe-

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back.

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

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

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

PLATE IV.

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

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

ORATIO DE OMNIBUS SANCTIS.

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

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

Gaude ventre confervatus O Baptifta mire natus Sacer degens feculo Patriarchis fociatus Et prophetis viæ flatus Fac finire jubilo Gaude Petre cum fodali Paulo Chrifto fpeciali Luceus orbis climata Et caterva generali Veftri fita loco tali Nos cum iis adjuva.

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

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

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

23

Concede

Concede quibus omnipotens Deus ut intercessio fanctæ Dei genetricis Mariæ fanctarum que omnium celessium virtutum & beatorum patriarcham prophetarum apostolorum evangelistarum martyrorum confessionum atque virginum & omnium electorum tuorum nos ubique letificet ut dum eorum merita recolemus præmia seutiamus

per eundem Christum dominum nostrum amen.

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

PLATE V.

An emblematical fubject in which an engraver is reprefented at work. This print is faithfully copied from a very ancient engraving of the fame fize, in the collection of Dr. Monro. The letter F. which appears upon the ftone near the hand of the artift, gives fome plaufibility for fuppofing the plate to have been the work of Finiguerra. See a more particular account of it in the fourth chapter of this Effay.

PLATE VI.

The Virgin and Child, from a print of the fame fize, engraved by Andrea Mantegna. The original is in my own poffession.

. . . . ELLOSTITIA LISTO E L'UTO

ើ ខាងផ្លារដែរខ្លួនបន្តែការដោយវិយាល់ ចំពេសប្រើប្រទៃកាត់ Dot ខេត្តការ បាត់ ខេត្តការ ផ្លាស់សុក អារា «សិកណ៍សំណែ សំរាមសារ នៅការការនេះ ក្នុងនេះ អាការ ការ ការ សំណែក ហើយនេះសារសេសសារ ប្រទេស ការ ការ ការ សំហើយរូប ដែរប្រដែរប្រសេស សែក ទេ៣ ខេត្ត ស

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D I C T I O N A R Y

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OF

ENGRAVERS.

H. VANDER AA.

Flourished, 1701.

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

The ftyle in which they are engraved is coarfe and heavy, all executed with the graver; and the ftrokes are croffed ftiffly one over the other, in a fquare manner, without any harmony; the drawing and effect in thefe prints are ftill more deficient:—I fhall only mention the following.

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

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

В

ANTONIO.

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ANTONIO ABACCO.

Flourisned, 1558.

This artift is also fometimes called La Bacco.—He was the disciple of Antonio da fan Gallo, and followed the profession of an architect at Rome, where he published a great work, ornamented with fine prints, engraved by himself, in the year 1558, entitled *Libro d'Antonio Abacco, apartenente a l'architettura, nal quale fi figurano alcuone nobili Antichita de Roma*, folio.

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

H. A B B E.

Flourished, 1670.

This artift was of Antwerp, at which place, according to M. Chrift, fome prints engraved by him were published, A. D. 1670. M. Heineken mentions him as a defigner only; and, besides a portrait drawn by him, takes notice of several defigns made by him for Ovid's Metamorphosis, published by Banièr.

J. A B E R R Y. Flourished, 1753.

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

GIUSEPPE ABBIATI.

Flourished, 1700.

A defigner, who, according to M. Heineken, lived at Milan, in the begining of this century. He engraved fome few things; amongh the reft, an emblematical fubject, from a defign of his own, with his name : also feveral finall battles.

P. M. ABBIATIS.

Flourifhed

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

LEONARD ABENTS,

Flourished out a start start she

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

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

ANTONIUS ACCIUS. CÆSAR Flourished, 1609.

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

ARNOLD VAN ACHEN.

Flourished, 1700.

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

ADAM of FRANCKFORT, fee Elsheimer.

ADAM of MANTUA, see GHISSI.

P. A D A M.

Flourished,

An artift of little merit, and of whom we have no account. His works are only a few landscapes, etched in a stiff, tasteless stile. The mechanical part is poorly executed, and his foregrounds are fatigued with little dots, without any mark of the mafter.---I have feen fix of thefe landfcapes, in one of which is reprefented a figure feated on a bank, engraved in the ftile of Melan, without any crofs hatching upon the first stroke. They are marked with his name at length, the P and the A joined together in a cypher.

CHARLES ADAMS.

Flourished,

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

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

ROBERT ADAMS. Flourished, 1589.

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

PHILIP ADLER, PATRICIUS.

Flourished, 1518.

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

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

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

Α

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

A D M I R A L, fee LADMIRAL.

J. A. CEPH. ADORF. Flourifhed,

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

-- A E L S.

Flourished,

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

NICHOLAS VAN AELST.

Flourished, 1550 to 1600.

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

M. Chrift and others atribute to Nicholas Van Aelft fuch prints, as are marked with the letters N. V. A. But this, at beft, is a very doubtful matter.

P. VAN AELST, fee COECK.

P. AENEAS.

Flourished,

A printfeller and engraver in Mezzotinto, and, as it feems, chiefly of portraits; amongst others, according to M. Heinekin, is that of Nicholas Blankard, profess. a Fran. aged 68 years, in folio. P. Aenea' fecit et excud.

AFFNER, fee HAFFNER.

COUNT

COUNT D'AFFRY.

Flourished,

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

RALPH AGGAS.

Flourished, 1578 to 1589.

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

FREDERIC AGNELLI.

Flourished, 1600.

An engraver who lived at Milan, in the beginning of the feventeenth century. His chief employment feems to have been portraits, though he fometimes engraved architecture and emblematical fubjects.

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

AGOSTINO DE SAN AGOSTINO. Flourished,

An Italian engraver, of whom we have no account. Amongft other prints of this artift is the Zingara of Corregio; that is, the Virgin Mary, habited in the Bohemian manner, feated in the midft of a landfcape, with the infant Jefus; alfo, St. John feated writing, from a picture of Corregio in the church of St. John at Palma.

CHRISTOPHER LUDWIG AGRICOLA.

Born 1667. Died 1719.

A landfcape and portrait painter; was born, according to M. Heineken, at Ratifbon; and, after having travelled into feveral countries, died in his own, aged 52. He amufed himfelf but little with the graver, as the only print my author notices of his is a landfcape, in which is reprefented the fable of Diana and Acteon, marked Agricola fec.

GIOVANNA

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GIOVANNA AGUCCHIA. Flourisched,

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

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

JOHN VAN AKEN. Flourished,

This artift has been miftaken for John Van Achen or Aken, who was a painter, born at Cologne, 1556, but never engraved. John Van Aken, of whom we now fpeak, has left no memorial behind him of the time or place of his birth. By the ftyle of his etchings I fhould conclude, that he lived in the fixteenth century. All the works I have feen of his, are a few fmall landfcapes, length-ways. The fet confifts of fix; of which fome are from his own defigns; and the others from the defigns of an artift, whofe mark is a fort of monogram, which appears to be an H an E and an L; which, according to M. Heineken, fignifies Lingelback or Saftleben; but this I leave entirely to the judgment of the curious. Thefe etchings are very flight, but have fomething mafterly in the ftyle, and appear to be the work of a painter; becaufe they are more free and lefs determined, than might have been expected from the point of an engraver only.

Befides thefe fix, there is a finall landscape length-ways, where a horse faddled appears in the fore-ground, and a man feated behind it, with only his back feen; and, towards the left, another man with a hat on. This, which is faid to be very fcarce, is marked with his name, J. V. Aken inv. et fec.

WILLIAM AKERSLOOT.

Flourished, 1624.

He was, according to M. Heineken, a painter as well as an engraver, and lived at Harlem. I have never feen any fpecimens of his painting; nor do I recollect any engraving from his defigns. He engraved not only portraits, but historical fubjects, amongst the latter is Peter denying Christ, from P. Molyn; and another of Christ loaded with chains, from the fame. He engraved alfo from A. Van der Velde and other masters.

FRANCESCO ALBANI.

Born 1578. Died 1660.

It is almost needless to inform the reader, that this eminent artist was an historical painter, born at at Bologne, and that he was the disciple of Lodov. Carracci and of Guido. His works, so justly esteemed, are the best culogium, that can be produced in his praise. As an engraver, he has by no no means added to the fame his other works have eftablished. Confcious, no doubt, that the time and pains he must beftow upon this branch of the arts, to arrive at any great degree of perfection, would too much engage him from his other pursuits, he quited the point, after having made but one fmall folio etching of Dido killing herfelf; in which he has by no means well fucceeded.

CHERUBINO ALBERTI BORGHEGIANO. Born 1552. Died 1615.

The laft name was given to him becaufe he was born at Borgo S. Sepolcro.—From his father Michele Alberti, he learned the firft rudiments of hiftorical painting, in which art he made very confiderable progrefs. His greateft works are in Frefco at Rome. He alfo painted in oil; but his fuperior merit as an engraver is no lefs remarkable. From whofe inftructions he learned the ufe of the graver, is quite uncertain; but his beft ftyle of execution feems evidently to have been founded on the prints of C. Cort and Agoftino Carracci; though without doubt, in his friezes and other flighter plates, he owed much to the works of Francefco Villemena, whofe freedom of handling the graver is juftly admired.

Like all thefe artifts, he worked entirely with the graver, and feems never to have called in the affiftance of the point.—His engravings, which are very numerous, are not all in the fame ftyle, but thofe are the moft excellent, which approach the neareft to that of Agoft. Carracci. Some times he is very neat, and at other times, as in his friezes, and fmaller fubjects, he runs into a loofe open manner, very flight and frequently quite unequal to himfelf. This manner, however, Henry Goltzius improved upon, and carried to the greateft perfection.

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

The number of plates, great and fmall, engraved by this artift, amounts

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

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A large nativity, with his cypher, from his own defign.

A dead Chrift, fupported by an angel, oval.-ibid.

Several figures from the last judgment of M. Angelo.

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

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

A holy family, where the Virgin holds the infant Chrift upon her knees, and St. John prefents him with a bird; Elizabeth is kneeling by the fide of the Virgin, and the back ground is a landscape, dated 1582, a large upright plate from the fame.

Creation of Adam and Eve, — Adam and Eve driven out of Paradife, and Adam and Eve fubjetted to work: three finall plates length-ways, from Polidoro.

Great part of the *friezes*, which were painted by the fame mafter, in the houfes of feveral noblemen at Rome; in thefe are reprefented the flories of *Niebe*, the rape of the Sabines, &c.—long narrow prints, engraved on feveral plates each.

The miracle of St. Philip Benizzo, where the men, who defpifed the exhortations of the faint, are ftruck dead with lightning: a large upright plate, engraved from the picture of A. Del Sarto, which is in the convent of the Servites at Rome. This I always effected, as one of the moft excellent prints of the mafter.

DURANTE ALBERTI.

Flourished, 1590.

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

PIETRO FRANCESCO ALBERTI. Born, 1584. Died, 1638.

An hiftorical painter, fon to Durante Alberti, mentioned in the preceding article. By this artift we have a print, called the *Academia de Pitori*, a large plate length-ways, containing many figures flightly etched, but with fpirit, vol. 1, C and

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

H. C. ALBERTUS. Flourished,

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

C. ALBRECHT.

Flourished,

An engraver and architect at Berlin.

M. Heineken mentions this artift, and adds: " I cite him, becaufe I would not omit the name of any one I have knowledge of. But his engravings were only for the bookfellers, and of fo little value, as not to merit a feparate lift."

H. VAN ALDE.

Flourished, 1650.

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

HENRY ALDEGREVER.

Born, 1502. Died,

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

This celebrated artift was born at Zouft in Weftphalia, in the year 1502; but we have no certain account of his family. Both his names have been miftaken; for by fome authors he is called Aldergraft; and others tell us, his chriftian name was Albert. But, where his fir name is written at full length, as upon his own portrait, it is Aldegrever; and M. Chrift affures us, that his chriftian name was Henry, and not Albert. It is reported, and with great appearance of truth, that he went to Nuremberg, and fludicd under Albert Durer; for he certainly copied the ftyle of that mafter. The time of his deceafe is by no means known; but the laft date, which appears upon his prints, is faid to be 1558; and the number of his plates is extraordinarily great: according to Abbé de Marolles, no lefs than 350.

The criticifus, which have been made upon the works of this mafter, are much to his honour; and the effeem his pieces are justly held in, is no fmall proof of their value. It is univerfally fuppofed, that if he had made

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his refidence in Italy, where he might have had the opportunity of examining the beautiful remains of antiquity there preferved, and the pictures of the greateft mafters of the age,—the genius and ability, which fo confpicuoufly difplayed itfelf in his own country, would have fhone with double luftre, affitted by fuch manifeft advantages. However, whilft we lament in his works the want of that elegance and fimplicity which mark the Italian fchool, let us not lofe fight of the expression, and propriety of compofition, with a variety of other beauties, which we find in them at prefent.

The mechanical part of the engraving is extremely neat, executed entirely with the graver, and in a ftyle (as before obferved) evidently founded upon that of Albert Durer. The light parts upon his flefth he has often rendered very foft and clear, by the addition of fmall long dots, which he has judicioufly interfperfed occafionally. His drawing of the naked figure, which he feems very fond of introducing, is much correcter, than is ufually found amongft the old German mafters; and much lefs of that ftiff tafte, fo common to them, appears in his beft works. But Florent le Comte's obfervation is certainly very juft, that his men figures are far more correct, than his women. His heads are very exprefive, in general; and his other extremities well marked; but fometimes rather heavy. As a painter alfo, he is fpoken of very highly, and confidered as nearly, if not entirely, equal to his mafter Albert Durer.

As this artift's works are fo very numerous, they cannot be fuppofed to be all equal; it is, therefore, neceffary to fee many of his prints, before any 'adequate judgment can be formed; and it is just as neceffary to be careful, that they are good impressions. For those retouched, or ill printed (which is often the case) are unworthy of prefervation; whils the good impressions of the fame plates are highly estimable. His monogram may be seen in the plate at the end of the volume.

I fhall only notice the following :

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

The history of Susannah and the two Elders, on four small plates lengthways, dated 1558.

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

The Passion of Christ, in thirteen small upright plates.

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

Several madonas, &c. many bistorical subjects, as well facred as prophane; a variety of gold/mith ornaments very beautifully engraved; and fome fcw nudities; amongst which is the fociety of Anabaptists, a finall plate length-ways. This last was copied in the fame fize, by Virgil folis, with the mark of Aldegrever; but he has added his own.

Alfo three proceffions; and many fingle figures, &c.

There is only one etching attributed to this mafter, which is very free, but flight, reprefenting Orpheus playing on a violin, and Eurydice feated at the foot of a tree, a finall upright plate, dated 1528.

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JOHN

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JOHN ALEXANDER.

Flourished, 1718.

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

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

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

ALEMANNA.

Flourished,

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

DON EPIFANIO D'ALFIANO.

Flourished, 1600.

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

A fet of feftivals and decorations, A. D. 1592, and a book of writing, A. D. 1607, in which he ftyles himfelf, *Priori dello Spirito Santo di Firenze*.

NICHOLAS WILLIAM ALFORÆ. Flourifhed,

An Italian artift of Lorrain, as himfelf feems to teftify, and fettled at Rome. By him we have a book of flowers, confifting of twelve finall upright plates, not very neatly engraved, but with great fpirit, and in a mafterly ftyle. To thefe he has fubfcribed, *Nicolaus Guilielmus Alforæ Lotbaringus fecit Roma*.

ALESSANDRO ALGARDI.

Born, 1598. Died, 1654

This excellent artift was both a fculptor and an architect, born at Bologna. He was the difciple of Julius Cæfar Conventi; and the reputation he acquired in in fculpture nearly equalled that of Michael Angelo Buonaroti. It is faid, that he much frequented the fchool of the Carraccii, where perhaps he learned the art of engraving; for the ftyle he adopted (if those plates be the work of his hand, which are attributed to him) was very like that of Augoftino Carracci: all executed with the graver in a bold open manner,—flight and free. Two plates fuppofed to be his, are

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

His mark is given on the plate at the end.

COUNT ALGAROTTI.

Died, 1763.

This gentleman, fays M. Heineken, is known by his writings, which are highly effeemed. They were publifhed in eight volumes at Livourne, A. D. 1763; of which fome treat upon the fine arts. He died at Pifa, the fame year, and was buried in the church of Campo Santo, where a magnificent monument was erected to his memory. He defigned and engraved, for his amufement, feveral plates of *beads* in groupes; one of which, containing thirteen in the antique ftyle, is dated February 15, 1744. This article is entirely from M. Heineken; for I do not recollect to have ever feen any of this gentleman's performances. See his mark on the plate at the end of the volume.

JOHN ALIX.

Flourished, 1672.

This artift was a painter, the difciple of Philip Champagne, and for his amufement took up the point. The only print noticed of his, is an *boly family* from Raphael; which he has executed in a very pleafing ftyle, and marked with thefe letters, R. V. P. that is. Raphael Urbin pinxt.

HUYCH ALLARD.

Flourished,

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

The portrait of David Gloxin, I. V. D. Huych Alaerd, fcu. Alfo the portrait of Adrianus Paw, Legat. Holland, marked in the fame manner.

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

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

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

ANTONIO ALLEGRI, called Correggio.

Born, 1494. Died, 1534.

This extraordinary artift, one of the greateft painters Italy ever produced, is faid by Abbé Marolles to have engraved feveral plates, from his own compolitions. But the truth of this affertion is exceedingly doubtful; nay indeed, politively denied by M. Heineken, in his *Ideá generale d'une collection d'Eftempes.*" Certainly there is no mark, that ever I heard of, to afcertain thefe etchings, if any fuch there be. The miftake, I doubt not, lies with the Abbé, who, in feveral other places of his catalogues, for want of fufficient examination, has haftily attributed to one mafter what evidently belongs to another.

GUISEPPE ALLEGINI.

Flourished, 1746.

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

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

The circumcifion, inferibed, Guis. Allegrini Stamp. in rame delle croce rosa. a middle fized plate length-ways.

The stoning of St. Stephen, the fame.

A finall print of Rinaldo and Armida.

A large architestal opera-fcene length-ways, from Joseph Chamont.

FRANCESCO ALLEGRANI. Flourished, 1760.

This artift defigned, as well as engraved, and, according to M. Heineken, lived at Florence. By him we have a vaft number of *portraits*, from different mafters.

The fronti/piece to the collection, entitled, Cento Ritratti della Real Famiglia de Medici, for the new edition published 1762. Several of the plates 1 for for the collection, entitled, Dei grand duchi di Toscana della a reale casa de Medici, Protettori delle lettere e delle belle Arti, &c.

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

G. L. ALLEMAND, fee L'AllEMAND.

FLOPERT VAN ALLEN.

Flourished, 1686.

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

FRANCIS ALLEN.

Flourished, 1652.

I found the name of this obfcure engraver, at the bottom of an octavo frontifpiece, to a book, entitled, Dialogus D. Urbani Regi. Lubeck 1652. On each fide of the infcription ftands a figure, one reprefenting Mofes, and the other our Saviour, and a view of Lubeck is feen at the bottom; all flightly etched, in imitation of the ftile of Callot; but the figures are exceedingly incorrect, and the whole but very indifferent.

JOHN CHARLES ALLET, or ALET. Flourished, from 1690 to 1732.

This engraver, according to M. Heineken, was a Frenchman, and worked a long time in Italy, and is fuppofed to have died at Rome. Owing to his not having always put his two baptifinal names, (or the initials,) to his plates, but figning fome few of them with Charles only, fome have been led to imagine, that there were two *Allets*. But my author with great reafon fuppofes, from the fameness of ftyle, as well with respect to the drawing as the engraving, which appears on the plates, with both fignatures, they were done by the fame perfon. In the Abcedario he is called Carlo Alet only.

He drew and engraved feveral *portraits* of eminent perfons; and, amongft them, Cardinal Alvifio Amodei, from a picture painted by J. M. Morandi, in folio, dated 1690. Alfo that of Carol. Eman. 1. to which he has put, J. C. Allet ad vivam: dated 1732.

Alfo a variety of other fubjects, faints, and facred hiftory, from different mafters : amongft them,

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

The vision of St. Paul, from a picture of the fame artift, in the fame church.

Thefe two prints, which appear to me to be his beft in the hiftorical line, are executed entirely with the graver, in a cold filvery manner. They flow that he had great command of hand, though very little tafte. His ftyle is evidently formed upon the finer prints of F. Spierre, and Corn. Bloemart: But he has greatly failed in his imitation. The lights are harfh and unharmonized; and the fladows thin and feeble. The drawing, though not incorrect, is often ftiff; and the heads in general, want character. His hands and feet, however, are by no means devoid of merit : they are ufually well proportioned, and not badly marked.

JOHN ALMELOVEN. Flourished,

This artift, who was a Dutchman, profeffed painting, as well as engraving. The latter he did chiefly for the bookfellers; and as M. Heineken obferves, his works prove him to have been a man of ability. Befides the *portrait* of Gifbert Voetius, to which he puts, J. Almeloven inv. et fec. we have fix finall *land/capes*, length-ways, from his own drawings.

Alfo, twelve views of towns and villages, the fame; and four *landfcapes*, reprefenting the four feafons of the year, after Saftleven; all thefe are finall plates length-ways

BALDASSARE ALOISI, called GALANINO.

Born, 1577. Died, 1621.

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

ALBERT ALTDORFER.

Flourished, 1511.

Authors, in general, have agreed, that this remarkable artift was a native of Altdorff, in Switzerland. But Mr. Wild, a fenator of Ratifbon, who is, according to M. Heineken, a very learned connoiffeur, with great reafon, imagines him to have been born at a town named Altdorff, in Bavaria. And he is confirmed in this opinion, by feveral documents, difcovered at Ratifbon; where this family was known in the fifteenth century, being then eftablifhed in that town, or its environs. And the name of our Albert is found in the registers, amongft the citizens of Ratifbon, in the year 1511; where his artift, having paffed through all the civil offices, was at laft made a member of the interior fenate, and architect to the town. He died A. D. 1538, without iffue. Some of his pictures are at Ratifbon; and at the town-houfe is preferved a complete collection of his engravings. The French call him *Le petit Albert*: that is, the little Albert, becaufe he engrayed engraved fmall prints only; and for this reafon, he is ranked amongst those artifts, diffinguished by the name of little mafters.

His merit, as a painter, must have been very confiderable, if the observation of M. Heineken be juft, where he fays : " He applied bimfelf more to engraving than painting. But however, being the disciple of Albert Durer, and a man of genius, his pictures may be placed in the fame rank with those of bis master, being executed in the same taste." From the few pictures 1 have feen of this artift, it would not be fair to form a decided judgment. It is true, they feemed by no means to merit fo high an eulogium. But furely the prints of those two masters ought not to be fet in competition with each other; for whatever merit we may allow to Altdorfer, it certainly cannot be faid to equal that of A. Durer. Neither does it fo clearly appear, that he was the difciple of A. Durer. His engravings, effectially those on copper, have much less the style of that master in the mechanical part of their execution, than might have been expected, if he had really been his fcholar. But this I shall not infift upon. It is certain, that his best prints are those, which he has cut in wood. He appears to have had a lively fancy, and facility of invention. He defigned with freedom, in the German flyle, and executed his defigns with great precifion. I speak now of his wooden cuts; and their flight, fketchy appearance hides, in a great measure, those defects, which appear more visibly, as he approaches nearer to neatness, and high finishing, becaufe a more determined outline is then required. For, in his engravings on copper, we find the drawing, though fpirited, very incorrect; the heads neither beautiful nor expressive, and the outlines of the other extremities exceedingly defective. He marked his plates with two forts of monograms, though little different from each other: fee both upon the plate at the end of the volume. The fecond has been falfely attributed by fome to Aldegrever, notwithstanding the monogram of that master is fo very different : but the style of the plates themfelves would be fufficient evidence to detect the miltake; for Aldegrever, as an artift, doubtlefs was greatly fuperior to Altdorfer.

From the fpirited wooden cuts of this mafter, Hans or John Holbein is faid to have drawn great affiftance. And this opinion feems to me to be well grounded. For evident traces of the ftyle of Altdorfer, appear in the prints of that inimitable artift, prodigioufly improved indeed, as well with refpect to the ipirit and tafte of the defign, as to the excellency of the execution.

The number of his engravings on wood and copper amount at leaft to 170; of courfe they cannot be all fuppofed to be equal in merit : it is requifite therefore to fee many of them, before a just judgment can be formed of his ability.

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

The fall and redemption of man,—forty very finall upright prints. A certain perfon, the initials of whofe name are G. L. F. having found fome of these blocks, caufed what was deficient to be copied, to the number of 38, and published them at Zuric, A. D. 1604, with a defcription of each print in verse, and this title, Alberti Dureri Noriberg. German. Icones facræ nunc primum è tenebris in lucem editæ; which proves, in the first place, the ignorance of the man, in attributing these prints to Albert Durer, notwithstanding VOL. 1.

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

The *refurrection of Christ*, a finall upright plate dated 1512, generally efteemed one of his most spirited and best prints.

The *beautiful virgin of Ratiflon*, from the image of the virgin, which was in the cathedral of that town, a fmall plate upright. This is printed in twotints, or chiaro-fcuro, though there are fome few impreffions from the fingle block, on which were engraved the outlines, without the half tint.

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

Another St. Jerom, a finall upright plate: Thefe are two fpirited prints; the back ground of the latter is very romantic, and executed with great fpirit.

All thefe have his monogram.

On copper: one of the earlieft I have feen, is the *bead of an infant* dated 1507.

An Adam and Eve, a very finall upright plate.

Several virgins, with the infant Christ, all small.

A crucifixion, with feveral figures, a finall upright plate.

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

St. Jeroni in his grotto, with an altar, in which ftands a crofs; a book is open before it, and a tablet over it, on which is the monogram of Altdorfer.

Venus leaving the bath, a fmall upright plate.

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

A variety of other fubjects and figures of heroes and heroines, and many ornamental plates for goldfiniths, &c.

To these may be added two etchings :

A finall *land/cape*, length-ways, executed with great freedom, efpecially the trees in the fore-ground, which are touched in a mafterly manner.

A cup or chalice, adorned with ornaments.

ANDRE ALTOMONTE.

Flourished, 1728.

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

WILLIAM ALTZENBACK.

Flourished,

This engraver, with William his fon, according to M. Heineken, lived in the feventeenth century, and worked at Paris, amongft other places, with Landry. After this, they refided at Strafburgh, where many of their plates were published by Gerard Altzenback, a printfeller, and probably a relation. Amongft others they engraved,

Twenty plates of bible fubjects, conjointly with other mafters.

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

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

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

FRANCISCO AMATO.

Flourished,

An Italian painter. Some flight, fpirited etchings are attributed to him, which are executed in the ftyle of Bifcanio : amongft others we have the following:

St. Joseph, feated, reading a book, accompanied by the infant Chrift, a finall upright plate, marked, Franciscus Amatus in.

St. Jerom, the fame.

The prodigal fon, an upright plate, but no name.

CHRISTOPHER AMBERGER.

Born, Died, 1550.

A native of Nuremberg, but he refided at Augfburg, where he died, 1550. He was difciple to the famous Hans or John Holbein; and he fucceeded fo well in imitating the flyle of his mafter, that many of his pictures have been taken for Holbein's. He painted both hiftory and portraits; in the latter of which he is faid chiefly to have excelled.

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

DOMENICO AMBROGI.

Flourished, 1653.

An Italian artift, who painted both hiftory and landfcape. He was the difciple of Brizio; and for that reafon called *Mingbino del Brizio*. In the Abecedario he is fpoken of with great praife, and mentioned as an engraver; and Malvafia fays, that in the year 1653, he executed on wood fome prints in chiaro-fcuro. Amongft others, engraved by him, is

A woman feated in a triumphal car, holding two flambeaux and a ferpent; conducted by Neptune.

FRANCESCO AMICI.

Flourified,

A modern engraver at Florence, who, according to M. Heineken, employed himfelf in engraving finall plates of devout fubjects: fuch as, *Chrift* praying in the garden; *Chrift before Pilate*; the carrying the crofs; and the entombing of Chrift, &c.

J A C O P O

JACOPO AMICONI.

Born, 1675. Died, 1758.

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

His works, as an engraver, are very inconfiderable, becaufe he only followed that art as an amufement; but he is more remarkable for teaching it to Jofeph Wagner, to whom it is no fmall credit, that Mr. Bartolozzi was formerly his pupil.

By Amiconi there is a fmall upright plate, reprefenting our Saviour, half figure, inferibed, Salvator mundi.

Jupiter and Calista, a small plate length-ways Gi Giove di Cinthia, &c. And Zephyrus and Flora, the fame, a Zestro de cui, &c.

CARL. GUSTAV. AB AMLING.

Born, 1651. Died, 1702.

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

Amongst his portraits are,

Maximilian Emanuel, prince electorial, from Thomas Macolinus, dated 1670, an oval, this is faid to be very fcarce.

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

Amongst his historical, I shall mention only the following :

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

The four feasons, from the fame tapeftries, by the fame master, &c.

JOST or JODOCUS AMMAN or AMMON. Born, 1539. Died, 1591.

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

to

to affert, that there were two artifts of this name, the one of Zurick, and the other of Nuremberg; pretending, that this opinion is perfectly established by the confiderable difference, which may be found between the works of the one master and the other. But this argument is by no means decifive. For supgose, we should take those prints alone, where the artist has figned, of Zurick, we shall find on examination, that they differ full as much from one another, as those do, which are figned, of Nuremberg, from such from one examine the fignet, of Nuremberg, also by themselves. For this reason I am readily inclined to agree with such other authors, as have supposed, that the prints figned both ways belong to the fame perform.

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

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

The engravings by Joft Amman, are chiefly upon wood. We have fome alfo by him on copper; but the laft are much inferior to the former. His prints do not difcover any very great variety of invention. His figures are well proportioned; and in general not incorrect in the drawing. The hand of the mafter appears in his defigns; and animals, in particular, he touched with great fpirit. His manner of engraving is neat and decided; but if his ftrokes are more regular than was ufual with the engravers on wood of his time, it is to be feared, that as much as he gained, by the pains he took with this part of his execution, he loft in freedom and fpirit.

I fhall mention only the following of our artift's performance:

Πανοπλια, omnium liberalium mechanicarum et fedentarium artium genera continens &c.—Edit per Hoftman Schoperum, Francof. 1564. This work confifts of the different tradefinen and artifts, reprefented in their refpective employments: and there are fome excellent figures amongft them. The collection amounts to 115 prints; and it is faid, that Amman has given his own portrait in that which reprefents the art of engraving.

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

Neuive

Neuive Biblischi Figuren, Franckfurt, per Jo. Amman von Zurych, 1564, ibid.

He also engraved on wood fome detached picces; and on copper, the *illuf-trious women*, begining at Eve, with this title, *Eva die Gebererinn*, on twelve plates, finall upright, figned, *Jost Amman fec. Stefan Herman*, exc. These are chiefly etched, and in a flight incorrect flyle.

A let of figures of warriors, 1590, finall upright plates. The four feafons, and the four elements, finall long plates, 1569; and two portraits, one of Casparis de Colignon, marked, *Fecit Norimbergæ*, Jost Ammon Tigurinis, 1573. See his marks on the plate at the end of the volume.

JOHN AMMAN.

Flourished, 1623.

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

CLEMENT AMMON.

Flourished, 1651.

He was fon-in-law to the fumous Theodore de Bry; and followed the bulinels of a bookfeller, as well as the profeffion of an engraver; induced thereto perhaps from the confcioufnels of a want of fufficient abilities to fupport himfelf by the latter, independent of the former; for his engravings in general, are very poor and ftiff, executed indeed in a laborious ftyle, copied from the works of his father-in-law, but without tafte, and vaftly inferior to them. His greatest work was the continuation of the collection of *portraits*, first published by Theodore de Bry, and afterwards by his fons, entitled, *Bibliotheca Calcographica*, in fix volumes, quarto. To these Clement added a feventh, and an eighth volume; the first of which was published at Frankfort, A. D. 1650, to which he puts, *Sculptore Clemen. Ammon junier*, *Calcograp.* and to the last, published in the year 1652, *Sculptore Clemente Ammonio chalcogr : Frane.* to both is added, *Imp. Job. Ammon.*

JOHANN AMMON. Flourished,

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

ANKER VON ZWOLL, See Zwoll.

SIMON RENARD DE ST. ANDRE. See RENARD.

NICOLO DI ANDREA. Flourisched, 1578.

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

ALESSANDRO DE ANDREA.

Born, Died, 1711.

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

JEROME ANDREAE. See Apsch.

T. ANDREAE.

Flourished,

An artift of no great merit, whofe name, to the beft of my recollection, is not mentioned by any author. There is a finall upright etching by him; it is a fort of *emblematical fubjett*, in which is reprefented a woman fallen down in the front, and another woman flanding over her, who holds a book in her hand, on which is written, *Guilio Cefare opera*. The defign is not amifs; but the execution is fo flight, that much of the original intention is loft. The heads are but indifferent, and the other extremities very badly drawn. He figns his name, **T**. Andreae inv. et fec.

ANDREA ANDREANI.

Born, Died, 1623.

This juftly celebrated artift was a native of Mantua; for which reafon he has frequently added to his name or monogram, INTAGLIAT. MANTUANO; or elfe, IN MANTOUA; which it feems has led fome haftily to miftake him for Andrea Mantegna, an artift who lived nearly an hundred years before Andreani. Others again call him Andreaffi; whilft others have run into a ftill groffer error, and confounded him with Altdorfer, a native of Switzerland, under the name of the *Petit*, or little Albert: which appellation was given to Altdorfer, on account of the finallness of his engravings in general. This last mistake, it is likely, was occasioned by the great refemblance there is between the monograms of the one and the other.

When our artift was born does not appear to clearly; but he died, A. D. 1623, at a very advanced age. Befides the prints which he performed himfelf, he procured a great many other engravings, the works of different mafters, and fold the imprefions, with his own name, often effacing the name of the true artift, to fubfitute his own with more fecurity. Thus, amongft others, we find.

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

Andreani engraved on wood only, in a peculiar ftyle, diftinguished by the name of *chiaro-fcuro*; which is performed with two, three, or more blocks of wood, according to the number of tints required, thefe are flamped upon the paper one after another, fo as to produce the effect of a washed drawing. The invention of this species of engraving was greatly prior to the æra of our artift. Among his countrymen he had Hugo da Carpi and Antonio da Trento for models; and, in the early part of his time, he feems to have followed them very clofely. But at length he carried the mechanical part of the work to a tar greater degree of perfection; and we often find in his prints a correct and determined outline. At times, he used only two blocks (as for some of his flighter performances) but oftner three : one for the outline, and very dark fhadows, the other two for two different tints. This number, I believe, he never exceeded. His great merit, as an artift, is acknowledged by all who are converfant in prints. His drawing is excellent, executed with great fpirit, and in a very mafterly ftyle. The heads of his figures, though flight, are characteristic and expressive; and he has displayed great judgment in the management of his various tints. In fhort, his works are justly confidered as admirable transcripts from the sketches of many of the greatest painters.

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

An emblematical print, representing the Christian, after his fpiritual warfare in the present life, received as victorious into Heaven, and crowned by Christ. At the left corner is this mark, B. F. which fignifies the name of the painter, Baptista Franca of Venice. It has also the cypher of Andreani; and the date 1610, with this infeription: Bonum certamen certavi, cursum consumavi, Fidem fervavi, reposita est mibi Corono Justitia. Pauli Epist. ad Timo. cap. IV. This print is of a middling fize, upright. Some of the impressions are with a dedication to Louis Gonzago.

To thefe may be added,

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

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The

The entombing of Christ, from Raphael da Reggio, a small upright plate, half figures. Docced '595

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

Another print of the *fame fubjett* from a bafs-relief of the fame mafter, on three blocks, dated 1585.

Variety of other prints equally excellent, from Raphael Urbin, Polidoro, Permigiano, &c. &c. The fcarceft of all his works is faid to be *the pavement of Sienna*, after a drawing of Francefco Vanni, from Domenico Beccafuni Sanefe. See the cyphers or monograms which Andriani often put to his engravings, inftead of his name, on the plate at the end of the volume.

FRANCOIS ANDRIOT.

Flourished, 1672.

A French engraver, who worked both in France and Italy. We have feveral prints hiftorical and others, from fome of the greateft painters, by this artift. He worked chiefly with the graver, in the ftyle of Francois de Poilly, but without any powerful effect. His drawing is ftiff, and the extremities of his figures in general, are rather heavy.

I fhall only notice the following :

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

The incredulity of Thomas, the fame, from Nicholas Le Sueur.

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

And fome of the anatomical statues, published at Rome by Roffi, 1691.

JAMES ANDROUET DU CERCEAU. Flourished, 1576.

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

MARCO ANGELJ. Flourished,

According to Gandelline, this Angeli engraved fome grotefque figures and ornaments; if, fays M. Heineken, the author has not, as I fear, miftaken the name of fculptor for that of engraver. I have never feen any print by this artift.

NICOLO ANGELI.

Flourished, 1635.

The difciple of Remigius Canta Gallina. He engraved, conjointly with vol. 1. E his

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his master, the festivals which were published at Florence in the year 1635, from the drawings of Giulio Parigi.

FILIPPO DI ANGELI, called NAPOLITANO. Born, 1640. Died, 1680.

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

GIOVANNA BATISTA DE ANGELIS. Flourisched,

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

ANGELO ALBANASI. Flourifhed,

An artift by whom we have fome very pretty, fpirited etchings of ruins, chiefly in and about Rome. From the appearance of the ftyle of thefe little prints, I fhould fuppofe he flourished at the begining of the prefent century.

PETER ANGELUS. Flourisched, 1611.

An obfcure engraver, of whom I have met with no account. Amongft the collections of Mr. Bagford for a hiftory of printing, which are in the Harlenian library at the Britifh Mufeum, I found an ornamental frontifpiece to a folio volume of Lud. Tena's commentaries upon St. Paul's epift. to the Hebrews, by this engraver. It confifts of feveral figures, with the Trinity reprefented at the top; all rudely defigned and executed, entirely with the graver, in a bad ftyle, without the leaft mark of tafte or judgment: the drawing and effect are equally indifferent.

PAUL ANGIERS.

Flourished, 1749.

What countryman this young artift was, I have not been able to learn. The best information I could meet with is, that he resided in London, and was was inftructed in the art of engraving by John Tinney. He never arrived at any great excellence. It feems he was chiefly employed in engraving landscapes, and also finall plates for bookfellers. His landscapes are etched in a flight ftyle fufficiently neat, and with no great tafte. M. Heineken informs us that he was only thirty years old when he died; which was within these few years. His best print is faid to be landscape entitled, *Vue de Tivoli*, after Moucheron. I have before me a view of Roman ruins, from Paul Panini, a middling fized plate, length-ways, with figures. This print is very neatly engraved, but the figures are very indifferent. It is dated November 4, 1749.

ANGLOIS. See LANGLOIS.

BENJAMIN ANGLUS. Flourished,

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

PIETRO ANICHINI.

Flourished, 1655.

This was an Italian artift; but we have no account of his life. Amongft other plates, engraved by him, are the following: A fmall *boly family* in a landfcape, length-ways, dated 1655. The Virgin is feated holding the infant Chrift upon her knees, he is reading a fcroll, which St. John, who is kneeling, prefents him. The *good Samaritan*, alfo a finall plate, length-ways; and the *portrait* of Cofmus P. Etruriz, P. Anichinus fec.

ANSELME or ANSHELME. Flourisched, 1590.

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

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tween it and the word fecit, a cafque or helmet, which is copied on the plate at the end of this volume. It is dated 1590. Profeffor Chrift gives us the following ingenious folution of this extraordinary mark: "Ceft vraifemblablement un nommé Anfelme, qui a voulu fe cacher fous ce rebus; comme Michel Ange Anfelme, peintre de Sienna, fort connu en ce temps, & dont Vafari parle avec éloge." To this M. Sellius the translator adds the following explanatory note: "Cafque fignifie en Allemand Helme, dont la figure, jointe au reft, peut former un Rebus, pour exprimer Anfelme ou Anfhelme." In English thus: "This artift very probably was named Anfelme, a painter of Sienna, well known at that time, and of whom Vafari speaks with praise. In the note is added, "casque fignifies in German belme, the figure of which, joined with the reft, may form the rebus, to express the name Anfelme or Anshelme." I have thought that the first letter may be the initial of the artists baptismal name, and then it may be read A. Helme.

Whatever appearance of truth this conjecture may be allowed to bear, I hope it will be remembered, that I give it as a conjecture only; and, I truft, I fhall ftand excufed for adding to my lift fuch names, as plaufibility at leaft will admit, until fuch time as the true name fhall be difcovered, or a more reafonable conjecture propoled: 'efpecially, as, on all occafions of this fort, I fhall be ferupuloufly careful not to miflead the reader by giving that for fact, which is. built on fuppofition only.

SEBASTIAN ANTOINE. Flourished, 1729.

Native, as it feems, of Nancy, the capital of Lorrain. But whether he refided there entirely or not, I cannot difcover. It was there he engraved the *portrait* of R. P. Augustin Calmet, in a large oval, A. D. 1729. The *enter-prife of Prometbeus*, from the cielings of Verfailles, painted by Mignard, was also engraved by him; and the *crown of precious frones*, with which Louis XV. was crowned, Oct. 25, 1722. He worked chiefly with the graver in a thin feeble ftyle, without effect;—he was also very deficient in the other requifites. of the art.

SILVIUS ANTONIANUS. Flourisched, 1567.

An engraver on wood, who, according to Papillon, ornamented with cuts, a fmall book of fables by Gabriel Faerno, publifhed at Antwerp, entitled, *Centum Fabulæ ex antiquis Austoribus delettæ*, & a Gabriele Faerno Cremonenfi, *Carminibus explicitæ. Antuerpia exofficina Christoph. Plantini*, 1567. To each fable he has given a print, the whole of courfe amounting to an hundred; all which, two or three excepted, are marked with a fort of cypher, composed of an A and an S; which is copied on the plate of monograms, at the end of the volume: there are the initials, adds my author, of the name of *Silvins Antonianus*, the engraver of this work, which was dedicated to Cardinal Charles Borromee who was canonized after his death.

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Upon what foundation Papillon inferted this name, I cannot different. M. Chrift takes notice of the fame cypher, and informs us, that it is to be found on the prints of the emblems of Sambucus alfo; and attributes it very falfely, in my opinion, to Abraham de Bruin of Antwerp.

PIETRO ANTONIO DE PITRI. Flourisched,

This artift feems to have been an Italian, and perhaps refided at Rome: but I have not met with any account of his life. He engraved a *frontifpiece* to a collection of *altar-pieces* by Mariotti, which Gio. Giacomi de Roffi, publifhed at Rome: it is from Ciro Ferri, a flight, fpirited etching, in a ftyle fomething bordering upon that of Pietro Aquila. The drawing is good; the extremities are touched in a mafterly ftyle: it is infcribed Pietro Antonio de Pitri, fculp.

MARC ANTONIO. See RAIMONDI.

ANTONIO DA TRENTO. See TRENTO.

CORNELIUS ANTONISZE.

Flourished, 1536.

This artift was a painter, and lived at Amfterdam; where, about the year 1536, he engraved a fet of twelve prints on blocks of wood, reprefenting ancient Amfterdam, with the convents, churches, and other buildings.

G. APPELMANS. Flourished, 1671.

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

C. A P E N S.

Flourished, 1673.

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

JEROME ANDREAE APSCH.

Born, Died, 1556.

According to M. Heineken; this artift was a native of Nuremberg. He engraved

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engraved on wood, and affifted Burckmayer in the works which the emperor of Germany defigned to publifh. He died, it is faid. A. D. 1556.

CRISTAFANO DELL'AQUA, or ACQUA. Flourished, 1760.

His employment feems to have been chiefly for the bookfellers, as far as I can judge from the prints I have feen of his. Many of them are in the architectal line; all executed with the graver, in a poor feeble ftyle, without effect. he engraved, befides, the *portrait* of the prefent king of Pruffia. There is alfo a large upright plate by him, reprefenting *merit crowned by Apollo*, from Andrea Sacchi, and fome other portraits and vignettes, &cc.

FRANCESCO FARAONE AQUILA.

Flourished, 1691 to 1722.

An engraver of fome eminence, born at Palerma; but he appears to have refided chiefly at Rome, where it is likely he died. His engravings are numerous, and many of them efteemed. We find from the fignatures upon his plates, that he ufually made the drawings himfelf, from the pictures he intended to engrave. How far he fucceeded in them, the prints will in fome meafure flow. In merit he certainly never equalled Pietro Aquila, who refided at Rome at the fame time, and very probably was not only of the fame family, but alfo a near relation. His ftyle of engraving in general is rather neater than that of Pietro; but in drawing and expreffion he fell far flort of him. Those plates, which he executed with the graver only, are cold and filvery, without effect, and by no means fo meritorious as those, where he called in the affiftance of the point. Some of the ftatues, which he engraved for Roffi, are of this ftamp.

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

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

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

Amongft his fingle prints,

A *Repoje*, where the Virgin, with the infant Chrift, is reprefented feated under a tree, and Jofeph appears working in the back-ground, a large upright plate, engraved at Rome, A. D. 1691, from Correggio.

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

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

He alfo engraved from Albano, Pietro de Cortona, Bernini, Annib. Carracci, Giovanni Lanfranchi, Carlo Maratti, Nicholas Poufin, and feveral other mafters.

PIETRO

PIETRO AQUILA.

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Flourished, 1696.

The prevalence of genius in this artift was fuch, that even the gloomy retirements of an ecclefiaftic life could not overcome it. He was born at Palerma, and in his youth applied himfelf to fuch fludies, as might capacitate him for the reception of orders, which he actually took upon him, and fupported his character in a very refpectable manner. His ftudies and retirements, however, prevented not his following the dictates of his natural inclination, with refpect to the arts. How much he loved them may be eafily conceived, by the rapid progrefs he made in them. As a defigner and a painter, he ftands high in the effimation of the curious. But as an engraver, he is more generally, and perhaps more defervedly known. He drew admirably, and etched in a bold, free manner, finishing his lights, and harmonifing his shadows with small dots. His greatest faults are want of effect from fcattering his lights, and what by the artift is called *manner* in his drawing... The first gives a confused, flat appearance to his prints; and the last prefents us with a ityle of his own, inftead of that of the painter from which he copied; and thefe faults feem never more glaring, than in his prints from Raphael; where the chafte fimplicity of outline, the great characteristic of that wonderful mafter, is loft in the *manner* of Pietro Aquila. It is from Annib. Carracci, that he has best fucceeded; and his prints from that artistwill, I truft, be always held in great effimation. In all his works he difcovers much fcientific knowledge. The extremities of his figures, in general, are well proportioned, the heads exprefive, and the characters finely preferved; but. his outlines are often too hard upon the lights; and the folds of the drapery too ftrongly marked. It appears from his prints, the drawings of which he made from the original pictures, that he refided chiefly, if not entirely, at Rome, where perhaps he alfo died.

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

An adoration of the wife men, a large, upright plate.

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

Diana and Atteon, a finall plate, length-ways ...

Many from other mafters: amongft the reft,

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

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

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

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

The rape of the Sabines, a large plate, length-ways, from the fame. The facrifice of Polyxana, the fame, from the fame.

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The triumph of Bacchus, the fame, from the fame.

Sacrifice to Diana, by Xenophon, on four large plates, from the fame.

Mofes striking the Rock, from Ciro Ferri, a large plate, length-ways.

The triumphs of the Christian religion, an emblematical print, from Carlo Maratti, a large plate.

The death of the Virgin, a large plate, length-ways, from Giovan. Morandi.

AQUILA. See Arent VAN HALEN.

TOBIAS AQUILANUS.

Flourished, 1570.

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

HORATIUS DE SANCTIS AQUILANUS. See SANCTIS.

POMPEO AQUILANO, or DELL'AQUILA.

Flourished, 1550, to 1570.

A Neapolitan painter, born in the town of Abruzzo. He is fpoken of in the Abecedario as an artift of great merit. It is alfo faid, that he engraved; and to him is attributed, the lower part of a *defcent from the crofs*, from a compolition of his own; the whole of which was afterwards engraved by Horatius de Sanctis, A. D. 1572. Florent Le Comte mentions feven prints, of this artift, without fpecifying, whether they were engraved by him or not.

LEONARDO DELL'ARCA.

Flourished,

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

JAMES MAC 'ARDELL.

Born, Died, 1765.

The works of this excellent artift are too well known, and too much efteemed, to need any eulogium here. Bafan calls him " one of the beft engravers in mezzotinto, that England ever produced." Whether he has been furpaffed or not by our more modern artifts, I shall leave entirely to the judgment of my readers. It is generally faid, that he was an Irishman by birth. I have heard indeed (though not by fufficient warrant to affert it for fact) that he was born in England, but of Irish parents. However this may be, he resided chiefly in London, and died June 2, 1765.

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

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

Add the following portraits also from Vandyke :

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

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

I fhall alto take notice of the following : namely,

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

St. Jerom, the fame.

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

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

Daniel Lock, from Hogarth.

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

The countefs of Waldegrave, from Sir Joshua Reynolds.

SANTES DE ARDUINIS.

Flourished, 1515.

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

ANT. JOSEPH D'ARGENVILLE. See DEZAILLIER.

JONAS ARNOLD, or ARNOUL. Flourifhed,

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

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

Louis Dauphin, whole length, the fame, and from the fame painter.

JOHN ARNOLD.

Flourished,

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

N. ARNOULT.

Flourished, 1684.

A French engraver, who refided at Paris, and acquired fomereputation by his vol. 1. F portraits

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

BALTHASAR ARNOULLET. Flourisched,

Papillon informs us, that there is in the collection of the King of France, a large print, length-ways, of the *town of Poitiers*, engraved, as it flould feem, on wood, by Balthafar Arnoullet of Lions, with the privilege of his *royal majefty* for fix years.

ARRE.

Flourished,

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

COSMAS DAMAN ASAM. Born, Died, 1739.

A native of Bavaria; he went to Rome to purfue his ftudies as a painter, and fucceeded both in hiftory and portraits. After which he refided at Munich, where he died, A. D. 1739. On the plates, to which he engraved his name, it is inferibed *Cofmus* Afam; he is also called *Cofme Damien* Afam, and *Gofmond Daniel* Afam. We have by him,

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

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

ASNE, See MICHAEL LASNE.

JOHN ASNER.

Born,. Died, 1748.

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

AMICO ASPERTINI.

Born, 1474. Died, 1552.

Native of Bologna, and the disciple of Francesco Francia. Massini pretends, that he also engraved on copper, without specifying his works. The invention, if not the engraving, of a large upright plate, representing the *facrifice of Cain*, is attributed to him: a strange grotesque design. Above we see the Angel driving our first parents out of Paradise: whilst nearer to the front front is an altar with an offering. Below, on the left fide of the print, is Adam lying upon the ground, with an axe by his fide; and oppofite to him Eve feated holding a feepter. In the middle Cain appears holding a mirror and near to him a tree, at the foot of which is reprefented the ferpent. The engraving is very indifferent, and the drawing worfe. I fhould much rather fuppofe it to have been done by one of the inferior fcholars of Marc Autonio.

FRANTZ ASPRUCK.

Flourished,

Was born at Bruffels. From a great refemblance, difcovered in the works of this artift, with those of Spranger, fome have been led to conclude, that he was the difciple of that mafter. He feems chiefly to have employed himfelf in painting figures: many of which have been engraved by different mafters. He alfo fometimes amufed himfelf with the graver; and his ufual mark was F. A. the initials of his name. By him we have,

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

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

JOHN WALTHER VAN ASSEN. Flourished, 1514.

Among the early prints on wood, we find few fuperior to those attri-buted to this mafter. They are very boldly cut, with great spirit, and show a vast fertility of invention. However, when he has attempted to express the naked parts of the figure, he has by no means fucceeded fo well, as in the expression of his heads, and the variety of characters he has given them. His mark, which is very fingular, is copied on the plate of monograms, at the end of the volume, The reader will readily fee the difficulty, which attends the explication of it. However, as it is thus decyphered by M. Chrift, and I can by no means find a better folution, I have therefore willingly avoided all unneceffary difpute, by giving it as I found it. A fmall upright print by this artift, reprefenting an armed figure on horsfeback, inferibed St. Hadrianum, has also written upon it, 'Amstelodamus, in Ædibus Donardi Petri ad figne Castri Angelici: from which we may reafonably conclude, he refided at that time at Amsterdam; but whether he was a native of that city or not, I cannot take upon me to fay. We have befides by him, a fet of prints on wood, in circles about nine inches diameter, representing the life and passion of our blessed Redeemer, dated 1514. That which reprefents Christ praying in the garden is particularly excellent.

Some very fpirited processions, &c.

ADRIAN ASSCHOONEBECK. Flourisched,

A Dutch engraver, by whom we have fonre flight, incorrect etchings, pub-F 2 listed lished in Holland the latter end of the last century, representing the flight of king James of England: with a description of each plate. These etchings are of a middling fize, length-ways.

JOHN AUBERT. Flourished, 1700.

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

MICHAEL AUBERT.

Born, Died, 1740.

This artift, as well as the former, was a Frenchman, and perhaps of the famefamily. He refided at Paris, and died, A. D. 1740. He was much employed in engraving portraits; but we have many other fubjects by his hand. His manner was flight and free; and in his beft historical fubjects, he feems to have had an eye to the prints of G. Audran.

Amongst his portraits I shall only notice the following:

Louis the Dauphin of France on horfeback, an upright plate from Le Sueur. Louis XV. allo on horfeback, the fame.

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

Mars difarmed by Venus, of the fame fize, from the fame mafter and for the fame collection.

Laban feeking for his gods, and the reconciliation between Jacob and Efau, two middling fized upright prints, from Stephen Jeaurat.

The brazen ferpent, from Rubens; and many others from various mafters.

AUBRIER.

Flourished,

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

ABRAHAM AUBRY.

Flourished, 1650.

A native of Oppenheim ; about the year 1650, he refided at Strafbourg, where he followed the employment of a printfeller. As an engraver, he poffeffed fo little merit, that his works are not worth recording.

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

PETER

PETER AUBRY.

Flourished,

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

JOHN PHILIP AUBRY. Flourisched,

An Engraver and printfeller at Franckfort, of the fame family with the preceding, who alfo engraved a prodigious number of prints, fome of them being portraits, as well for the bookfellers as for his own collections; but by no means fuperior to the former in merit.

ROBERT VAN AUDEN-AERD.

Born, 1663. Died, 1743.

From the town of Oudenord, or, as the French often write it, Audenaerde, of which his father was a native, our artift is faid to have taken his name. He himfelf was born at Ghent, A. D. 1663, and very early in life applied himfelf to painting. He studied under Mierhop Van Cleef, and feveral other mafters; and going to Rome, was received by Carlo Maratti, into his academy. As a painter he is fpoken of with great praife. It is fufficient, in the prefent work, to confider him as an engraver only. But his ftudies in the art of engraving were interrupted in their beginning, by the following unexpected incident. He frequently used to amufe himfelf at his leifure, with the point; and being plealed, as it fhould feem, with a fketch of his mafter, reprefenting the marriage of the Virgin, he etched a plate from it. The imprefiions being circulated abroad, Carlo Maratti accidentally faw one of them in a print shop; and by enquiry soon difcovered its author. Auden-aerd felt feverely the effects of his refentment, which he carried to fuch an height, that he forbid him to approach his fchool, declaring he would never fee his face again. However, after some time had passed, his friends. made known to Maratti, how very forrowful the young man was for his offence; and by their interceffion, and his promifing never to publish any thing again from his pictures without his confent, the fault was excufed; and the pupil was again received by his mafter, who encouraged him to purfue the art of engraving with 'affiduity; which he accordingly did, and made fuch great progrefs, that Maratti was extremely pleafed with his performances, and employed him afterwards to engrave many of his belt pictures.

After refiding a long time at Rome, he returned to his own country, where he died, A. D. 1743. His prints have not always the name at full length; but after after an R he fubftituted a cypher, composed of an A and a V, adding the word *Gandenfis*, that is, of Ghent, the name of the town where he was born. See the cypher on the plate, at the end of the volume.

The plates, which were done by this artift, entirely with the graver are not equal, in my opinion, to thofe, where he alfo ufed the point : they are cold, and deftitute of effect, and often, from his great folicitude to avoid an outline, his draperies appear heavy, and want fharpnefs in the folds. The fame heavinefs appears alfo in his heads and other extremities, and all the naked parts of the figure in general; as I think, will readily be allowed on examination of that print, which reprefents the *affumption of the Virgin*, from Carlo Maratti, a middling fized, upright plate, with this infeription, *Quafi aurora confurgens*; which, if compared with the flight etching of *Hagar and Ifbmael*, from the fame mafter, I think the fpirit of the latter will well repay the want of that neatnefs, which is found in the former. He certainly poffeffed great knowledge of the human figure; and his drawing is feldom incorrect, unlefs it may be thought, that the extremities are fometimes rather large.

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

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

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

The martyr dom of St. Blaze, a large upright plate, from the fame mafter.

Saint Phillippe Neri, a middling fized upright plate, from the fame.

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

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

CLAUDE AUDRAN.

Born, 1592. Died, 1677.

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

CARL or KARL AUDRAN.

Born, 1594. Died, 1674.

It is generally believed, that this eminent artift was the brother of Claude Audran, mentioned in the preceding article; but others have afferted, that he was was coufin-german to him only. It is, however, univerfally agreed, that he was born at Paris, A. D. 1594. In his infancy he difcovered much tafte, and a great difpolition for the arts; and to perfect himfelf in engraving, which he appears to have been chiefly fond of, he went to Rome, where he produced feveral prints, that did him great honour; at his return, he adopted that fpecies of engraving, which is performed with the graver only.

What mafter he ftudied under at Rome, cannot eafily be determined. The ftyle he adopted is very like that of Cornelius Bloemart, but ftill neater ; perhaps the prints of Lucas Kilian and of the Sadelers may have laid the first foundation which he built upon. A print I have now before me by him, namely, an *emblematical fubjest*, wherein is represented a prince, feated upon a throne, furrounded by a variety of figures, from Alex Vajanus, has much of Kilian's manner.

On his return to his own country, he fettled at Paris, where he died. A. D. 1674, without having ever been married. The Abbé Marolles, who always fpeaks of this artift with great praife, attributes 130 prints to him: amongft which, the *annunciation*, a middling fized plate, upright, from Annabale Carracci; and the *affumption*, in a circle, from Domenichino, are the moft effeemed.

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

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

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

Another *boly family*, where the Virgin is taking an apple, which St. John prefents to her; and St. Catherine, who is reprefented kneeling before her, is raifing the infant Chrift, with this infeription beneath : Ofculetur me, &c.

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

Several portraits, and a vaft variety of other fubjects, from the greatest masters.

GERMAIN AUDRAN,

Born, 1631. Died, 1710.

This artift was the eldeft fon of Claude, mentioned in the preceding article but one, and was born at Lyons, where his parents then refided. Not content with the inftructions of his father, he went to Paris, and perfected himfelf under his uncle Carl; fo that, upon his return to Lyons, he published feveral prints, which did great honour to his graver. His merit was in fuch estimation, that he was made a member of the academy established in that town, and chosen a professor. He died at Lyons, A. D. 1710, and left behind him four fons, all artifts: namely, Claude, Benoist, John, and Louis.

Among

Among his works are fome portraits, and a variety of other fubjects, at ornaments, vases, cielings, &c. &c.

A large book of views in Italy.

A book of fix *landscapes* from Galpre.

CLAUDE AUDRAN.

Born, 1639. Died, 1684.

The fecond of this name, and fecond fon to Claude, of whom we have spoken in a former page. He was born at Lyons, A. D. 1639, and went to Rome to fludy painting, he fucceeded fo well, that, at his return, he was employed by Le Brun, to affift him in the battles of Alexander, which he was then painting for the king of France. He was received into the Royal Academy in the year 1675, and died unmarried at Paris, A. D. 1684. His virtues, fays Abbé Fontenai, were as praife-worthy as his talents were great. M. Heineken mentions this artift as an engraver, without fpecifying any of his works in this line. I own I have never feen any.

GIRARD, or GERARD AUDRAN.

Born, 1640. Died, 1703.

The most celebrated artist of the whole family of the Audrans. He was the third fon of Claude Audran, mentioned in a preceding article, and born at Lyons, A. D. 1640. He learned from his father the first principles of defign and engraving : following the example of his brother, he left Lyons, and went to Paris, where his genius foon began to manifest itself; and his reputation brought him to the knowledge of Le Brun, who employed him to engrave the battle of Constantine, and the triumph of that emperor; and for thefe works he obtained apartments at the Gobelins. At Rome, where he went for improvement, he is faid to have studied under Carlo Maratti, in order to perfect himfelf in drawing; and in that city, where he refided three years, he engraved feveral fine plates; among the reft, the portrait of pope Clement the Ninth. M. Colbert, a great encourager of the arts, was fo ftruck with the beauty of Audran's works, whilft he refided at Rome, that he perfuaded Louis XIV. to recall him. On his return, he applied himfelf affiduoufly to engraving; and was appointed engraver to the king, from whom he received great encouragement. In the year 1681, he was named counfellor of the Royal Academy; and died at Paris, A. D. 1703. He had been married; but left no male iffue behind him.

I own my great partiality for this mafter; and that partiality may by fome of my readers be thought to lead me too far, when I fay, that I confider himas the greateft engraver, without any exception, that ever exifted in the hiftorical line. However, I am not fingular in this opinion; and, I believe, a careful examination of the *battles of Alexander* alone, engraved by this artift (which are faid to be equal, if not inperior to the pictures) will juftify the affertion. His great excellency, above that of any other engraver, was, that though he drew admirably himfelf, yet he contracted no *manner* of his own; but transcribed (if I may be allowed the expression) on copper fimply, fimply, with great truth and spirit, the style of the master, whose pictures he copied. On viewing his prints you lofe fight of the engraver, and naturally fay, it is Le Brun, it is Pousin, it is Mignard, or it is Le Sueur, &cc. as you turn to the prints, which he engraved from those masters. Let any one examine the battles above-mentioned from Le Brun, the prefervation of the young Pyrrhus from Nicholas Poufin, the Peft from Mignard, and the martyrdom of St. Laurence from Le Sueur, and then judge candidly of the truth of this obfervation. Thus much, I hope, the reader will excufe my faying; and I thought it the more indifpenfably neceffary in this place, because a modern writer on prints has professed to give, in one of the chapters of his effay, the characters of the " most noted masters" in the art of engraving; and begins that chapter with the "masters in history." But neither in it, nor in any other part of the book, has he once mentioned the name of Girard Audran. Indeed Francois de Poilly, Girard Edelink, Robert Nanteuil, Lucas Vosterman, and very many other great artists, are in the fame predicament. From what caufe fo unwarranted an omifion could proceed, I am at a loss to account. The engravings of all the artifts above-mentioned are too well known, one would think, to efcape the obfervation of an author, pretending to criticife on the works of the " most noted masters;" and if they were known to him, and he has not thought them worthy a place in his lift, it must argue, that his want of judgment on the one fide must be as great as his careleffnefs on the other. It is a harfh unpleafing tafk to cenfure others; for me efpecially, becaufe I am thoroughly fenfible of the numberless errors, which must unavoidably be found in the courfe of a work, like this of mine, and for which I shall stand in great need of the excuse, and indulgence of my readers. Yet in justice to the public in general, and this excellent artift in particular, I thought it a duty incumbent on me to fpeak as I have done. To what has been faid, I beg leave to add the following judicious observations, on the works of Girard Audran, by the Abbé Fontenai, taken chiefly from M. Bafan, with fome fmall variation and additions. " This fublime artift, far from conceiving, " that a fervile arrangement of ftrokes, and the too frequently cold and " affected clearnefs of the graver, were the great effentials of historical " engraving, gave worth to his works by a bold mixture of free hatchings " and dots, placed together apparently without order, but with an inimitable " degree of tafte; and has left to posterity most admirable examples of the " ftyle, 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 connoiffeurs, and perfons of fine tafte. He acquired " the most profound knowledge of the art by the constant attention and " ftudy, which he bestowed upon the science of defign, 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 fometimes even furpaffed him." Thus far my author, who then adds the following affertion : " without exception, he was the most cele-" brated engraver, that ever exifted in the hiftorical line. We have, fays he, ", feveral subjects. which he engraved from his own defigns, that manifested VOL. I. G 66 as

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" as much tafte, as character and facility. But, in the battles of Alexander, " he furpaffed even the expectations of Le Brun himfelf."

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

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

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

The paffage through the Red Sea, the fame, from the fame.

The combat of Joshua against the Amalekites: with other plates, from the fame. The empire of Flora, from Pousin, a middling fized plate, length-ways.

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

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

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

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

Coriolanus appeased by bis family, on two plates, a large print, length-ways, from Poufin.

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

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

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

THIRDLY, those in his most finished manner: as,

The battles of Alexander, three very large prints, length-ways, each confifting 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 fet are added two more large prints, length-ways, on two plates each, from Le Brun; as follow:

Alexander entering the tent of Darius,

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

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

The baptism of the Pharisees, on two large plates, length-ways, from N. Pousin. The martyrdom of St. Laurence, from Euflache le Sueur, a large plate, upright, arched at the top. The martyrdom of St. Agnes, from Dominichino, of the fame fize, and usually made a companion for the former.

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

Æneas saving bis father Anchises from the plunder of Troy, after Dominichino.

A fmall folio *fronti/piece* to the effigies of the popes and cardinals, published at Rome, from Cyro Ferri.

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

BENOIT AUDRAN.

Born, 1661. Died, 1721.

He was the fecond fon of Germain Audran, born at Lyons, A. D. 1661, where he learned the first principles of defign and engraving, under the inftruction of his father. But foon after going to Paris, his uncle Girard Audran took him under his tuition, and Benoit fo greatly profited by his inftructions, that though he never equalled the fublime ftyle of his tuitor, yet he acquired, and defervedly too, great reputation. Nay, the Abbé Fontenai adds this eulogium: " we admire in his works a fhare of thofe beauties, " which we find in the engravings of the illustrious Girard." He was honoured with the appellation of the king's engraver, and received the royal penfion. He was made an academician, and admitted into the council, A. D. 1715. he died unmarried at Louzouer, where he had an eftate, A. D. 1721.

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

Alexander fick, drinking from the cup, which his phyfician prefents him : a circular plate, from Le Sueur.

I fhall alfo notice the following :

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

The espousals of Moses, companion to the former, from the fame.

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

The elevation of the cro/s, the fame, from the fame.

The feven facraments, copied from those of Pesne, seven large plates, lengthways, from N. Pousin.

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

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

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St. Paul preaching at Athens, the fame, from the fame.

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

JOHN, AUDRAN.

Born, 1667. Died, 1756.

The third fon of Germain Audran; was also born at Lyons, A. D. 1667; and, after having received inftructions from his father, went to Paris, to perfect himfelf in the art of engraving, under his uncle Girard Audran. At the age of twenty years, the genius of this great artift begun to difplay itfelf in a furprifing manner; and his future fuccels was fuch, that, A. D. 1707, he obtained the title of engraver to the king, and had a penfion allowed him by his majefty, with apartments in the Gobelins; and the following year he was made a member of the Royal Academy. He was eighty years of age, before he quitted the graver; and near ninety, when he died at his apartments, affigned him by the king. He left three fons behind him; one of which was alfo an engraver, as we fhall fee below.

The most masterly and best prints of this artist, in my opinion, are those, which are not fo pleafing to the eye at first fight. In these the etching conftitutes a great part; and he has finished them in a bold, rough style. The fcientific hand of the mafter appears in them on examination. The drawing of the human figure, where it is shown, is correct. The heads are expreffive, and finely finished; the other extremities well marked. He has not, however, equalled his uncle. He wants that harmony in the effect; his lights are too much and too equally covered; and there is not fufficient difference between the ftyle, in which he has engraved his back grounds, and his dra-This observation refers to a fine print by him of Athaliah, and such peries. as he engraved in that ftyle.

At other times he feems almost to have quitted the point, and fubstituted the graver. But here, I think he has not fo well fucceeded. The effect is cold and filvery. See, for example, the Andromache from Silveftre. One of his best finished prints, in this neat style, seems to me to be Cupid and Plycke, from Ant. Coypel.

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

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

Albaliab rending her cloaths, on discovering the king in the Temple; a large plate, length-ways, from the fame mafter.

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

,) Cupid and Pfyche, a middling fized print, length-ways, from the fame.

The prefentation of Christ in the Temple, a large plate, length-ways, from Mich. Corneille, a mafterly performance.

The miraculous draught of fiftes, from Jouvenet, and its companion, the refurrettion of Lazarus, from the fame mafter, both large plates, length-ways.

Duchange added to these plates two more: The merchandifers driven from

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the Temple by our Saviour, and Christ's repast with Simon the Pharise: both of the fame fize as the former, and from the fame master.

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

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

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

Themiracle of the five loaves, a large plate, length-ways, from Claude Audran. Chrift healing the fick and lame, a large plate length-ways, from Ant. Dieu.

Chrift carrying the crofs, a very large plate, length-ways, from the fame.

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

St. Scholastic, a large plate, upright, arched at top, from John Restout. St. Benoit, the fame, from the fame.

Many good portraits, and other fine prints, from various mafters.

LOUIS AUDRAN.

Born, 1670. Died, 1712.

The laft fon of Germain Audran, born at Lyons, A. D. 1670; from whence he went to Paris, after the example of his brothers, to complete his fludies in the fchool of his uncle Girard. He died fuddenly at Paris, A. D. 1712, aged 42, before he had produced any great number of prints by his own hand. He affifted, it is prefumed, his brothers in their more extensive works. Among the most effected prints by this artift, are the following:

The feven atts of mercy, on feven middling fized plates, length-ways, from Sebaftian Bourdon.

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

BENOIT AUDRAN.

Flourished, 1735.

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

We have fome few *portraits* by this artift; and among other plates, the *descent from the cross*, from a picture of Poufin.

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

J. VAN

[46]

J. VAN DER AVEELE. Flourisched, 1698.

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

JOHN VAN DER AVELEN.

Flourished, 1696.

A Dutch engraver, who lived in the latter part of the laft, and the beginning of the prefent century. He was chiefly employed by the bookfellers. He made a large etching of *fbipping*. He alfo etched a large view, lengthways, of the Orangerie de Sorguliet; and feyeral of the plates for Lilii Giraldi opera, Lugd. Bat. 1696, in folio, are by this engraver. Alfo the cabinet of the fine arts, copied from that which was published at Paris by Perault.

JOSEPH AVELINE.

Born, 1638. Died, 1690.

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

ANTONY AVELINE.

Born, 1662. Died, 1712.

A Frenchman by birth, and fettled at Paris, where he died, A. D. 1712, aged 50. His engravings are chiefly landfcapes and views; which he alfo defigned himfelf, or drew from nature, and executed in a neat pleafing ftyle.

I shall notice,

A fet of twelve *landscapes*, middling fized plates, length-ways, from his own defigns.

Another fet of fix *land/capes*, the fame.

A fet of views of Paris, the fame.

A let of views of different towns in France.

A fet of views of different towns in Europe, &c.

PETER AVELINE.

Born, 1711. Died, 1762.

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

We have a prodigious number of plates, engraved by this artift, which one does not fo much wonder at, feeing how flightly they are finished in general.

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

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

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

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

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

Folly, a middling fized plate, length-ways, from a defign of Cornelius Viffcher; in which he has attempted, and not unhappily, the ftyle of that mafter's engraving.

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

LEON AVEN. See DAVEN.

JOHN GOTTFRIED AVERBACH.

Born, 1687. Died, 1743.

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

AUGUSTIN VENETIAN. See Musis.

GASPER AB AVIBUS.

Flourished, 1560 to 1580,

This engraver appears to have been a native of Padua; becaufe he fometimes fubfcribes his prints, Ga/per Patavinus. When he was born does not appear; but I am inclined to think, he ftudied under George Ghiffi Mantuanus, many of whofe prints he profeffedly copied, and whofe manner in them he entirely adopted. But though he poffeffed fome degree of merit, he never nearly equalled that excellent artift. He often figned his prints with a curious monogram, composed of the letters, which form the word Ga/par. It is given on the plate at the end of the volume. At other times, he put Ga/par only, or G. A. P. F. and fometimes Ga/per Offello Padovano; and his prints are dated from 1560 to 1580.

I fhall

I shall first take notice of a few of his prints, copied from George Ghiss. The *last supper*, which that artist engraved from Lamb. Lombard; of the fame fize, or nearly, with the original print, marked GAS. P. F. 1564.

Venus and Adonis, and its companion, a youth carrying bis mistrefs upon bis shoulders; two middling fized upright plates, with the cypher above mentioned, dated 1563, from Lucas Pennis.

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

The Mount Parnaffus, a large plate, length-ways, from the fame painter. Thefe are chiefly the contrary way, from the originals. Other prints of his are,

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

The fcourging of our bleffed Saviour, a large upright plate, Gaspar ab Avibus Citadelensis fecit.

But his chief work appears to have been the large folio volume, in five parts, containing the portraits of the emperors, archdukes, princes, &c. of the Auftrian family. Each portrait is a whole length figure; and the plates are embellifhed with ornamental borders. Here he has changed his manner; and fomething more of the ftyle of the Sadelers appears in it. The figures are very neat, but ftiff, yet well proportioned, and poffels much merit. He figns himfelf Gafpar Patavinus incifor, 1569, and at the bottom he has alfo added the word *Citadelenfis* to his name.

CÆSAR AB AVIBUS.

Is cited by M. Heineken, as an engraver and a native of Padua; and it is faid, that he alfo figned himfelf Cæfar Patavinus. But, I own, I muft doubt the existence of such an artist, and those very portraits of the Austrian family, which Florent Le Comte has attributed to this engraver, belong evidently to Gasper ab Avibus, mentioned in the preceding article. Others, depending upon the affertion of Le Comte, have been led into the same error.

The CHEVALIER AVICE.

Flourished, 1655.

A lover of the arts, who lived at Paris, and, for his amufement, made fome flight, fpirited, but incorrect etchings, from Nicholas Poufin and others. Among thefe the *adoration of the Magi*, a middling fized plate length-ways, from Poufin, is much efteemed.

PETER VANDEN AVONT.

Flourished, 1645.

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

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NICHOLAS AUROUX.

Flourished, 1650.

According to M. Heineken, this engraver was a native of Lyons; but he worked alfo at Turin, chiefly, I fuppofe, for the bookfellers. The plates I have feen by him are executed with the graver, and in a very indifferent manner. The above-mentioned author fpeaks of four *portraits* by him, and a *Virgin*, feated, holding the infant Chrift, and St. John kifling his feet, in folio, inferibed Sancta Maria Mater, &c. published at Lyons; and the *frontifpiece* to the fecond volume of Daniel Sennertus is by him, dated 1650.

C. AUTGUERS.

Flourished, 1623.

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

AUTREAU.

Flourished,

^t 'An engraver of *portraits*, as it should feem, by whom we have the princess Hesse Homberg.

AUVRAY.

Flourished, 1760.

- An engraver of little eminence; according to M. Heineken, he was inflructed in the art of engraving at Paris, and refided at Bafile, and produced fome few *portraits* of French comedians.

JOHN AZELT.

Flourished,

He alfo figned his name Azeld or Atzueld, and according to M. Heineken, refided at Nuremberg. He feems to have confined himfelf entirely to portraits; and in that line he never rofe higher than mediocrity. Amongft his works are the following.

The emperor Joseph, from A. Hanneman.

George Frederick prince of Waldeck.

à.

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

And many of those plates in Freheri Theatrum Virorum Eruditione clarorum.

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FRANCIS DE BABYLONE. Flourisched,

This name, according to M. Chrift, has by fome authors been attributed to an artift called the master of the caduceus, because he constantly marked his engravings with a caduceus, without any name or initial letters. He doubts however, the authority upon which this affertion is grounded. And indeed, in a variety of other cafes, where we have not only marks, but even initials, I fear just as much must be given upon conjecture, as in the present. With this caution, I have ventured to place the engravings of this mafter, which are too fingular to be omitted, under this name. Those authors must certainly be very greatly deceived, who have called him Ifrael Martin, and confidered him as a very ancient engraver ; adding further, that Albert Durer, Lucas Van Leyden, and Aldergrever, were his difciples. Judging, from a careful examination of the ftyle of his prints, I suppose that he flourished about the middle of the fixteenth century. His manner of engraving appears to be quite original. He executed all his plates (at leaft all those that I have feen) with the graver, in a flight manner, with fine ftrokes, and not much croffed. His drawing of the naked figure is generally very defective, especially the extremities, which are continually too large, and very poorly marked. His heads are neither characteriftic nor expressive; and his drapery is divided into a prodigious number of fmall folds, like cords, which have a difagreeable effect. But the fingularity of his prints gives them a confequence, they would never otherwife have obtained. Among others are the following :

A fmall upright plate, reprefenting Apollo and Diana.

Another finall upright plate, reprefenting three men bound.

A holy family, on a finall fquare plate, half figures: the Virgin is leaning on the flump of a tree, and the head of Joseph is seen towards the right hand of the print.

Another *boly family*, a fmall plate, length-ways, where the Virgin is reprefented feated at the foot of a tree; the child is ftanding by her fide; Elizabeth is feated near him; an angel is playing upon a mufical inftrument; and Jofeph appears at the right hand of the print.

The wife mens' offering, a small upright plate.

St. Jerom writing, and a crucifix before him, a fmall plate, length-ways. Two finall upright plates: one reprefenting a man carrying a boat and the other, a woman with a child in her arms. Jerom Hopfer has engraved both these figures on one plate, much larger, and decorated the head of the woman with stars and a glory.

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

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

BACCIARELLI. Flourished,

A modern engraver, chiefly, I believe, of portraits. There is by him 2 portrait of August. Stanislaus Poniatowski, king of Poland.

E. BACH.

Flourished,

I have never feen any of this artift's performances: he is, however, cited for fome hiftorical pieces.

J. BACHELEY.

Flourished, 1760.

According to M. Bafan, this artift refided at Roan. He engraved feveral landscapes from different masters.

e 11 1 74 LUDOLPH BACKHUYSEN.

Born, 1631. Died, 1709.

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

SISTO BADALOCCHIO.

Flourished, 1607.

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

Amongft

Amongst others are the following: *Raphael's bible*, from the pictures of Raphael in the Vatican: finall plates,: lengthways, engraved conjointly with Lanfranchi.

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

A *boly family*, with St. John, a finall upright plate, half figures only.

ALESSANDRO BADIALI.

Born, 1626. Died, 1671.

This artift was a painter of confiderable eminence, born at Bologna, A. D., 1626. He was the difciple of Flaminio Toro, and died A. D. 1671, aged 45. He amufed himfelf with etching, which he performed in a very flight ftyle. Among others, there are by him the following pieces :

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

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A boly family, the fame, from the fame.

A Virgin feated, with the infant Chrift upon her lap; a bifhop and an ecclefiaftic are kneeling before her: a middling fized, upright plate, from a composition of his own.

J. BAECK

Flourished,

A modern engraver at Augfbourg, who, according to profeffor Chrift, engraved feveral finall plates, which he marked with B. fc. and \mathcal{J} . B. fe.. The mark I. B. F. I have feen affixed to fome very mafterly etchings of the cardinal virtues, from a painter whofe name I know not; but these initials are fubfituted for it, A. C. I. which perhaps may mean Agoftino Carracci, inv.

J. A. BAENER.

Flourished, i f. 13

I have feen a large folio plate by this obfcure artift, reprefenting an emblematical fubject, in which we fee a man kneeling at the feet of another man, with a book before him; and an hand, holding a fword, is firking from the clouds at the latter: a very indifferent print, executed entirely with the graver, in a heavy, coarfe, and bad ftyle.

M. BAES.

Flourished,

An engraver of very little note, whofe labours, I fuppofe, were chiefly confined to the libraries. I have feen a finall foratchy etching by him, on an upright oval plate. The portrait of F. Paulus, a jefuit, who was put to death. EmbleEmblematical of his fuffering, the defigner, according to the ulual method, has reprefented a fword thrust into his breast.

ALEXANDER BAILLE. Flourished, 1764.

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

F. BAILLEUL.

Flourished, 1722.

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

PETER BAILLU or BALLIU. Flourisched, 1643.

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

Among his most esteemed prints are reckoned the following :

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

St. Michael overcoming the Demon; from Guido; a middling fized upright plate.

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

Christ praying in the garden, a fmall upright plate, from the fame.

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

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

A Virgin in the clouds, a middling fized plate, upright, from the fame.

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

A holy family, from Theodore Rombout.

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Susanna and the Elders, a middling fized upright plate, from Martin-Pepyn.

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

The crowning with thorns, the fame, from the fame. .

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

BENARD BAILLU or BALLIU.

Flourished, 1672.

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

Among his other works I note the following :

The portrait of Cardinal Urfini, afterwards pope Benedict III. 1672.

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

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

I. BAILLY.

Flourished,

I found the name of this artift to fome very fpirited etchings from Callot, in which the ftyle of that mafter was exceedingly well imitated; but without a date.

JAMES BAKKER.

Born, 1608. Died,

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

BALDASSARE. See PERUZZI.

BACCIO BALDINI. Flourisched, 1480.

A goldfinith, born at Florence, to whom, according to Vafari, Mafo Finiguerri communicated the invention of engraving, which he had lately difcovered. Baldini, not being able to make the defigns for his engravings, revealed the fecret to Aleffandro Boticelli, and they worked conjointly. At this diffance of time it is impoffible to fay, with any degree of certainty, what part of the ancient reliques of engraving belong to this mafter. There are none of his works fpecified by any of the early writers; nor is any mark, by which they may be diffinguifhed, put upon them. Some curious prints, without doubt coeval with this artift, and which, I am much inclined to think, are the productions of his graver, are defcribed in the fixth chapter of the effay at the begining of this volume, to which the reader is referred.

They reprefent the *mules*, the *planets*, the *arts*, and *fciences*; with various *trades*, and *bandicraft-occupations*, &cc. chiefly by fingle figures inclofed in a narrow border, engraved on finall upright plates, one for each figure, to the amount of fixty or upwards. Twenty-one were lent me by Mr. Thane; the reft I found in the collection of Dr. Monro.

VITTORIO BALDINI.

Flourished, 1599.

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

JOHANNSSEN BALDUNG.

Flourished, 1534.

An artift of the German fchool. Johannffen, the firft name, fignifies the fon of John. According to M. Heineken, he was alfo called Baldung-Grien; or, as M. Chrift reads it, Grun. M. Papillon makes another artilt of this Grien, and reads the name Hans or John Bald Green, mentioning Baldung by himfelf in another place. But, for want of proper attention to the fubject, this laft author has been betrayed into fuch a multitude of miftakes, that it is dangerous to follow him. I know of no fufficient authority, that he could have for the above affertion; therefore I fhall follow the opinion of the two firft mentioned authors. If the monogram, composed of an H. a B. and a G. be attributed to him, as from the ftyle I think it fafely may with great appearance of certainty, then it will appear, that he worked from A. D. 1510, to 1534. He alfo frequently used the H. and the B. joined together, without the G. All these marks the reader will find faithfully copied on the plate at the end of the volume. He worked only on wood; and his engravings are executed

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

Among the variety of prints attributed to this mafter, are the following : An incantation, a middling fized print, upright, dated 1510.

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

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

All thefe are marked with the H. B. and G. joined together. Add the following :

Four fmall upright prints, reprefenting the effects of love :

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

A boly family, with Elizabeth and St. Catherine, half figures, a middling fized upright print, dated 1512.

A fingular print, reprefenting a fore-shortened figure of a man, lying on his back in the fore-ground. Above appears an horfe, and an old woman holding a light; exceedingly spirited, and well. These have the H. and the B. without the G. 3157

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

JOHN JOSEPH BALECHOU.

Flourished, 1750.

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

His most offeemed prints are,

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

upright plate, which is placed at the head of the collection of prints, engraved from the gallery at Drefden.

The portrait of *Crebillon*, from Aved, twice engraved, large and fmall. Saint Genevieve, the patronels of France, a large upright plate, from Vanloo. The *ftorm*, a large plate, length-ways, from Vernet.

The calm, its companion, from the fame painter.

A large print, length-ways, from the fame, in which is reprefented feveral women bathing. These four last prints are usually seen with thick strokes engraved over the writing; but in the first impressions, those strokes are wanting.

ANTONIO BALLESTRA.

Born, 1666. Died, 1740.

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

F. BALTESYS.

Flourished,

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

J. BALZER.

Flourished,

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

BAMBOCCIO. See PETER VAN LAER.

PETER VANDER BANCK.

Born, Died, 1697.

This artift, apparently of Dutch extraction, was born at Paris, and received his inftructions in the art of engraving from the celebrated Francois de Poilly. He came over into England with Gafcar the painter, about the year 1674, and married the fifter of a gentleman of eftate in Hertfordfhire, named Forefter. He was a laborious artift; but the pay he received for his plates, being by no means adequate to the time he beftowed upon them, he was reduced to want; and, retiring from bufinefs, fought an afylum in the houfe of his brother in law. He died at Bradfield, and was buried in the church vol. 1. there, A. D. 1674; leaving his widow in possession of the chief part of his plates, which she disposed of to Brown, a printfeller, to great advantage, and left an easy fortune.

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His chief employment was engraving of portraits; and, according to Virtue's account of this artift, published by the Hon. Mr. Walpole, he was the first in England, who engraved them on fo large a fcale. But even the novelty, it feems, added to their merit, could not fufficiently recommend them to support the artift. Like many of Poilly's disciples, his great merit confists in the laboured neatness, and management of the mechanical part of the art. Freedom, harmony, and chasteness of outline, are by no means the characteristic of his prints. However, though they cannot rank with the supperior productions of Edelink or Nantueil, &c. they have their share of merit, and doubtless will be always esteemed in England, as preferving the best refemblance of many eminent perfons, who were living at that time.

Among his portraits, the following are much efteemed:

Sir Thomas Allen, a very large whole fheet print.

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

Frederick duke of Schomberg, the fame.

George lord Dartmouth, the fame."

'James Smith, writing-mafter, from Faithorn, half fheet print.

Sir William Temple, after Lely, the fame.

Richard Lord Maitland, 1683, the fame.

A portrait of *Wood*, the miller, whole arm was torn off by the mill-wheel, has the name of P. Vanderbank, fublicribed to it. " This could not," fays the Hon. Mr. Walpole, " be done by P. Vanderbank the elder; for Wood's arm was torn off in 1737. As I find no account of his fecond fon (for he left three behind him) his name, (continues the fame author) was probably Peter, and he might be an engraver." This plate was certainly excuted by Vanderbank the painter, from whole defigns we have a fet of prints for Don Quixot, &c. Whether he was a fon of Peter Vanderbank mentioned above, or not, I cannot difcover.

BANE.

Flourished,

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

ALEXANDER BANNERMAN.

Flourished,

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

BANNOIS.

Flourished,

A name fubfcribed to a print of queen Elizabeth.

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J. BAPT'I'S T.

Flourished, 1720.

The name of an obfcure and very indifferent engraver which I found fubfcribed to fome of the plates belonging to a collection in folio, entitled Figures de la Bible, published at Anisterdam, 1720. These plates are engraved from the defigns of Picart and others.

JOHN BAPTISTA. See MONNOVER.

JACOB BAPTISTA.

Flourished,

An obfcure engraver, whofe name is affixed to fome portraits; among the reft, to one of Martinus Geterus; Dr. Theol. Sax.

MAURICE BAQUOY.

Flourished, 1720.

An engraver of this century, fays Bafan, by whom we have feveral etchings; amongst the rest,

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

A fet of very neat vignettes, for the hiftory of France by Daniel, from drawings by Boucher.

He also engraved fome of the large views of Verfailles.

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

ANTONIO BARATTI.

Flourished, 17.59.

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

LE BARAUDIE.

Flourished, 1638.

An artift mentioned by Florent le Comte, who engraved feveral plates of designs and ornaments for gardens, which were printed at Paris, and publifhed by Michael Van Lochon, 1633.

LOUIS BARBASAN.

Flourished,

An ecclesiaftic of Premontre, who engraved the plan and perspective view of 1 2 the

the abbey of Premontre, where he refided, from a drawing executed by Francois Bayette, another ecclefiaftic belonging to the fame abbey.

BARBAULT.

Flourished,

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

JOHN BAPTISTA BARBE. Flourisched, 1638.

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

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

Some devotional subjects, of various fizes, exactly in the ftyle of the Wierixes.

A boly family, where the infant Chrift is reprefented turning and kiffing Joseph, a small upright plate, from P. P. Rubens: the first impressions are without the name of Rubens.

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

BARBERI.

Flourished,

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

ANTONY BARBEY.

Flourished, 1697.

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

GIOVANNI FRANCESCO BARBIERI.

Born, 1590. Died, 1666.

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

The etchings by Guercino, are,

St. John, a finall upright plate, and

St. Antony of Padua, a half figure reading; nearly of the fame fize with the preceding print.

DOMENICO DEL BARBIERE.

Flourished,

This artift is better known by the name of Diomenico Fiorentino. He has often been confounded with Dominique Barriere; but the difference fo eafily to be difcovered in the works of thefe two artifts, will on examination, evidently prove the miltake. Domenico del Barbiere was born at Florence. Bafan fpeaks very highly of him as a painter, and greatly commends his works in flucco, which he performed under the infpection of Roffo in France. As an engraver, he certainly does not merit equal commendation. The prints, which I have feen of his, are chiefly groups, and fometimes fingle figures, from Michael Angelo, and other great mafters. They are often executed entirely with the graver, in a very ftiff incorrect ftyle. His etchings are by no means more meritorious. Confidering him as a painter the drawing and the effect of his prints ought to have been greatly fuperior to what we find they are : for in thefe he is as defective, as in the mechanical part of engraving. Among the reft of his engravings is,

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

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

V. BARDUCCI.

Flourished, 1768.

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

M. BARGAS:

Flourished,

According to Balan, this artift lived at the beginning of the prefent century, and etched feveral plates from the pictures of Peter Bout; amongit the reft, from that mafter, are two large *hiftorical landfcapes*.

A. F. BARGAS.

Flourished,

I have feen a fet of fmall *landjcapes*, length-ways, with cattle and figures, flightly etched; but in a free mafterly flyle, fubfcribed, A. F. Bargas, inv. et fec.

THOMAS BARLACCHIUS.

Flourished,

A name inferted in the catalogue of the engravers, at the end of the Abecedario; but none of his works are fpecified. I never faw any engravings-by this artift.

FRANCIS BARLOW.

Died, 1702.

Born,

This artift was born in Lincolnshire, and received his first instructions in painting from Shepherd, a portrait painter. His chief excellency lay in defigning birds, fifthes, and animals of all kinds, which he drew with great fpirit, and in a very mafterly ftyle. His drawings are generally flight; and the colouring of his pictures is by no means equal to the defigns. The figures, which he often introduced into his compositions, are well executed, and difpofed with great judgment. And the diftances and admirable landfcapes, with which he alfo usually embellished them, prove the fertility of his invention, as well as the excellence of his tafte. I have now before me a fet of twelve prints, engraved from him by Hollar, reprefenting feveral ways of hunting, hawking, and fishing, published by John Overton; which prove, in every inftance, in my opinion, the truth of these observations. According to Mr. Symonds, he refided in Drury-lane, near the Drum. Mention is also made of his felling a picture of fishes for eight pounds. But whether this was a price adequate or inadequate to its merit, cannot be afcertained; unlefs the fize of the picture, and the labour beftowed in finishing it, had been specified. I should fear he was not well paid for his performances, unlefs he lived extravagantly; for notwithftanding all his excellency in defign, the multitude of pictures and drawings he appears to have made, and the affiftance also of a confiderable fum of money, faid to have been left him by a friend, he died in indigent circumstances, A. D. 1702.

He defigned the cuts for Ogilby's translation of \mathcal{E} fop's Fables, and etched feveral of the plates himfelf.

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

A print

A print reprefenting an *eagle flying in the air*, with a cat in its talons. This event the artift himfelf was witnefs of in Scotland, whilft he was drawing views there. The eagle was overpowered by the ftruggling of the cat, and both fell to the ground, where he took them up.

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

FREDERICO BAROCCIO.

Born, 1528. Died, 1612.

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

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

An annunciation, a large upright plate.

A finall print in which the *Virgin* is reprefented holding the infant Chrift. This plate was never compleatly finished at the bottom.

St. Francis receiving the fligmata, or pretended marks upon his hands, feet, and fide, a fmall upright plate.

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

JOHN BARON, or BARONIUS. Flourisched, 200

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

We have by him,

The *Peft*, a large plate length-ways, from Nicholas Poufin.

A middling fized plate upright, reprefenting an emblematical fubjett, from Andrea Andrea Sacchi; where feveral ecclefiaftics, clothed in white, are reprefented afcending to heaven; which was also engraved by Giacomo Freii.

A Madona, a fmall plate, from Bernini.

A variety of other fubjects from different masters.

BERNARD BARON.

Born, Died, 1762.

This artift was a native of France, and in his own country received the firft inftructions in the art of engraving. He was brought into England by Du Bolc; but they difagreeing about the plates of the hiftory of Ulyffes, engraved from Rubens, went to law with each other. Being afterwards reconciled, Baron accompanied Du Bolc to Paris, where he engraved fome plates for the Crozat collection. How foon afterwards he returned to England, I know not : but he died in Panton-fquare, Piccadilly, January 24, 1762. His manner of engraving feems to have been founded on that of Nicholas Dorigny. It is flight and coarfe, without any great effect; and his drawing is frequently very defective. Among his beft plates may be reckoned, the *Jupiter and Anti*ope, from Titian, a large plate, length-ways, from the Crozat collection.

The Conaro family, from the pictures of Titian at Northumberland-houfe. Charles the First on horseback, from Vandyck, a large upright plate.

The *Pembroke family*, from a picture of the fame mafter at Wilton, a large plate length-ways.

· Belifarius, the fame, from the fame.

The *Naffau family*, the fame, from the fame: the picture is in poffession of earl Cowper.

Henry the Eighth granting the charter to the barber furgeons, from John Holbein, a large plate, length-ways, &c.

JOSEPH BARON.

Flourished, 1720.

I have feen but few prints by this engraver; and those are very indifferently executed. If he was not a native of Venice, it feems by his prints, (which were, I believe, chiefly engraved for the bookfellers) that he refided there. His manner is coarse and unpleasing; and his drawing exceedingly defective. I shall only remark,

A large upright plate, arched, reprefenting the crucifixion of our Saviour, with angels in the air, and Mary Magdalen and Saint John at the foot of the crofs; which was engraved by him for a large folio book, thus entitled, *Il gran Teatro delle Pitture di Venezia*, 1720, with his name Ifeppo Baroni Incid.

JOHN BARRA.

Flourished, 1624.

An engraver of the last century, of whom we have no account. He refided however at London, as we find by fome of his prints. Of what country

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he was a native, or when he died, are equally uncertain. He executed his plates entirely with the graver, and without any etching. At leaft, all that I have feen are in this ftyle. He feems to have formed his tafte upon the prints of the Sadelers. But though he imitated, in fome degree, their manner of engraving, yet he by no means equalled them, either in correctnels of the drawing or expression. His prints are cold and filvery. We fee in them a painful, laborious exertion, without genius. He engraved the portrait of *Lodowick*, duke of Richmond and Lenox, A. D. 1624.

Time and Truth, a fmall upright plate, from Paulus ab Estatis.

Bathscheba at the bath, a finall upright plate, from a painter whose initials are G. W.

Some grotesque ornaments, from Nicasius Roussel, inscribed John Barra sculp. Londini.

SEBASTIAN BARRAS.

Flourished, 1700.

An engraver in mezzotinto, who was employed by M. de Boyer, counfellor of the parliament at Aix, conjointly with James Coelmans, to engrave the pictures of the great mafters, which were in the pofferfion of that connoiffeur. The plates of this artift are all foraped in a very indifferent ftyle; the lights are too fudden upon the fhadows, and the grounds appear to have been very badly laid; fo that the effect is coarfe and harfh. His drawing is also very defective.

GEORGE BARRET.

Died, 1784.

An excellent landscape painter, by whom we have fome flight, but spirited etchings of landscapes. He was a member of the Royal Academy, and died at London, A. D. 1784.

GIACOMO BARRI.

Flourished, 1650.

This artift was a painter, born at Venice, but he alfo amufed himfelf with the point; and we have feveral etchings by him, as well from his own compositions, as those of other masters. In the year 1651, he published at Venice a book greatly effected, entitled *Viaggio Pittoresco d'Italia*, octavo.

I shall only notice the following etching by him, which I have now before me : A *nativity*, from Paolo Veronese, with angels in the clouds above : a middling fized upright plate, very slight and free, but by no means correct.

DOMINIQUE BARRIERE.

Flourished, 1650.

This artift (who is often confounded with Domineco del Barbiere, of whom we have fpoken above) was a native of Marfeilles, and flourished according to Basan, about the middle of the last century. His etchings greatly refembled vol. 1 K those

those of Stephen de la Bella; and we have by him many pretty landfoapes and fea-views, from his own compositions ; and others from Claud Lorrain. Alfo the biftory of Apollo, confifting of feveral plates, from the pictures of Do-minichino and Viola. a contraction of the second se

A. BARRODUCCEO.

distant in the state A name I found infcribed to fome fmall upright plates, reprefenting the liberal arts and sciences, executed in a stiff, dry style, entirely with the graver. The heads and other extremities of the figures are very incorrectly drawn. These plates were published by the artist himself.

BARTOLOMEO. See Breenbergh.

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GOTFRID BARTASH or BARTASCH.

Flourished,

I find no account of this artift, Bafan indeed tells us, that he was a native of England; but without affigning any reason for fuch an affertion. I find his name to the finall collection of prints, from the gallery at Berlin. It is poffible he may have been a Pruffian ; but however, as an engraver, he poffeffed very little merit. All the prints I have feen by him, are executed in a poor, dark ftyle, without tafte; and greatly defective in the drawing.

I fhall only notice,

A holy family, from Vandyke, a finall plate, length-ways.

And the portrait of Catherine de Bohra, wife of Martin Luther.

Bafan attributes to him a print from Rubens, representing Meleager prefenting the bead of the boar to Atalanta, a middling fized upright plate : but I do not recollect to have feen it.

PIETRO SANTE BARTOLI, called PERUGINO.

Born, 1635. Died, 1700.

This celebrated artift was a native of Perugia, and appears to have been. born about the year 1635. He refided chiefly at Rome, where he is faid to have died A. D. 1700. He is mentioned, as a painter; but his reputation is certainly much better established, as an engraver. He drew in a correct, agreeable ftyle; and his plates, which are chiefly etched, are executed in a free, mafterly manner. His great excellency lay in copying the bafs-relief, and other works of the ancients. Though he has not always marked his name at full length upon his plates, yet to a perion, the leaft acquainted with his works, they are eafily diffinguished, as his manner is original; and the freedom and lightness of his point, cannot easily be counterfeited.

He did many of the plates, and certainly the beft of them, for the Admirandi Antiq. Romanorum. The following also are fets of prints :

The Trojan, and Antonine columns.

The tomb of the Nafonian family, and the ancient pictures, &c. found therein.

The actions of Leo the Tenth, from Raphael.

The friezes painted in the Vatican, in initiation of the antique, by the fame master.

Julii Romani Pitture in Museo Mantuano, dated 1680.

The bistory of St. Peter, from Lanfranchi, &c.

Among his detached prints I shall notice the following :

A large upright plate, reprefenting St. Charles kneeling, accompanied by an Angel, from Antonio Carracci, the natural fon of Agostino Carracci. This is the only print we have from this master, of whom the greatest expectations were formed; but he died young.

The adoration of the shepherds, from Annibale Carracci, a large upright plate.

He also engraved from Pietro Perugino, Polidore Caravaggio, Albano, Pietro di Cortona, Pietro Testa, F. Mola, and other masters. He fometimes, though not frequently, put only the initials of his name to his plates, with the letter F, for *fecit*: as P. B. F.: But usually he abreviated it in the following manner: Petr. Ss. Barts fc. Romæ.

a ulfa a the state of the BrAtRy Y. -Flourished, 1659.

I fuspect; that this artift was a native of Holland; at least I think, it appears from the portraits which he engraved, that he refided there. His ftyle of engraving feems to have been formed upon the prints of Cornelius Viffcher; and the imitation appears most evident in his portraits, efpecially those which he has executed in his neatest manner. However, it is but a feeble attempt. In drawing, tafte, and harmony, he is, I think, greatly deficient. Yet fometimes he has discovered much mechanical knowledge, and feems to have handled the graver with great facility. One of his best and most finished prints, I believe, is *Summer and Autumn*, represented by two children; one of which holds a handful of corn: a small upright plate, from Vandyke, companion to the Spring and Winter, which Munichuysen engraved from Girard Laireffe. This plate is executed entirely with the graver (which, I believe, was his constant custom) in a neat clear ftyle, and shows his management of that instrument in the most striking light.

Among his portraits are noticed,

Hugo Grotius, a middling fized upright plate, from Michael Janson Mireveldt.

Van Tromp, the Dutch admiral, from F. Bol. a large upright plate.

- Admiral Ruyter, the fame, from the fame.

Ketels the painter, engraved from a picture, which that artift painted himfelf, and dated 1659, a small upright plate.

Arnold Geefteran, a small upright plate.

A variety of other fubjects, from different mafters.

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MARTIN BAS, or BASSE.

Flourished, 1591 to 1622.

An artift who flourished at the beginning of the last century; and his ftyle of engraving is in that neat, stiff manner, which characterised the small portraits of that time. It seems very likely to me, that he studied in the school of the Wierexes; at least, he certainly imitated them. His chief employment appears to have been the engraving of portraits. Among them are the sollowing:

The portrait of *Edmund Genings*, the jefuit, prefixed to his memoirs, published 1591.

The portrait of *Philip Bosquieri*. To this he figns his name, Mart. Basse. A finall frontispiece representing St. Peter and St. Paul, dated 1622.

JAMES PHILIP LE BAS.

Flourished, 1754.

A modern French artift, by whom we have fome excellent prints. His great force feems to lie in landfcapes and finall figures, which he executed in a fuperior manner. His ftyle of engraving is extremely neat; but yet he proves the freedom of the etching, and harmonizes the whole with the graver and dry point. We have alfo a variety of pretty vignettes by this artift. Among the reft, the chief part of those, which adorn the octavo edition of Rollin's Ancient History in English, published by the Knaptons, A. D. 1754.

Among his most efteemed works are the following plates:

The works of mercy, a large plate, length-ways, from Tenier.

A fet of feveral Dutch merry-makings, fairs, &c. from the fame master, all large plates, length-ways.

The Italian chase, and the milk-pot, two large plates, length-ways, from Philip Wouvermans.

The wild boar, from the fame mafter, a large plate, length-ways.

Several large plates of hunting, &c. from Van Falens.

The *feaports of France*, after Vernet, very large plates, length-ways : the etchings of thefe plates were by Cochin.

The environs de Groningue, a large plate, length-ways, from Ruyfdaal.

The environs de Guelders, its companion, the fame.

He also engraved from Bergham, Vander Velde, Watteau, Oudry, Parocel, Lancret, Gravelot, &c.

BASIRE.

Flourished,

An engraver of maps, and father of the present Mr. John Basire, engraver to the Antiquarian Society.

J. BASS.

Flourished.

A name fubscribed to the portrait of Uladiflaus VII. Sigis. Rex.

CÆSAR

CÆSAR BASSANUS. Flourisched, 1622.

This artift was a painter, as well as an engraver, and according to Florent le Comte, there are three prints engraved by him, from J. Battifta Lampus, Joan. Ant. Lœlius, and Jacobus Lodus; and from him nine prints have been engraved; but he has not specified any of them. I have seen in a finall upright oval, the portrait of Gasper Affellius, executed with the graver, in a style something refembling that of Cornelius Cort, and inscribed Bassant fanus fec. Also an architestal frontispiece with seven the graves, &c. dated 1622.

DANIEL BASSELLI. Flourished,

I have feen by this engraver a large upright plate, arched at the top, from P. Caton, reprefenting *Daniel in the lion's den*, etched, and retouched with the graver, in a very flight ftyle. The effect is not well managed, nor is the drawing correct.

BASSEPORTE.

Flourished, 1729.

This ingenious lady engraved, among other things, fome of the plates for the Crozat collection, which was published at Paris, A. D. 1729.

T. BASTON.

Flourished, 1721.

An English artist, though of no great eminence. His chief employment was painting fea-pieces and shipping; many of which were engraved in mezzotinto, and other ways, by Kirkall, Harris, &c. He himself etched some few plates from his own designs; among the rest, a large print length-ways, representing the *Royal Anne*, surrounded with other ships, dated 1721.

BATHON.

Flourished,

A name fubscribed to the portrait of *Fran. Mieris*, the painter, a middling fized upright print.

STEPHEN BAUDET.

Flourished, 1672 to 1700.

By what mafter this artift was inftructed in the art of engraving does not appear. From a careful examination of his prints, I have been led to fuppole, that he frequented the fchool of the Poillys: unlefs he was educated at Rome, where his most early works feem to have been done; and then perhaps the works of Cornelius Bloemart may have laid the foundation of his first ftyle, which was all with the graver. These prints are in general, exceed-

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ing neat; but the effect of them is cold and filvery; and the extremities of the figures are heavy, and not well marked. But at times he called in the affiftance of the point, and produced much bolder engravings, in a manner greatly refembling that of John Baptifta de Poilly; and thefe prints, in my opinion, are far fuperior to the former in freedom, drawing, and effect.

Among those in the first style is,

The tribute money, a middling fized plate, nearly fquare, from Valentino, which, I think, is the most masterly of all he executed in that manner.

Add to this,

Four large landscapes, length-ways, with figures from Albano, published at Rome, 1672.

The four elements, large circular prints, from the fame, dated 1695.

The martyrdom of St. Stephen, a large plate, length-ways, from Annibale Carracci.

Among those in the second style, are the following :

Moses trampling upon the crown of Pharoah, a large plate length-ways, from Nicholas Pousin.

Mofes striking the rock, the fame, from the fame master.

The Ifraelites dancing round the golden calf, a spirited print, the same, from the same.

Several large landscapes, length-ways, from the fame.

Some of the *ftatues*, in the garden at Verfailles, were engraved by Baudet. Thefe he has executed with a fingle ftroke, without any hatching, in imitation of Melan, who performed the greater part of those ftatues.

Baudet engraved alfo, from different masters, a variety of other plates, both at Rome and at Paris, at which last place I think, it is likely that he died.

S. R. B.A.U.D.O.U.I.N.

Elourifhed,

According to Bafan, this gentleman was an officer in the French guards, and a lover of the arts. He etched for his amufement a fet of prints, from this own compositions, confisting of fixty-three plates, representing the *military* exercise of the French infantry. 100 H (1)

Several battles, from Charles Parocel.

Several little landscapes, from Michaut, and others.

ANTONY FRANCIS BAUDUINS, or BAUDOUINS. Flourished, 1660.

This artift was, I believe, a native of France, and, according to M. Heineken, the difciple of. Vander Meulen. He etched in a bold, free ftyle; not unlike that adopted afterwards by Chatelain, a well known artift, who died in England fome years fince. Bauduins' beft engravings are from the pictures of Vander Meulen, confifting of many plates; fome of them large, and others of various fizes, which may be found in the works of that painter, in three large folio volumes.

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R. BAUDOUX.

- Flourished,

The name of an artift who according to Florent le Comte, engraved fome plates from the defigns of Lucas Van Leyden. I do not recollect to have feen any of them.

J. BAUGIN.

Flourished,

The name of an obscure engraver, affixed to the portrait of H. de la Mothe.

JOHN WILLIAM BAUR.

Born, 1610. Died, 1640.

A painter of no finall eminence, born at Strasburgh, A. D. 1610. He was the difciple of Frederic Brendel, and is univerfally confidered as a man of great genius and fertile imagination. His landscapes, in which species of painting he chiefly excelled, he ufually enriched with architecture, and a variety of figures. But his paintings in water colours on vellum, are held in the highest estimation. He refided a confiderable time in Italy, and died at Vienna, A. D. 1640, aged 30. This artift engraved a vaft number of plates from his own defigns; and his works were completed by Melchior Kuffel, to the amount of 500 prints, including those by his own hand. As his engravings from the metamorphofes of Ovid, are generally preferred to the reft, I shall only mention those, with the following short observations. They are flightly etched, and retouched with the graver. The figures, which are introduced, are generally finall, and very incorrect in the drawing ; the backgrounds are dark and heavy, and the trees want that lightnefs and freedom which are neceffary to render the effect agreeable. The pieces of architecture, which he is very fond of introducing into his defigns, appear to be well executed; and the perfpective is finely preferved. In his manner of engraving he feems in fome degree, to have imitated Callot; and the nearer he approaches to the ityle of that master, the better are his productions. These defigns manifest great marks of a superior genius, but without cultivation, or the advantage of a refined judgment to make a proper choice of the most beautiful objects.

The metamorphofes confift of 150 middling fized plates, length-was.

PETER BAUT. Flourished,

By this artift, who appears to have been a painter, I have feen a flight etching of a *Dutch market*, executed in a ftyle, that does little honour to him.

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HERCULES BAZICALVA.

Flourished, 1641.

The name of an engraver, mentioned in the index, at the end of the Abecedario; but none of his works are specified. I do not recollect, that I have seen any prints by this master.

NICHOLAS BAZIN.

Flourished, 1692.

This engraver never arrived at any great excellency; he was chiefly employed upon devotional fubjects, which he executed in a ftiff, dry manner, entirely with the graver, Among others, we have by this artift *Saint Mar*guerite, after Raphael, from a picture of that mafter, in the king of France's collection, a fmall upright plate.

And the portrait of Jean Crasset, a jesuit, dated 1692.

THOMAS BEARD.

Flourished, 1728.

A modern engraver in mezzotinto, of no great eminence; a native, I believe of Ireland. Among other prints of his, we have the portrait of the arcbbishop of Armagb, a whole length, from P. Ashton, dated 1728. Also the counters of Clarendon, from Kneller; and John Sterne, bishop of Clogher, from Carlton, &c.

NICCOLO BEATRICI.

Flourished, 1550.

This artift was a native of Lorrain; but the chief part of his works were executed at Rome. I will not take upon me to fay, that he was a difciple of Marc Antonio Ramondi; but, I think, there is fome foundation for fuch an opinion. And the manner of engraving, which he ufually adopted, feems to me to have been founded on a beautiful print by that mafter, after Raphael, reprefenting the tempeft defcribed by Virgil, in the opening of the Æneid, where Neptune is rifing from the fea, and fpeaking to the winds. The frame or border confifts of feveral compartments, in which are defigned the continuation of the ftory of Æneas. How far he fell fhort in the imitation, granting it to have been fuch, his prints, compared with the beautiful original, will too evidently declare. I know no reafon why his works are valuable, but as they are, in feveral inftances the only copies we have from the defigns of fome of the greateft mafters. I own, to me they feem to want every requifite, that a fine engraving ought to poffels, namely, drawing, character, effect, and mechanical execution.

There is a confiderable number of prints, attributed to Beatrici, which certainly, in my opinion, do not belong to him. They are by an artift every way fuperior to him; an artift, who does honour to the fchool of Marc Antonio, and whofe manner he imitated. Thefe prints are varioufly marked; fometimes fometimes with a plain dye; then it has figures upon it, and often, inftead of the figures, the letter B. However, on examining carefully the feparate engravings thus marked, they appear evidently to belong to the fame mafter. And thofe, in particular, with the B. have been falfely attributed to Beatrici. I fhall defer what I have further to fay upon this matter for the prefent, and fpeak more fully upon it under the name of Bartolomeo Beham. A curious cypher, attributed to Beatrici, is copied on the plate at the end of the volume. His ufual marks were N. B. joined together, or feparate, or N. B. L. F. and, when he wrote his name at length, in the following manner : Nicolaus Beatricius Lotheringus fecit.

I shall notice the following prints, which are certainly by this engraver:

The conversion of St. Paul, a large print, length-ways, from M. Angelo Buonaroti.

The prophet Jeremiah, a large upright plate, dated 1547, after a picture by the fame mafter, in the chapel of the Vatican.

The annunciation, a large plate, length-ways, from the fame mafter.

An *emblematical fubject*, reprefenting boys carrying a dead ox, whilft others are feething flefh in a caldron. Towards the left, is a female fatyr with two children; one of which is at her breaft : a middling fized plate, length-ways. The fame fubject was also engraved by Marc da Ravenna.

The *facrifice of Iphigenia*, a middling fized plate, length-ways, from Perino del Vaga.

St. Elizabeth, queen of Hungary, relieving the diftreffed, a large upright plate, from Jerom Musciano.

A river god, dated 1560.

There is a beautiful middling fized upright print, reprefenting the *fall of Phaeton*; and at the bottom appear his three fifters, and a river god. From Michael Angelo; but who the engraver originally was is uncertain, it not having any name or mark, by which it might be diffinguifhed. This plate fell into the hands of Beatrici, and he retouched it, adding his own name, *Beatrix Lotaring. refitut.* I apprehend, Beatrici was a printfeller, as well as an engraver; for we frequently find by the infcriptions upon his plates, that he published them himfelf.

He engraved a great variety of other plates from different masters.

ROBERT BEAUDOUX.

Flourished, 1628.

A native of Bruffels; but an artist of no great eminence. He worked chiefly, if not entirely, with the graver; and his style refembles that of De Ghyen. Among others, by this engraver, are fome of those large plates, length-ways, which were published in a book entitled, *Academie de L'espée de Girard Thibault d'Anvers*, dated 1628.

BEAUMONT.

Flourished,

A modern French engraver, by whom we have feveral prints, from difvol. 1. L ferent

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ferent masters : among the rest, eight middling sized plates, length-ways, from Wouvermans; and two upright plates, from the same master.

NICHOLAS DAUPHIN DE BEAUVAIS. Flourisched, 1722.

A French engraver of fome eminence. It is uncertain under what mafter he studied; but, I think, fomething of the style of Girard Edelink is often found in his best works, though his manner is much varied. Among his most esteemed prints may be placed the following :

The Virgin with the infant Jefus upon a pedestal, and several faints below, from a picture of Corregio in the Dresden gallery, a large upright plate.

St Jerom, after Vandyke, from a picture in the fame gallery, a middling fized plate, length-ways.

Mary Magdalen in the desert, a middling fized upright plate, from Bennedatto Lutti, for the Crozat collection.

The triumph of Bacchus and Ariadne, from Nicholas Pousin, a middling fized plate, length-ways.

Love stealing Jupiter's thunder, from Le Sueur, a middling fized circular plate.

He alfo engraved from Le Brun, and other mafters.

DOMENICO BECCAFUMI. See MICARINO.

ISAAC BECKET.

Born, 1653. Died,

An engraver in mezzotinto of fome eminence. He was born in Kent, A. D. 1653; and was first an apprentice to a callico printer; but becoming acquainted with Lutterel, an engraver in mezzotinto, he was defirous of learning that art. Some time after, being obliged to leave his bufinefs, in confequence of an intrigue, he had recourse to one Loyd, a printfeller, who was acquainted with the fecret of fcraping mezzotinto, but unable to practife it himfelf; and from him Becket obtained it. They entered into articles together, and Becket engaged to work for Loyd; but falling into trouble again, he was affisted by Lutterel; and from that time an intimacy commenced between them. Becket, not long after, married a woman of fome fortune, and entered into bufinefs upon his own account, being ftill affisted by Lutterel, who drew better, and was more expeditious.

Becket's mezzotintos poffefs fome degree of merit. They are often clear and well fcraped; but it has been remarked, that his middle tints are not fufficiently diffinguished, which makes his shadows appear flat and heavy. One of his best prints, in my opinion, is engraved on a middling fized upright plate, reprefenting *Adrain Beverland* drawing from a statue. In the background are monuments, pyramids, and several other relics of antiquity.

Add the following,

Lady Williams, whole length, a large upright plate. John duke of Lauderdale, a middling fized upright plate, oval. His royal highnefs, George prince of Denmark, &c.

CORNELIUS BEGA, or BEGEYN.

Born, 1620. Died, 1664.

This artift, a native of Haerlem, was difciple to Adrain Oftade; and under that mafter he made fuch improvement, as to be effeemed his beft fcholar. Happy had it been for him, if his affiduity had been equal to his natural abilities. But running into a licentious way of living, his father difowned him; and he, in return, defpifing his family name, which was *Begeyn*, affumed that of *Bega*.

He died of the plague, A. D. 1664, aged 44 years. His death was occafioned by his exceffive attachment to a favorite female, whom, though fhe had caught that dreadful diforder, he could not be prevailed upon to quit; and from her he received the infection, and outlived her only a few days.

He etched feveral drolleries, and a fet of thirty-four prints, reprefenting ale-houfe fcenes, &c.

LAURENTIUS BEGER.

Flourished, 1700.

Laurentus Beger, fays professor Christ, was nephew to the famous antiquary of the fame name. According to this author, he engraved at Berlin, about the year 1700, twelve anatomical plates, taken from the defigns in *Vefalius*; and it is likely, adds he, that the greater part of the plates of antiquities, published by his uncle, under the title of *Thefaurus Brandenburgicus*, were engraved by this artift.

HANS or JOHN SEBALD BEHAM. Flourisched, 1540.

The works of this eminent artift, being chiefly very finall, he is ranked in that class of engravers, diftinguished by the name of little masters. By the Abbé Marolles, Le Comte, and other authors, he is falfely called Hifbens. How fuch an unaccountable miftake should happen I know not; for he has more than once written part of his name at length thus, Sebald or Sebaldus Beham; and his monogram is composed of an H. an S. and a B. all joined together. Becaufe he has omitted the word Hans or John, where his other names are written, professor Christ supposes, that it did not belong to him. But, I think with Sandrart, that it is not reafonable to imagine he would have added the H. to his cypher, without fufficient reason. It is neceffary to caution my readers, not to confound this mafter with a more early engraver, who used a monogram much like his, but substituted a P. instead of the B. Beham ftyles himfelf of Nuremberg; and moft likely he was a native of that city. To what mafter he owed his inftructions in the art of engraving, is very uncertain. It might be Henry Aldegrever; at leaft, it is certain, that the works of that artift, and his tutor Albert Durer, were the fources, from which Beham drew his greatest improvement. Like them he engraved on wood, as well as on copper, and also etched fome few plates; but thefe last are by far the most indifferent, as they are the smallest part of his works.

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If Beham's flyle of engraving be not original, it is at leaft, an excellent and a fpirited imitation of that which was adopted by the beft preceding mafters of the country in which he refided. His pictures (for he was a painter) as well as his engravings, were held in fuch high effimation, that the poets of that age celebrated him in their poems, calling him in Latin Bohemus.

He was certainly a man of much genius, and poffefied great fertility of invention. But the Gothic tafte, which fo generally prevailed in Germany at this time, is much too prevalent in his works. His draperies are fliff, and loaded with a multiplicity of fliort, inelegant folds. His drawing of the naked figure, which he is fond of introducing, though mannered, is often very correct, and fometimes mafterly. His heads, and the other extremities of his figures, are carefully determined, and often poffefs much merit. The mechanical part of the engraving, on his copper-plates, is executed with the graver only, in fo clear and delicate a manner, that his great facility and judgment in handling that inftrument is abundantly evident. Thofe prints, which he has cut in wood, are flight, but very fpirited and free. Of thefe laft I fhall only mention

A fet of prints for a small octavo book, entitled, Biblicæ Historiæ artificiosisfime depictæ. Francfort, 1537, with his mark.

On copper, his works are fo numerous, and the fubjects fo different, that even a general lift would far exceed the limits of this book. I fhall therefore only notice the following:

History of the creation and fall of man, very finall upright plates, with his mark.

The labours of Hercules, twelve very finall plates, length-ways, with his mark, dated from 1542, to 1548.

The virtues and vices, finall upright plates.

Several very finall plates, length-ways, reprefenting ruftics fighting, &c.

The marriage at Cana in Galilee, a fmall plate, length-ways; where, on a tablet, is his cypher, and part of his name, SEBOLT BEHAM.

Several small upright plates, representing melancholy, faith, fortune, &c. dated from 1539 to 1549.

Patience, a finall upright plate, on which is written, Sebaldus Beham pictor Noricus Faciebat, with his cypher.

BARTOLOMEO BEHAM.

Flourished, 1540.

This artift is generally allowed to have been the brother of John Sebald Beham, mentioned in the preceding article. But his refidence was chiefly at Rome, where perhaps he died.

Sandrart and other authors inform us, that he was the difciple of Marc Antonio Raimondi. If it be true, that he ftudied under Marc Antonio (and I fee no reafon to doubt it) we may naturally fuppofe, that, in his drawing and engraving, he contracted fomething of the manner of that eminent mafter. This will evidently appear, if those prints really belong to Beham, which are marked B. B. and they have always been attributed to him without any dispute. From a ftrong refemblance between those prints, and fome

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fome others too excellent to be omitted, marked with a die (which in fome few cafes is plain, but more generally diftinguished by the numbers upon it, or the letter B. when the numbers are wanting) I have been led to confider the latter, as productions of the fame hand with the former. I am aware, that the generality of authors are against me; following Marolles, they have attributed thefe prints, marked with the B. upon the die, to Beatrici. And fome, for want of better information, have placed those marked with the die, without the B. to an engraver, named Dado; which word in Italian fignifies a die. However, the exiftence of fuch an artift as Dado is very doubtful; but granting that he did exift, and that the prints attributed to him are really the productions of his graver, it will follow, that those prints, having the B. upon the die, must belong to him alfo; for the ftyle of the drawing and engraving is fo precifely alike in both, that it is next to an impoffibility, that they should be the works of different artifts. My reason for supposing that they did not belong to Beatrici, I have already mentioned, in the account of that artift, they being greatly fuperior, in every refpect, to his engravings. The B. may refer to both the names of Beham; and if it be objected, that the die can have no reference to either of his names, I have only to answer, that the fame may be faid of the tablet used by Marc Antonio, with which he frequently marked his engravings, without his monogram, or any other means of diftinction. In imitation of Marc Antonio, his mafter; Beham may have adopted the dies, and used them occasionally without any letter, as he did his tablet.

If we confider all these plates as engraved by Beham, he will appear to have been a very excellent artist, and one of the superior scholars of Marc Antonio, whose style of engraving he imitated with great success. His drawing is correct and masterly; his heads are characteristic, and the other extremities of his figures well marked.

I fhall, however, diftinguish the feveral plates, mentioning only a few under each mark.

And FIRST, those marked B. B. F. The *four Evangelists*, middling fized upright plates. Hieronimus Cock excud. 1551. Fine impressions of these plates are rarely feen.

SECONDLY, those marked with the letter B. upon the die: Apollo caufing the fatyr Martias to be flead, a middling fized plate, length-ways, from Raphael.

Christ giving his charge to Peter, a small plate, length-ways, from the same. A naval combat, a large plate, length-ways.

A landscape, with many animals lying round a tree; at the top of which appears a phœnix, fetting fire to her neft; with eight Italian verfes underneath; a fmall plate, length-ways.

Four middling fized *friezes*, length-ways, ornamented with festoons of flowers, and boys playing. RAPH. VRB. 1N. Ant. Laterii formis.

THIRDLY, those with the die, without the letter:

Apollo and the Python, a middling fized upright plate.

Apollo and Daphne, the fame.

I do not in the least hefitate in my own opinion, to attribute to this engraver, BEH

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graver, whoever he might be, all those prints for the Cupid and Psyche of Apuleius, which are usually faid to be by Marc Antonio, but without any folid foundation. It is alfo, according to M. Heineken, exceedingly doubtful, whether they were defigned by Raphael or not. He himself, however, feems to think they were not; but has not given his reasons, they being referved for a future volume of his valuable work.

FRANCOIS JOACHIM BEICH or BEISCH. Born, 1665. Died, 1748.

An excellent painter of landscapes and battles, who was born at Ravensburg in Swabia, and died at Munich, A. D. 1748, aged 83 years. He etched fome few landscapes from his own compositions.

MATHIAS BEITLER.

Flourished, 1616.

This artift appears to have refided at Augfburg; and it is poffible he may have been a native of that place. He is cited by profeflor Chrift for feveral finall engravings of *foliage*, published at that city, A. D. 1616, which he mentions with fome degree of approbation. See his cypher on the plate at the end of the volume.

BEK.

Flourished,

An engraver little known in England, by whom we have, among other things, the portrait of *Peter Malmberg*, almoner to Charles XII. king of Sweden.

T. BELBRULE. Flourished,

" I have feen," fays Papillon, " by this artift fome ornamental flowers, engraved very delicately on wood; and I have a book, containing the figures of the Sibyls, engraved on copper, by John Rabel, in which is a finall wood cut, exceedingly well executed, by T. Belbrule. This book is dedicated to Louifa de Lorrain, wife to Henry the Third, king of France. Oppofite to the portrait of this Queen are fome Latin verfes, composed by John Belbrulii Lemovicenfis Advocatus, the brother of the prefent artift, in honor of J. Rabel."

STEFANO DE LA BELLA.

Born, 1610. Died, 1664.

This excellent artift was born at Florence, A. D. 1610. His father was a goldfmith; and he himfelf began to work at his father's bufinefs. But whilft he was learning to draw, in order to perfect himfelf in that profession, fome

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fome of the prints of Callot fell by accident into his hands; with which he was fo delighted, that he prevailed upon his father to permit him to apply himfelf to engraving; and he became the difciple of Canta Gallina, who was alfo the inftructer of Callot. De la Bella, at first imitated the manner of Callot. His abilities foon began to manifest themfelves; and as, by degrees, he acquired a facility in the handling of the point, he quitted the ftyle in which he only fhone as an imitator, and adopted one entirely his own, which in freedom and fpirit is faid even to have furpaffed that of his fellow difciple.

He went to Paris, A. D. 1642, where he formed an acquaintance with Ifrael Silveftre, then newly returned from Rome; and he was much employed by Henriete, the uncle of Silveftre. Some time after, Cardinal Richelieu engaged him to go to Arras, and make drawings of the fiege and taking of that town by the royal army; which drawings he engraved at his return. He alfo went to Holland, where, it is reported, he faw fome of the prints of Rembrant Gerretfz, and attempted to imitate them; but finding he did not fucceed to his expectations, he dropped that defign, and continued to purfue his own manner, as moft fuitable to his genius.

After abiding fome confiderable time at Paris, his family affairs obliged him to return to Florence; where he obtained a penfion from the great duke, and was appointed to inftruct the prince Cofinus, his fon, in the art of defign. Being fubject to violent pains in the head; his life was rendered very uncomfortable by this cruel diforder, which at laft put an end to it, A. D. 1664, when he was only 54 years of age.

The free and mafterly etchings of this excellent artift are well known; and the high effimation they are generally held in, by the beft judges of their merit, renders it unneceffary for me to fay much in praife of them; and it would be ftill more foreign from my purpofe, to enter into that fruitlefs difpute, which has exercifed the pens of fome able foreign writers, namely, whether the works of Callot or De la Bella poffers the greater merit. For my own part, I fee no reafon to compare them together; effectially if it be true, as I conceive it is, that the excellence of De la Bella confifts in the freedom of his point, and the lightnefs and elegance of his figures; and of Callot, in the clearnefs and perfpicuity of his defigns, the arrangement of his groups, and the firmnefs of his outline.

De la Bella drew very correctly, and with great tafte. His works manifest much genius, and vast fertility of invention. The fire and animation, which appears in them, compensates for their flightness; and we may reasonably expect to find them flight, when we are told, that he engraved 1400 plates. The limits of this work will admit but of very few; and first the following, in which he has imitated the ftyle of Callot:

Six views of Livourne, middling fized plates, length-ways.

Several fets of *shipping*, &c. the fame.

Add to thefe,

A *boly family*, the Virgin is reprefented feated under a tree, and Jofeph is reading in a book.

Several madonas, &c.

The *repofoir*, a large plate, length-ways : it is very difficult to find a good impression of this print.

The view of Pont-Neuf at Paris, a large plate, length-ways. The first impressions of this plate were taken before the weathercock was added to the steeple of St. Germain l'Auxerrois.

St. Profper, a middling fized plate, length-ways, faid to be a very fcarce print.

A fet of five finall ovals, in which he has reprefented Death carrying away perfons of various ages.

Death mounted on the skeleton of a horse, riding furiously into a battle, a finall plate length-ways.

Parnassius, a middling fized upright plate, a fcarce print.

The rock, another fcarce print, the fame fize as the foregoing.

A book of studies, for drawing.

Several fets of animals.

A set of beggar-men, women, &c.

A variety of fets of hunting, shipping, landscapes, ornaments, &c.

JAMES BELLANGE.

Flourished,

A French artift, who flourished towards the latter part of the last century. He learned the principles of drawing from Claude Henriet, a painter of very moderate abilities. I find no account of the parentage of our artist: but it appears that he was a native of Chalons, and established at Nancy. He seems to have acquired some honorary title, as his plates are often inscribed *Bellange*, eques.

Bafan fays of him, that "he was a bad painter, and worfe engraver. In " his etchings, which are from his own composition," adds the fame author, " we find much fire, more caprice than judgment, little correction, and a " very bad tafte in the engraving." If these observations be true in some few inftances, I think I may confidently affert, that they are too harfh upon I have now before me a finall upright plate by this artift, etched the whole. from a defign of his own. It reprefents the Virgin with the infant Jefus. The style of engraving, however singular, is by no means destitute of merit; his drawing appears to me to be incorrect, rather from affectation, than want of knowledge; the whole figure of the child is well executed; there is, indeed, an awkwardnefs in the turn of the figure of the Virgin; and the character of her head is childish, and destitute of that dignity, which is requisite for this holy perfonage. His etchings, in general, are flight, but free, and often masterly. The naked parts of his figures he finished with small dots, made by the graver, to harmonize the roughness of the strokes left by the aquafortis. I shall only mention the following by this artist; becaufe his works are by no means uncommon :

A boly family, with St. John and St. Catherine, a large upright plate.

The resurrection of Lazarus, a middling fized upright plate.

A dead Christ, supported on the knees of the Virgin, a small upright plate. Christ carrying the cross, a large plate, length-ways, &c.

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If I understand Bafan, this gentleman was a modern connoiffeur, who refided at Paris. He defigned and etched for his own amufement. The fame author specifies two prints by him, namely, the miracle of the loaves and fiftes, and the school of Athens, both small plates, length-ways; and informs us, that he did feveral others from his own composition, in which, adds he, we discover great taste, knowledge, and correction.

DUBELLAY. Flourished,

An engraver on wood, who flourished about the middle of the last century. I have never feen any of his performances ; Papillon speaks of him in the following manner : " I make mention of Du Bellay, engraver on wood, not for the beauty of his works, but becaufe he had the Bonour of instructing, in this art, the famous Peter le Sueur, the elder. He also taught, at the fame time, John Papillon'my grandfather.

JAMES BELLI.

c. i alis e an incollect) Flourished, 1641. . .

This artift was a native of Chartres, but he appears to have refided chiefly in Italy. From the ftyle of his etchings, for they are little more than etchings, I fuppose he was a painter. They are flightly executed, but with spirit, and often in a masterly style. His drawing, however, is not correct, nor are the extremities well marked. We have feveral prints by him, from Annibale Cabracci and other mafters ; and the following perhaps from his own compolitions : Selo _ fit _ dest -

Jupiter and Juno, a middling fized plate, nearly fquare.

Hercules and Omphale, the fame.

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Venus and Adonis, the fame.

Diana and Endymion, the fame. These last are dated 1641.

BENAI.

Flourished,

This is a name, which I have feen inferibed upon fome fmall copies of the labours of Hercules, from John Sebald Beham. I infert it, however, with caution ; because on one of these prints, namely where Hercules is represented strangling the lion, I found the letters L. R. upon a stone at the bottom, which are faid to be the initials used by a very ancient engraver, named Lubert Rust. But according to all appearance, these prints are by no means fufficiently old to be attributed to that artift.

J. F. BENARD. Flourished, 1672.

His chief employment feems to have been in the architectal and ornamen-VOL. I. \mathbf{M} tal tal line, He engraved many of the plates of ornaments for Berain, which were published at Paris in a large folio volume, towards the end of the last century.

R. BENARD.

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Flourished, 1756.

A name I have seen affixed to some slight French prints, of little merit, by a very modern artist, who engraved in the style of P. Aveline, and they are dated 1756.

JOHN BAPTIST BENASCHI:

Born, 1636. Died, 1690.

This artift was a native of Piedmont, where he was born A. D. 1636. He was a difciple of Pietro del Po. The works of Lanfranchi fo greatly delighted him, that he applied himfelf affiduoufly to imitate them; and fucceeded fo well in his attempt, that his pictures have been miftaken for the performances of that mafter. He is generally fpoken of as a man of great genius; and the freedom and facility, which appear in his pictures, are highly commended. He died at Rome, A. D. 1690, aged 54. For his amufement he etched,

A boly family, a middling fized, upright plate, from Dominicus Cerini, who was his intimate friend.

F. BENASECH.

Flourished,

A modern engraver as it fhould appear; and, according to Bafan, an Englifhman, by whom we have fome landscapes, after Vernet and other painters.

BENEDETTO, See CASTIGLIONE.

BENOIST.

Flourished, 1760.

A modern engraver, by birth a Frenchman; but established in London, where he died a very few years fince. He chiefly confined himfelf to finall plates, which he executed in a neat ftyle, though with little taste. We have fome *battles* by him, from designs of his own; and a few *portraits*, and *book plates*, of very little estimation.

J. BENSHEIMER.

Flourished, 1680.

An engraver, whole employment appears to have been chiefly in the portrait line. A fet of portraits of the *Electors of Saxony*, are by this artift. His usual mark is I. B. the initials of his name.

GIULIO BENSI.

Born, Died, 1668.

A painter and artift of great eminence, born at Geneva. In the Abecedario he is fpoken of with great commendation. According to Bafan, he etched feveral plates from his own compositions. He died, A. D. 1668.

JOHN BERAIN or BERRAIN.

Flourished, 1670.

This artift was a native of France, and a defigner, as well as an engraver. Conjointly with Chauveau and Le Moine, he drew and engraved the plates for a large work in folio, entitled Ornamens du Peinture et de Sculpture, dans le Gallerie d'Apollon du Louvre, et dans le grand Apartement du Roy aux Tuilleries : in Englifh, "the Ornaments of Painting and Sculpture, which are in the Gallery of Apollo at the Louvre, and the great Apartment of the King at the Tuilleries." The ftyle, in which thefe plates are engraved, is very neat; but ftiff, and without much tafte; and the figures, which occafionally occur, are by no means correct.

BERARDI.

Flourished, 4

A modern Italian artift, whofe chief employment feems to have been engraving portraits. I fhall only mention three, which are from Piazetta; namely, the *portraits of that painter*, of J. B. Albuzzi, and of G. B. Cignazelli.

JOHN BERBE.

Flourished,

An obscure engraver, but of great merit. His works, which probably were very few, have escaped the notice of the generality of authors. Of what country he was a native, or where he resided, I cannot fay. His style of engraving is neat, and something bordering upon that of Paul Pontius. I have seen by him,

A *boly family*, a middling fized upright plate, arched at top, from Francisco Franca.

A Virgin and Child, a fmall upright plate, arched at top. In this print, which has no name of the painter, a bird is reprefented, coming from a cage to the infant Chrift. It was published by T. Galle.

It is with caution, that I diftinguish the works of this artist from those of John Baptist Barbe, spoken of in a former page. The name on the abovementioned prints is evidently *Berbe*; and the style of engraving, though in some respects similar to that of Barbe, yet, on the whole, appears to me to manifest a sufficient difference to justify this distinction.

NICHOLAS BERCHEM, or BERGHEM.

Born, 1624. Died, 1683.

This excellent artift, a native of Haerlem, was born, A. D. 1624. M 2 He received inftructions in the art of painting from feveral very eminent mafters; and it was no finall addition to their fame, that Berghem was their feholar. The charming pictures of cattle and figures, by this admirable mafter, are juftly held in the higheft effimation. He has been fingularly happy, in having many of them finely engraved by John Viffcher, an artift of the first rank; of whom an account will be given hereafter. Bercham died, A. D. 1683, aged 59.

We have feveral etchings by the hand of this mafter, which are much more finished and determined, than one generally expects to find from the point of the painter. They are executed in a fine, bold, mafterly ftyle; and the animals, which form the chief part of them, are finely drawn. From the beautiful etchings of this great artist, John Visscher feems to have formed that admirable ftyle, in which he engraved the copies from his pictures mentioned above. I shall notice the following by Berchem:

A boy feated on an afs, fpeaking to another boy, who holds a pair of bagpipes; a middling fized plate, length-ways.

A boy playing on a flute, and a girl fpinning, with cows and fheep in the fore-ground, dated 1652; a middling fized, upright plate, with four others, which complete the fet.

A woman washing her feet in a brook, and a man behind her leaning on a flick; with various animals, and a ruin, in the back-ground; a finall plate, length-ways.

Two cows lying down, and a third standing up, with a fine landscape background, a finall plate, length-ways.

A fet of four small plates, length-ways, of animals; in one of which is represented an ass standing, and other animals lying down.

A variety of other finall prints of cows, oxen, sheep, goats, and other animals, equally beautiful.

The author of the Abecedario has made a ftrange miftake, with refpect to this artift, mifled by his mark or cypher, which is composed of a B. with a C. upon the ftroke at the top; he calls him Cornelius Berchem. Florent le Comte has gone ftill farther, and made two artifts of this name; one, Nicholas, the celebrated cattle painter; the other, Cornelius, who, fays he, painted landscapes; and some plates are done from his pictures, marked with his name; but they are, however, etched by John Viffcher: The latter affertion is as grofs an overfight, as the former. See his mark on the plate at the end of the volume. The C. ftands for *Claus*, the common abbreviation of *Nicholas*, as we shall fee hereafter in feveral other instances.

PETER BERCHET.

Born, 1659. Died, 1720.

A native of France, who ftudied, as a painter, under La Foffe. In the year 1681 he came into England, and worked under Rambour, a French painter of architecture; and afterwards was employed by feveral of the English nobility. The ceiling of the Chapel of Trinity College, Oxford, was painted by him; and the ftair-cafe, at the house of the Duke of Schomberg in London, &c. His paintings are spoken of with some degree of praise. He also amufed

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amused himself with the point. I have seen by him a spirited etching, from a composition of his own, representing a figure of St. Cecilia in the clouds, playing upon the violin, and furrounded by angels. This plate was a ticket of admittance to a concert at St. Bride's Church, Fleet-Street, on Monday, November 23, 1696.

We have also etched by him, from his own defigns, fome children playing, &c. but none of them are of any great confequence.

His last performance, a Bacchanalian picture, to which he is faid to have affixed his name, the day before he died, in the year 1721, he being then 61 years of age.

NICOLAS VANDER BERG or BERGH. Flourished, 1764.

According to Bafan, this artift refided at Antwerp, and etched feveral plates from Rubens; among others, the portrait of Justus Lipsius, a small upright plate; a portrait of a religious person, half length, before a crucifix, the fame fize, &c. He usually marks his plates N. V. D. Berg.

P. VAN DER BERGE.

Flourished,

Apparently a Dutch artift, and probably a painter. He appears, at leaft, to have etched the greater part of his plates from his own defigns. The most confiderable work, that I have feen by him is, a folio volume of prints, entitled Theatrum Hispania, or views of the towns, palaces, &c. of Spain; published at Amsterdam without date ; but, according to all appearance, these plates were executed towards the end of the laft century. They are flightly etched, in a clear, determined style, but very stiff; yet sufficiently finished to convey a good idea of the places they reprefent, and of which they appear to be just copies. The figures which are introduced to enliven the views, are very incorrectly drawn, and as indifferently engraved.

He also engraved some portraits; but these are in a stiff, laboured style, without much tafte : among the reft,

A Jew Rabbi, a middling fized upright plate, with a Hebrew infcription, marked " P. V. D. Berge ad vivum del. et fec."

I have alfo feen by him,

The triumph of Galatea, from Antony Coypel, a middling fized plate, length-ways, which has much of that dry, tafteless ftyle, in which P. Gunft engraved.

BERGERS. Flourished,

A modern engraver, by whom we have the portrait of the prince and princess of Prussia, &cc.

BERGHEM.

BERGHEM. See BERCHEM.

JOHN DE BERGMAN. Flourished, 1490.

He was, fays Papillon, a native of Olpe; he engraved one hundred and eighteen prints on wood, for a book, entitled, Stultifera Navis, or the Ship of Fools; the first edition of which is supposed to have been printed, 1490; the fecond is dated 1494. I with my author had produced his authority for. this article; and especially, because he afterwards fays, Stultifera Navis by Sebastian Brant, after James Locher, with one hundred prints, published 1490, is a very fcarce book. These prints are usually attributed to S. Brant, or Brand; but without foundation; for, fays M. Heineken, Sebaftian Brand was a doctor, not an engraver; and Locher was a poet, not a painter. This miftake arole from Florent le Comte, who mifunderstood Marolles. where he cites in his catalogue the book of S. Brand.

JOHN GEORGE BERGMULLER. Flourished,

A native of Germany, and according to M. Heineken, a painter as well as an engraver; but I have never feen any of his works.

BERGQUIST.

Flourished,

A modern artift, but of no great eminence, who appears to have refided at Stockholm, where at least fome of his portraits were published. I shall only notice by him, the portrait of Andre Geringius, Paftor de Betna; another, of Eric Geringius, at Stockholm.

HIERONYMUS BERLLARMATO. Flourished, 1536.

This artift, faid to have been a native of Italy, is cited by Papillon, who informs us, that he had feen a geographical chart of Mercator, engraved on wood, which, continues he, is entitled, Chorographia Tufciæ, and dedicated to Signior Valerio Orfino, at Rome, A. D. 1536. Its fize is three feet and an half in length, and two feet five inches in breadth, French meafure, and is cut on four blocks. At the bottom is the dedication, with fome Latin verfes, and the name of the engraver fubscribed, Hieron. Berllarmato. It is, adds he, well engraved; but the names of the towns and places occasion fome confulion, because the letters are not exactly cut.

SOLOMON BERNARD.

Flourished, 1550 to 1580.

This ingenious artift is commonly called Le Petit, or Little Bernard; but

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for what reafon, I cannot discover, unless it be because his engravings are ufually very fmall. He appears to have been a native of France; and his chief refidence was at Lyons, where he worked confiderably for the bookfellers, not only at that place, but at Tournay and Roville. The engravings I have feen by him are all on wood, defigned with fpirit, and executed in a very clear, neat ftyle. His works prove him to have been a man of much genius, and fertility of invention. His most efteemed performance is the fet of prints for the Bible, which were published at Lyons, at different times.

The mark D. B. is generally attributed to this mafter; but professor Chrift observes, that he fees no reason why the D. should be supposed to belong to him, becaufe his baptifmal name was certainly Solomon.

SAMUEL BERNARD.

Born, 1615. Died, 1687.

A native of France, born at Paris, 1615. He was a painter in miniature; and fometimes engraved for his amufement. We have but few prints by him; and those have no great merit to recommend them. His drawing is incorrect, especially in the extremities of his figures. His draperics are stiff and heavy; and a conftant want of harmony hurts the general effect of his performances. They are executed neatly enough, with refpect to the mechanical part of the engraving, being etched and retouched with the graver, and foftened with dots upon the lights.

Bernard died 1687, aged 72.

Among his best prints, the following are usually mentioned.

Attila frighted by a vision, on which he abandons the fiege of Rome: a middling fized plate, length-ways, from Raphael.

Aftyanax discovered by Ulysses in the tomb of Hector, a large plate, lengthways, from Sebastian Bourdon.

The portrait of Louis du Garnier, a small upright plate.

A. BERNARD.

Flourished,

A native, I prefume, of France; at least, great part of his works appear to have been done there. He was an engraver in mezzotinto; but his performances have very little to recommend them in any refpect.

Bafan mentions the following :

A nativity, from Rembrandt, a middling fized, upright plate; and a land-Jcape, from John Forreft. He alfo fcraped feveral portraits : among the reft, that of Tristan de la Baume, Archeveque d'Auch.

D. BERNARD.

Flourished, 1720.

A name fubscribed to several Bible plates, engraved from the defigns of Picart, in folio, which were published at Amsterdam, 1720. All these plates are fo very indifferent, in every refpect, that they are by no means worth the trouble of defcribing.

JOHN MARTIN BERNIGEROTH. Flourisched, 1746.

A modern artift, who appears to have refided chiefly at Leipfic, in Saxony; and perhaps he was a native of that place. His principal employment appears to have been the engraving of portraits, which he performed in a clear, neat ftyle, bearing fome finall refemblance to that of Houbracken; but he never nearly equalled that excellent artift.

Some of the portraits in a quarto publication, entitled, Portraits Historiques des Hommes illustres de Dennemark, dated 1642, are by him : also the portrait of Tycho Brahe, dated 1743.

JOHN BENOIT BERNIGEROTH, brother to the above-mentioned artift, was an engraver; and both of them fons of MARTIN BERNIGEROTH, who is cited by M. Heineken as an engraver alfo.

GIOVANNI LORENZO BERNINI.

Born, 1598. Died, 1680.

The fon and fcholar of Pietro Bernini, the famous fculptor. He is cited by M. Heineken as an engraver; but I do not recollect to have feen any of his works.

JOHN BERNYNCKEL. Flourisched,

An artift little known; but whofe works poffefs fome merit. From his manner of engraving, I fhould fuppofe he was a difciple of the Sadelers; for he has imitated their ftyle, and not without fuccefs; though he never equalled them in that great requifite of the art, correctnefs of outline. Among other prints, engraved by him, is a fmall upright oval plate, repreferting the *adoration of the fhepherds*, from Hans or John Van Achen; to which he figns his name, Joan. Bernynckel.

LUCAS, BERTELLI. Flourished,

An ancient engraver of no great eminence, who appears from the ftyle of his works to have flourished towards the end of the fixteenth century, and was most probably an Italian. He worked entirely with the graver, in a manner much refembling that of Cornelius Cort; but from whom he learned the art of engraving is by no means certain. Nor are his works of fufficient confequence to leave us much to regret upon that head. I have feen by him fome finall upright plates, representing *feveral fubjetts of bunting*, to which he figns *Luce Bertelli f*.

A fet of plates, in which is fhown the follies of love.

He also engraved from the pictures of Michael Angelo Buonerota, Titiaro, Corregio, &c.

Of the fame family perhaps with this engraver were HORATIO and FER-RANDO BERTELLI, both printfellers, if not engravers; and they also appear

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to have been cotemporary with him. The former however certainly flourished about 1588; and to the other is attributed the entry of the prince of Savoy into Turin.

CHRISTOFANO BERTELLI, Flourisched,

This artift appears to me to have been of the fame family with Lucas Bertelli, mentioned in the preceding article; and, as far as I can judge from the ftyle of the prints engraved by him, lived at or near the fame time. He worked entirely with the graver, but in a ftiff, mannered ftyle, without much merit; and his drawing is very incorrect. I fhall only mention,

A large upright plate, arched at top, reprefenting the Virgin and Child, with St. Sebaftian, St. Helena, and St. Augustine. Joseph is depicted fleeping. It is figned, " per me Christofano Bertelli."

A large upright plate, where the *Virgin* and *Child* are reprefented appearing to St. Francis and St. Sebastian, from Correggio.

Another plate, of the fame fize, in which is reprefented the *Virgin* and *Child*, with St. George, &c. from the fame painter, marked as above.

DONATO BERTELLI is also cited by Le Comte, as the engraver of a fet of portraits of the *Popes* and *Cardinals*; but thefe prints I never faw.

J. BERTERHAM.

Flourished, 1696.

An obfcure engraver, who adopted the ftyle of Francois de Poilly; but he has by no means fucceeded in his imitation. His drawing is exceedingly defective; and the mechanical part of the engraving is executed in a ftiff, laboured manner, without effect or harmony. He appears to have refided at Bruffels; but whether he was a native of that place or not, I cannot take upon me to fay. I shall only notice a small upright plate, representing ST. Roch and other figures, without any painter's name, and figned, "J. Berterham sculp. Brux. 1696."

CHARLES BERTRAM.

Flourished, 1758.

He published in the year 1758 a work, entitled, Britannicarum Gentium Historia Antiqua Scriptores tres, to which he prefixed a frontispiece etched by himself, from a composition of his own. It has no merit, either with respect to the defign or the engraving, to recommend it. He has subscribed it, "C. B. inv. et sc. 1758." He also etched a large map for the same book.

P. BERTRAND.

Flourished,

A modern engraver of portraits, but of no great eminence. Among others, we have by him the portrait of *Pope Clement the Tenth*, &c.

VOL. I.

L. M.

-L. M. BESNART. Flourished,

An engraver on wood, cited by Papillon, who mentions with great difapprobation fome fmall prints by him, for a mafs-book.

AMBROGIO BESOZZI, or BEZUTIUS.

Born, 1648. Died, 1706.

A painter of great eminence, born at Milan 1648. He worked fome time under Giofeffo Danedi, called Montalti, and afterwards went to Rome, where he ftudied from the antiques and the pictures of the greatest masters; and, at last perfected himfelf in the school of Ciro Ferri. His great excellency confisted in painting architecture, friezes, imitations of bass-relieves, and other decorations. He died at Milan, A. D. 1706, aged 58 years. He etched some few plates, and among them the following:

The *apotheofis* of a princefs, the buft of which was engraved by Bonacina, a middling fized upright plate, from Cefare Fiori.

JOHN BETTES.

Born, Died, 1570.

An artist mentioned by the Hon. Mr. Walpole, as a painter, as well as an engraver. He was brother to Thomas Bettes the painter. Fox in his Ecclefiastical History tells us, that John Bettes performed a *pedigree* and some *vineats* [vignettes] for Hall's Chronicle, and speaks of him, in 1576, as then dead.

PIETRO BETTINI, or BETINI. Flourisched, 1681.

An Italian artift, and, if I miftake not, a painter; but of no great eminence. By him we have fome few etchings, which are very flight and incorrect. I shall only mention the following: *Christ appearing to Peter after his refurrection*, from Dominicus Campellus, a small upright plate, arched acutely at the top, marked, "Pietrifs Betinus del. et sculp. 1681." The martyrdom of St. Sebastian, from the picture of Dominichino, which is in St. Peter's church at the Vatican, a large upright plate, arched at the top.

CAJETANUS BETTOLI. Flourisched,

A name of a modern artift, which I found subscribed to a slight spirited etching of the *death of St. Joseph*, after Franceschini. From the style and freedom of this etching, I should suppose Bettoli was a painter.

F. VAN

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F. VAN BEUSEKOM. Flourished,

The name of an obscure engraver, affixed to the portrait of Ant. le Brun, from a picture painted by. A. V. Hulle.

JAMES BEUTLER.

Flourished, 1593.

An engraver, who, according to profeffor Chrift, was a native of Ravenfburg. He is ranked in the clafs of artifts, diftinguifhed by the name of little mafters, becaufe the plates which he engraved were chiefly very fmall. His mark is I. B. the initials of his name. Great care muft be taken not to confound him with James Binck, John Burgmair, and feveral other German artifts, who flourifhed nearly at the fame time, and ufed the fame mark. The engravings by this mafter were publifhed about the year 1593.

J. BEXTERHAM.

Flourished,

An engraver of no great eminence, who appears by his works to have flourifhed about the latter end of the laft century, or the beginning of the prefent. He feems to have been chiefly confined to portraits; and, I believe, worked for the bookfellers only. His plates are executed with the graver, without any affiftance from the point; however they are not worth fpecifying particularly. If he was not a native of Bruffels, it appears from his works, that he refided there; for he ufually figns his name, J. Bexterbam fec. Brux.

M. BEYLBROUCK.

Flourished, 1713.

I have not been able to procure any account of this artift; but, I believe, he refided in England. I have feen a middling fized upright print by him, reprefenting the *death of Dido*, from Sebastian Bourdon, which is dedicated to the duke of Devonshire by James Grame, the publisher. It is dated 1713. The engraving is executed in a neat, ftiff ftyle, without effect, and the figures are very indifferently drawn. From the strong refemblance it bears to the manner of engraving, adopted by Scotin, it feems not improbable, but that the latter might have received instruction from the former.

CLAUDE BEZARD.

Flourished,

An engraver on wood, cited by Papillon, who mentions a large print as executed by him, but has not fpecified the fubject.

P. BIAND.

Flourished,

From the ftyle, in which the etchings figned by this name are executed, N $_2$ [92]

they appear to be the works of a painter. They are flight and incorrect; but, at the fame time, very fpirited, and prettily composed. I shall only notice *feveral Bacchanalian figures*, reprefented upon a vafe, a small plate, length-ways. I have inferted this name here, because it is so perfectly written upon the etching above mentioned, which I found, with two or three others by the fame master, without any name, among a large miscellaneous collection of old prints at the British Museum; but I really believe the engraver is the fame with Peter Biart, who also wrote his name Biard (of whom the reader will find an account under BIART) the N. being written by mistake for the R. However, I own there is fome small difference between the style of the etchings marked as above, and those marked Biard : the latter feem to approach rather nearer to the manner of Tempesta; but this I leave to the judgment of my readers.

SEBASTIAN BIANCHL. .Flourisched,

An obscure engraver, whose works have nothing to recommend them, more than their antiquity; they seem to have been performed in the fixteenth century. I shall only mention a small upright plate, representing the *emblems of our Saviour's fufferings*, with angels and feraphs, &c. It is executed entirely with the graver, in a coarse, bad style. The drawing and effect are equally reprehensible. It is signed, *Sebastiano Bianchi Fec.*

PAOLO BIANCHI.

Flourified, 1670.

An engraver of portraits, whose chief employment seems to have been for the booksellers. He worked principally with the graver, in a stiff, tasteless style, sufficiently neat, but without much effect. I shall only notice the following: "Flavio Chigi Nep. Alex. 7 Card. 1633; in Priorato Hist. Leopold. vol. 2. Luigi de Benevides Carillio, 1678;" the same, vol 3, &c. He sometimes put his initials only to his plates, as P. B. F. and at other times, the name at full length: the letter F. stands for fecit.

PETER BIART, or BIARD. Flourisched, 1627.

A fculptor of Paris, who is mentioned by Le Comte as the engraver of twelve plates; but the fubjects of thefe plates are not fpecified by him. Belides fome finall etchings, I have feen a middling fized plate, length-ways, reprefenting an emblematical fubject; into which the artift has introduced many figures. It is executed in a bold, fpirited ftyle, exceedingly like that adopted by Ant. Tempefta; and it is fubferibed, "Petrus Biard fecit, 1627." Peter Biart left a fon who was alfo a fculptor, and flourisfhed in the reign of Louis XIII. See PETER BLAND mentioned in a former article, whofe name I fufpect should have been written Biard.

GEORGE

GEORGE BICKHAM.

Flourished, 1709 to 1767. J

A native of England, whole chief employment was engraving of writing, and he is fpoken of in this line with great commendation. However, we have feveral portraits, and fome few other fubjects by him; but these do no credit to his graver. He retired to Richmond towards the latter part of his life; and in the year 1767, fold part of his plates and flock in trade by auction. I shall only mention the following portraits:

George Shelly, a writing master, drawn by the engraver from the life, and dated 1709. Sir Isaac Newton, &c.

GEORGE BICKHAM junior, the fon of the above, was also an engraver; but he never excelled his father. To him, among a variety of other things, are attributed his own *portrait* and that of his *father*; both large prints, and very indifferently executed in every respect.

B I E. See ByE.

DE BIEVRE.

Flourished, 1760.

A modern engraver of portraits, by whom, among others, is that of Carolina Matilda, queen of Denmark.

FRANCOIS BIGNON. Flourisched, 1690.

A native of France. He was a painter; but, I believe, of no great eminence. He appears to be better known, at leaft in England, as an engraver. His chief employment was in the portrait line. The greater part of his works he executed with the graver only; but fometimes he called in the affiftance of the point. Several of his portraits are ornamented with borders, containing little hiftorical figures, &c. His ftyle of engraving is fufficiently neat, but ftiff, cold and unharmonized; yet by no means defitute of merit. We have by him,

The portraits of the *plenipotentiaries*, prefiding at the peace of Munster, on thirty-five quarto plates.

The portraits of the *illustrious perfonages of France*, from the pictures of S. Vouet, painted in the gallery of the *Palace Royal*. These were engraved conjointly with Zachery Heince, and are dated 1690: large upright plates.

NICOLA BILLY.

Flourished, 1762.

A modern engraver of portraits, and a native, I believe, of Italy. His works are, however, by no means excellent. He appears to me to have chiefly executed his plates with the graver, in a ftiff ftyle, without much tafte.

JAMES

JAMESBINCK. Flourished, 1528.

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This artift was a native of Cologne in Germany; but the time of his birth is not known. He is ranked in the clafs of *little mafters*, fo called, becaufe their performances were generally very fmall. The ftrange confusion of marks, among the artifts of this period, makes it not only very difficult, but often impossible to attribute to each his due; and perhaps in no names more than those, which have the letter B. for their initial.

I shall therefore give my opinion diffidently upon this head, making every distinction I can, and leave the reader to judge for himself.

It has been faid, that Binck refided at Rome, and affifted Marc Antonio It is certain, that he was in Italy, and engraved feveral plates, Raimondi. from the defigns of Raphael; therefore, it is also highly probable, that he perfected himfelf in engraving, in the school of that great master. But if all those prints belong to him, which have generally been attributed to him, I shall not helitate to fay, that he received his first instructions from Albert Durer, or his pupils. If from any one of the latter, I should suppose it to be Aldegrever, whole flyle he feems the nearest to have imitated. His manner of engraving is not always the fame; though his productions are generally very neat, and poffess much merit. The nearer they approach to the imitation of the Italian artift, the better we find them, not only in freedom of execution, but also in the correctness of the drawing. His usual mark is I. B. but another mark, namely, a cypher, composed of an H. a C. and a B. joined together, (which cypher is copied on the plate at the end of the volume) is attributed to him alfo; and I think with great justice, because that mark appears on a print, which he certainly engraved from a composition of his own, and the ftyle of the engraving as well as the dates agree exactly. He must not, however, be confounded with another artist, who engraved on wood nearly at the fame time, and also used the last mark; nor with another more ancient engraver on copper and on wood, who marked his plates with an I. and a B. to which he added a bird. I fhall only notice a few of this artift's engravings, diftinguishing them by the marks. FIRST, those with the I. B.

An allegorical fubject, a fmall upright print, in which is reprefented four women, forging a flaming beart upon an anvil, from the emblems, fays Bafan, of Bilibard Pyrckeimel. The letters of his name are intermixed with the date in this manner, "15 I. B. 29." This is much in the ftyle of Aldegrever.

A very finall upright plate, on which is reprefented two women and a man marketing together, where the I. B. is on a tablet without any date.

Several small upright prints, representing the cardinal virtues, &c. without date, greatly in the style of John Sebald Beham.

A frieze, where children are represented filling a tub with grapes, a small plate, length-ways, with the mark, and date above it, 1520.

SECONDLY, those marked with the H. C. and B. joined together, which are also attributed to him.

A finall upright portrait, inferibed, *Christiernus II. Danorum Rex*, which is also graved in imitation of a wooden cut. It is well executed; and dated 1525.

A fmall upright plate, reprefenting a man habited in the German fashion, with a fcull hanging at his breast. This has not only been confidered as a portrait by Binck, but it has even been faid to be his own portrait; and given as fuch by Sandrart; yet certainly without the least foundation. It is an exact copy of an engraving of the fame fize, or nearly fo, by Ifrael Van Meck, which was published, in all probability, long before the birth of Binck.

The murder of the innocents, a small upright plate, with the mark, but no date, and in a style of engraving approaching near to the Italian manner.

A foldier defending himself from Death, who has overthrown him, a very small upright plate.

St. Anthony. Only part of the figure is represented, a small upright plate. Here the mark is varied; and it is I. C. B. without the cross bar of the H.

To thefe I beg leave to add the following print: A figure of *Saturn*, ftanding in an arch, devouring one of his children, a finall upright plate. This differs greatly, in the ftyle of engraving, from any of the foregoing; and is much more bold, fpirited and correct. It is executed entirely with the graver, as all his works were, in a free ftyle, founded apparently on that of Marc de Ravenna. On a tablet is this infcription, "JACOBUS BINCK Colonienfis fecit, 1530."

BINET.

Flourished,

A modern engraver, in France, of no great eminence, by whom we have fome views, &c. from Vernet and other mafters.

WALTER BINNEMAN.

Flourished.

A very obscure and indifferent engraver of portraits. He was most probably an Englishman. I am led to think fo, because I have never seen his name affixed to any but English heads. He flourished apparently in the last century; but his works, which are very few, are scarcely worth noticeing. I shall only mention the following:

The portrait of *Chamberlaine*, an arithmetician, with fome vile verfes in English underneath it, an octavo plate. Another *portrait*, without the name of the person represented, a small upright plate, with four verses underneath it, "*View here bis shadow*," &c. subscribed, *Walter Binneman sculp*.

PETER BIORD.

Flourished,

A name I found affixed to a flight etching, in the ftyle of a painter, free, but incorrect, and the extremities poorly drawn. The fubject, I believe, is *Cupid and Pfyche*; a woman is reprefented feated in a chariot, holding a Cupid upon her lap; two other Cupids are also reprefented with them. It is a fmall upright plate, marked *Pet. Biord fec.* and the letters are reversed upon the imprefion.

PAUL

PAUL BIRCK. Flourished,

I have feen four finall upright plates, exclusive of a title, by this artift, on which are represented the four elements in circles, furrounded with fuch ornaments, as appear to be patterns for goldfiniths and jewellers to work from; and these ornaments are relieved by a dark ground, in imitation of enamel. The figures, if not quite correctly drawn, are however executed in a very meritorious style. The manner of the engraving, which greatly refembles that of De Brie, is performed entirely with the graver, and is rather ftiff, and without effect. But, confidering them as ornamental patterns, the effect was not of much confequence. On the title, which makes a fifth plate, is the following infeription, inclosed by an ornamental border: Quatuor Mundi Elementa, Elegantibas figuris seu Imaginibus Artificiosa expressa. PAULUS BIRCK. F. On fome of the plates he fubftitutes the letters P. B. F. inftead of his name, the F. ftanding for fecit.

BIRCKART.

Flourished,

If this artift was not a native of Prague in Bohemia, it appears by the fignatures upon his plates, at leaft, that he refided there. By him, among many other things, we have fome very large plates of theatrical architecture, with figures, executed entirely with the graver, in a very ftiff, taftelefs The name is affixed, Birckart sculp. Prag. but no date. However, ftyle. from the manner of the engraving, I should suppose, that he flourished towards the latter part of the last century. Basan writes his name Birckaert, and attributes to him a print reprefenting the martyrdom of forty Portuguese 'jesuits, after Bourguinon, &c.

PAUL BIRCKENHULT.

Flourished,

We have by this engraver, among other things, a fet of finall upright plates, representing ornamental trophies, with figures, &c. chiefly executed with the graver, in a neat, stiff style. The title to these plates is, Omnis generis Instrumenta Bellica ; to which he puts his name, " Paulus Birckenhult fculp. et excud." But, on the plates themfelves, he figns the initials only, P. B. F. the F. ftanding, according to the usual custom, for fecit. Judging from the manner of the engraving, I-fuppole he flourished about the middle of the last century, and was perhaps a printfeller, as well as an engraver; at least, we fee he published these plates himself. 1 1 1 Val

BARTOLOMEO BISCAINO.

Born, 1632. Died, 1657.

110 4 1. 11/ 11 111 This young artift, whofe early death is much to be lamented, was the fon of Giovanni Andrea Bifcaino, a landscape painter of some eminence. He was born at Genoa, and was instructed in the first principles of painting and defign.

defign by his father; but afterwards perfected himfelf under Valerio Caftelli. The early indications, which he gave of a fuperior genius, were fuch, that the greateft expectations were formed of his future excellence. But he died, A. D. 1657, aged only 25 years. He has left behind him fome few etchings, which are executed in a flight bold flyle, fomething refembling that of Caftiglione; but ftill more finished and more determined. His figures are elegant, and finely composed, and drawn in a very mafterly manner. He has given both beauty and character to the heads; and the other extremities are generally correct, and marked with great spirit. I shall notice the following:

Mofes in the ark of bulrushes, a finall plate, length-ways.

A nativity with angels, a fmall upright plate.

The wife men's offering, the fame fize.

The circumcifion of Christ, the fame.

A Bacchanalian, the fame.

Several beautiful madonas, and other devout subjects, &cc.

JOHN DE BISCHOP, or BISKOP.

Born, 1646. Died, 1686.

An excellent artift born at the Hague, A. D. 1646. He is fpoken of with great commendation as a painter ; and his drawings from the great mafters are held in the higheft effimation by the curious. In these he has succeeded so happily, as to preferve with the greatest exactness the style of the painter, whofe picture he copied. But as an engraver he is most generally known; and his works are numerous. They are chiefly etchings, harmonized with the graver; and though flight, yet free, fpirited and pleafing. He gives a richnefs to the colour, and a roundnefs to the figures, far beyond what is ufually done with the point, fo little affifted by the graver. His figures, in general, are well drawn; but in a mannered, rather than a correct ftyle. The extremities, indeed, are not always well marked, or his heads equally expreffive or beautiful. It is faid of him, that he owed his excellency to his own genius alone, having never ftudied under any mafter, by whofe inftruction he might have been benefited. He worked chiefly at Amfterdam, where he died, A. D. 1686, aged 40 years. I shall notice the following prints by this artist:

Christ and the Samaritan woman, a large upright plate, from Annibale Carracci.

Joseph distributing corn to the Egyptians, from Bartholomew Breenberge, a large plate, length-ways, with many figures.

The Martyrdom of St. Laurence, its companion, the fame, from the fame. A large book of defigus, from the greatest masters.

A book of *statues*, &c.

It is to be observed, that the mark used by this master is a cypher, composed of a \mathcal{I} . and an E. joined together in the manner represented on the plate at the end of the volume. He affected to Latinise his name, substituting *Episcopius* for *Bischop*, or, as we call it in English, *Biscop*; and for this reason has joined the E, with the \mathcal{I} , instead of the B.

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BONA-

BONAVENTURA BISI.

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Died, 1662.

We must not wonder, if we find an artist even in the gloomy retirement of a monastery; nay, confidering the leifure time, which people devoted to a monastic life must often have, it is rather furprising that we do not meet with artifts among them more frequently. For the arts, confidered abstractedly as an amusement only, have often been found to posses charms, fufficient to repay the labour, which is neceffary for the attainment of them. But an exalted genius feems as if it could not brook the confinement of a folitary cell; for at the time, when nearly all the learning of Europe was fut up in the boundaries of the monaftic walls, one would have expected much greater and more frequent exertions of literary genius, from thence, than has appeared. It is the fame with the artift, as with the poet or the orator, if he does not feel the fubject, which he treats upon, within his own breaft, he cannot poffibly reach the feelings of another. Bifi was a man of great abilities, and, according to fome authors, a monk of the order of St. Francis. He was the difciple of Lucio Maffari; and his chief excellence lay in copying, in miniature, the pictures of Corregio, Guido, Titian, and other masters, which he finished with astonishing beauty and elegance. He died, 1662; but his age is not known. For his amufement he etched fome few plates, from Parmegiano, Guido, &c. I shall only notice the following, which was probably from his own defign. A *boly family*, with Elizabeth and St. John, a fmall upright plate, dated 1631, and marked F. B. B. F. This is the ufual method, in which he marked all his plates. Some read thefe letters, "Francefco Bonaventura Bisi fecit;" whilst others, instead of the word Francesco, subftitute that of Frater, which is Latin for Brother, the common appellation, by which the monks and other ecclefiaftics addrefs one another; and this laft is the most generally received interpretation.

BIURMAN.

Flourished,

A modern engraver of portraits, and chiefly, I believe, for the bookfellers.

J. BLACKMORE.

Flourished, 1771.

A modern English engraver in mezzotinto, by whom we have feveral portraits, after Sir Joshua Reynolds and other masters; among the reft is that of *Samuel Foote* the player, dated 1771. This plate is exceedingly well scraped, and a very fine likeness of that facetious personage

JOHN BLAGRAVE. Born, Died, 1611.

An excellent mathematician. He was the fecond fon of John Blagrave, of Bulmarsh-Court, in the County of Berkshire. The former part of his education

education he received at Reading,' from whence he removed to St. John's College, Oxford. When he quitted the University, where he did not long refide, he retired to Southcote-Lodge, and devoted his time to fludy, his genius chiefly leading him to the science of mathematics. He also reduced his studies to practice, and gave to the public the fruit of his labours. He was a man of a benevolent difpolition; and his judicious charities are ftill remembered at Reading with gratitude. One efpecially is too fingular to be omitted in this place. Annually on Good Friday, he appointed the churchwardens of the feveral parishes in that town, to choose three maidens of fair character, each of which had lived three years in her place, and to bring them to the town hall, where, before the mayor and aldermen, they caft dice ; and fhe, who is fo fortunate as to throw the higheft number, is prefented with a purfe containing ten pounds, and attended by the other two maidens who loft the caft. The year following, the maidens, who loft the caft the year before, come again, with a third added to them, and throw again. But if any one is fo unfortunate, as to loofe three throws, fhe cannot caft a fourth time, but is excluded from the benefit of the charity. Mr. Ashmole, who gives a full account of this cuftom, adds: " It is lucky money; for I never " heard, but that the maid that had the ten pounds fuddenly got a good huf-" band." Mr. Blagrave died at his house near Reading, August 9, 1611, and was interred, near his mother, in the church of St. Laurence in that town. Hisprincipal works are the following : A Treatife on the Making and Ufing the Familar Staff. The Astrolabium Uranicum generale. The Art of Dialing, and the Mathematical Jewel. This last is his greatest and most esteemed performance. It was printed in 1585, at London, with this note in the frontifpiece : " By John Blagrave of Reading, gentleman, and well-willer to the " mathematics, who hath cut all the prints or pictures of the whole with his "own hands." They are wooden cuts and neatly executed. Where he has not put his name at length, it is thus abreviated, " I. BLAG. SCULP."

C. J. BLAKE.

Flourished, 1775.

A young lady of diffinction, who for her amufement etched the portrait of her uncle, Sir Francis Blake Delaval, in the year 1775.

BLAKEWELL.

Flourished,

He was, I believe, a printfeller; at leaft, his name is affixed to feveral mezzotintos, as the publisher. He also is faid to have engraved in mezzotinto himfelf; and among others, the portrait of Henrietta Maria, the queen of Charles the First, is attributed to him.

JAMES BLANCHART, or BLANCHARD. Born, 1600. Died, 1638.

A painter of some eminence, born at Paris, A. D. 1600. After being instructed 02

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inftructed in the first principles of painting in his own country, he went to Italy, where he acquired such a habit of colouring, that, at his return, he was honoured with the appellation of the French Titian. According to Florent le Comte, he etched several plates from his own compositions.

BLANCI.

Flourished,

A name fubscribed to feveral portraits; among the reft, to that of *Flavius Chigi*, in Gualdo's Hift. Leopold. part 2nd. He worked, I believe, chiefly for the bookfellers.

CHRISTOPHER BLANCUS. Flourisched, 1600.

I know not what country gave birth to this engraver, if he be not a German. It appears from his works, that he refided fome time at Rome. He worked with the graver only, and imitated, though but indifferently, the ftyle of Cherubino Alberti; yet, in fome plates of his from Spranger, he feems to have followed that of John Muller; with no better fuccefs. I fhall only notice by him a *boly family*, accompanied by angels, half figures, from Spranger, dated 1595. The portrait of *Michael Angelo Buonarota*, marked, "Chriftophorus Blancus faciebat, 1612."

JOHN PAUL BLANCUS.

Flourished, 1628.

This artift was probably a relation of Christopher Blancus, mentioned in the former article; but he did not follow his manner of engraving. He feems chiefly, if not entirely, to have applied himfelf to etching, which he executed very flightly, in a heavy indifferent ftyle. The mechanical part is neither clear nor neat; and the drawing of his figures is by no means to be commended. I have feen by him, among other pieces, an *emblematical print*, from C. Stores, a middling fized plate, length-ways, marked Jo. Paul Blancus incid. and *Christ praying in the garden*, a middling fized upright plate, dated 1628, without any painter's name.

BLEAVIT.

Flourished,

An obfcure artift, whole employment feems to have chiefly been engraving of portraits. Among others by him, is that of *Rene des Cartes*, the philosopher.

PETER VAN BLEEK, or BLEECK. Born, Died, 1764.

Van Bleek was a painter, but, I suppose, of no great eminence; for I find no account of him. He was probably of Dutch extraction; but he refided

refided at London. His father's name was apparently the fame as his own ; for he generally fubjoins the word junior to his fignature, which can be of no ufe, but for the fake of diffinction. His engravings are all in mezzotinto; and, though he never role to any fuperior excellency in the art, there are fome of them, which are clearly fcraped, and poffefs great merit. There was R. Van Bleek, a painter; for we find his portrait from a picture of his own, engraved by Peter Van Bleeck, and dated 1735. I shall notice by this artist, the portraits of. Griffin and Johnson, in the characters of Tribulation and Ananias, a middling fized upright plate. VThe portrait of Mrs. Cibber, in the character of Cordelia; and the portrait of Mrs. Clive, in the character of Phillida, a middling fized upright plate. It is remarkable, that he figns this plate, "P. Van Bleeck, junior, pinx. et fecit;" and adds the date 1735, because we have the fame composition, engraved in mezzotinto by Faber, without any variation in the figures or back ground, and of the fame fize, reverfed, and dated 1734. The portrait of Rembrandt Gerret/z, a fmall upright plate, from a painting by that mafter.

J. G. BLECKER, or BLEKER. Flourished, 1638.

He was a painter; but in what degree of effimation his pictures were held, I know not. We have fome etchings by him, as well from his own compofitions, as from those of other masters: among the rest, a *crucifixion*, with the three Maries and St. John, at the foot of the cross, and two angels in the air, weeping; a middling fized upright plate, after Cornelius Poelembourg. The Lystrians attempting to facrifice to Paul and Barnabus, a middling fized plate, length-ways, from the fame, dated 1638.

CORNELIUS BLECKER, or BLEKER. Flourified, 1638.

This engraver (who, I fhould fuppole from the ftyle of his etchings, was allo a painter) was apparently of the fame family, and perhaps a near relation of J.G. Blecker, mentioned in the preceding article; and we find they both flourifhed at the fame time; but the works of this artift are by no means equal to those of the former, They are flight, incorrect etchings, chiefly *landfcapes*, into which he has introduced historical fubjects: as, the meeting of Abraham's fervant with Rebecca, &c. He has worked upon the etching to harmonize it (especially upon the heads of his figures) with the point of the graver, fcratching upon the copper, in a ftyle fomething like that which Worlidge afterwards adopted; but he has by no means fucceeded. His landfcapes are generally fmall plates, length-ways. One of the best prints I have feen of this master is a view of an *inn yard*, with a waggon, and a horse ftanding by it eating; a fmall plate, length-ways.

SAMUEL BLESSENDORF. AndA Flourifhed,

A Swedish artist of some eminence. He flourished, according to Bafan, in

in the last century. His chief employment feems to have been in the portrait line. His plates are generally finall, and very neatly finished. By him we have the portrait of *Charles XII*. of Sweden, a finall upright plate. Many other portraits of the illustrious perfonages of Sweden, Denmark, &c.

CONSTANTINE BLESSENDORF, brother to the above artift, also an engraver of portraits.

F. VAN BLEYSWICK.

Flourished, 1746.

This artift, like those immediately preceding, was an engraver of portraits. His plates, in general, are finall, and neatly finished, but without much taste. His principal work, I believe, was part of the plates for the collection entitled, *Portraits Historiques des Hommes illustrees de Dannemark*, dated 1746, 4to.

BLOEM. See BLOOM.

A. BLOEM.

Flourished, 1674.

An engraver of no great eminence, a native, I believe, of Germany. Among other things, he engraved the portraits, views, plans, battles, &c. for a book entitled, *Historia di Leopoldo Cefare*, in folio, published at Vienna, A. D. 1674. They are all etched, and retouched with the graver, in a slight, heavy style.

ABRAHAM BLOEMART.

Born, 1567. Died, 1647.

Sandrart informs us, that this excellent artift was born at Goricum, A. D. 1567; whilft Houbraken and others have placed his birth in the year 1564. The first author, however, is most generally followed. His excellency as a painter is too well known to need a repetition here, even if it were not foreign to the plan of this work to mention him under that character. Some flight, mafterly etchings are attributed to him, which are executed in a manner imitating drawings with a pen, from his own compositions. He also published fome fpirited claro-fcuros, the outlines of which, contrary to the ufual cufton, were not cut on blocks of wood, but etched upon copper. Of this kind are two large prints by him, reprefenting *Mofes* and *Aaron*, both fitting figures. His name is not always fubicribed at full length, either at the bottom of the prints executed by his own hand, or of those where he only made the defign, and the engraving was performed by other artifts. It is often thus, Ab. Bl. in. or thus, A. Bl. or thus, A. Bloem. And to a finall upright etching of a fingle figure, reprefenting Juno, which belongs to a fet, it is put thus, A. Bloem. fe. the A. being joined together with the **B**. in a cypher.

Abraham Bloemart refided chiefly at Utrecht, where he probably died A. D. 1647, aged 80 years. He left four fons, who were all of them artifts; but but the most famous was Cornelius the youngest, of whom we shall speak in a fucceeding article.

FREDERIC BLOEMART. Flourished, 1620.

Was the fon of Abraham Bloemart, mentioned above. He worked chiefly, if not entirely, from the defigns of his father, and imitated his ftyle in his etchings and claro-fcuros. He appears to have made, conjointly with his father, a large drawing book, confifting of figures, animals, landfcapes, &cc. He alfo engraved fome plates entirely with the graver, in a bold, free ftyle. His neater performances in this laft ftyle, though they be not equal to those of Cornelius Bloemart his younger brother, do him no small honour, as an artift. To his engravings he frequently subfcribed the initials of his name, with those of his father's, in the following manner: *A. Bloem inv. F. B. filius fecit*; and frequently the initials F. B. in Roman letters alone. I state in the following, befides the claro-fcuros above spoken of, the following, all from his father's defigns:

Several fets of landscapes, chiefly fmall plates, length-ways.

The four elements, reprefented by fingle figures, fmall upright plates.

St. John preaching to the people, a small upright plate.

St. Marcellinus preaching, a large upright plate.

St. Francis praying, with a crucifix before him, and a landscape back-ground, a middling fized, upright plate.

A fet of small landscapes, length-ways, cottage scenes, out-houses, &c. dated 1620.

HENRY and ADRIAN BLOEMART were both fons of Abraham Bloemart, and painters. They are also mentioned as engravers; but as their works are not specified, I can make no reference to them; for I freely confess, I never faw any prints to which either of these names was affixed.

CORNELIUS BLOEMART.

Born, 1603. Died,

This great artift, according to De Piles, was the youngeft fon of Abraham-Bloemart. The moft generally received opinion is, that he was born, A. D. 1603; though fome fay, 1606. However, all agree, that Utrecht, where his father chiefly refided, was the place of his birth. The first principles of drawing and painting he learned from his father, but his natural inclination for the art of engraving was so powerful, that he applied himfelf wholly to the purfuit of it. He first studied under Crifpin de País, an engraver much more famous for the neatness, than the good tafte of his works. Not fatisfied with what he learned from this artift, he went to Rome, in order to perfect himfelf from the works of the greatest masters. And in that city (where the far greater part of his engravings were made) he died at a very advanced age.

The manner of engraving, adopted by this excellent artift, appears to meto be not only quite original, but the fource, from which we may trace that ftyle, in which the greatest and best French masters excelled: those I mean,

who_

who worked with the graver only. He covered the lights upon his diffances, and the other parts of his plates, which required tinting, with great care. The lights, whether on the diffant hills, trees, buildings, or figures, in the engravings prior to his time, had been left quite clear, and by fo many white fpots feattered in various parts of the fame defign, the harmony was deftroyed, the fubject confuied, and the principal figures prevented from relieving with any ftriking effect. By this judicious improvement, Bloemart gave to his prints a more clear and finifhed appearance, than all the laboured neatnefs even of Jerom Wierix had been able to produce.

He drew correctly; but from his ftyle of engraving, which was executed entirely with the graver, the extremities of his figures are heavy; and his heads are not always equally beautiful or expreffive. With refpect to the mechanical part of the works, few indeed have excelled him, either in clearnefs or freedom of execution. His great fault, however, is want of variety. The naked parts of his figures, the draperies, and the back-ground, are equally neat, and engraved precifely in the fame manner. Hence the effect is flat, and the fleth, for want of fufficient diffinction, appears cold and filvery. His works are juftly held in high effimation. They are very numerous, and many of them difficult to be procured. I fhall only notice the following ; the first imprefiions of fome of which are very rare.

The chaftity of Joseph, a small upright plate, from Blanchart.

The adoration of the shepherds, a large plate, length-ways, from Raphael.

The same subject, a middling fized plate, from Pietro de Cortona.

The *boly family* of the *fpetfacles*, fo called, becaufe Jofeph holds a pair of fpectacles in his hand, a middling fized upright plate, from Annibale Carracci. Another *boly family*, from Parmegiano, a middling fized, upright plate.

The Virgin and Child; the child is fleeping; a middling fized circular plate, from Guido.

St. Luke painting the Virgin and Child, a middling fized upright plate, from Raphael.

St. Peter raifing Tabitha from the dead, a middling fized print, lengthways, an admirable print, from Guercino. Gerfaint and others, have miftakingly called this print the death of the Virgin.

St. Marguerita, leaning on a pedestal, and setting her soot upon the dragon, a small upright plate, after Annibale Caracci.

The four fathers of the church, from Abraham Bloemart, a large upright plate. Christ appearing to St. Ignatius, the fame fize, from the fame painter.

Meleager presenting the boar's head to Atalanta, a small upright plate, from Rubens.

Several prints for a miffal, after Ciro Ferri and other masters.

A fet of small prints length-ways, of *rustics*, &c. from Abraham Bloemart. A fet of *heads*, from the fame.

A variety of other fubjects, from different painters; many of them equally estimable.

JOHN FRANCIS VAN BLOEMEN. Born, 1656. Died, 1740.

A painter of landscapes, whose works are held in the highest estimation. 3 He is called by the Italians HORIZONTI, or ORIZONTI, from the delicate manner in which he painted his diftances. He was born at Antwerp, 1650; but as he refided chiefly in Italy, he is generally confidered as an Italian artift; and in that country he died, A. D. 1740, aged 84. By him we have five fmall etchings, which he probably made for his amufement. They are *perfpetive views*, apparently near Rome. Four of them are middling fized upright plates; and there is one fmaller plate, length-ways. Bafan has confounded this artift with Peter Van Bloemen, his brother, who was a painter, and, according to M. Heineken, etched fome plates alfo. I have never, to the beft of my recollection, feen any of them.

BLOKHUYSEN.

Flourished,

A name affixed to fome portraits; among the reft, to that of Profper Alpinus.

A. DE BLOIS.

Flourished, 1720.

An engraver of no great eminence, who flourished towards the latter part of the last century. His employment was chiefly, I believe, in the portrait line. There are, however, other subjects engraved by him; among the rest, part of the plates for a work entitled, *Figures de la Bible*, in solio, from the designs of Picart and others, published at Amsterdam, 1720. The portrait of *Antonius a Leeuwenboek*, prefixed to his works, published in quarto, A.D. 1695, engraved by De Blois, is sufficiently neat; but very stiff and tasteles. There was a De Blois, who was an engraver in mezzotinto; among other prints by him is the portrait of *Nell Gwynn*.

MICHAEL LE BLOND.

Born,

Died, 1650. 🗸

A Dutch engraver, who refided at Amfterdam. He is one of those artists, who are diftinguished by the name of *little masters*, from the finallness of their works. His chief employment appears to have been ornamental figures and foliage, &c. for goldsmiths, jewellers, and chafers. He worked entirely with the graver, in a very neat style; which, as Bafan justly observes, greatly refembles that of Theodore de Bry. Michael le Blond died at Amsterdam, A. D. 1650. His cypher, which is composed of an M. with a smaller B. under it, see copied on the plate at the end of the volume. I shall only notice a few prints by this artist: namely,

St. Jerom, feated at a desk writing, in a small circle hardly as large as a shilling, with an ornamental border, and his name at length, dated 1610.

Some dansing figures, in a fmall oval, furrounded by an ornamental border, marked " M. Blondus, 1612."

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Some very small circles, wherein death is represented with people of variousranks.

Susanna and the elders, a very finall upright oval plate.

JAMES CHRISTOPHER LE BLOND, or BLON. Born, Died, 1740.

This artift was born in Flanders; and, according to Bafan, he went to Italy, where he fludied under Carlo Maratti; but his genius being admirably. well adapted for mechanics, and his head continually full of fchemes of various forts, he cannot be fuppofed to have employed as much time, as was requifite to acquire any great perfection, in the arts. He, however, difcovered as method of printing mezzotinto plates in colours, fo as, in fome faint degree, to imitate the pictures, of which they were copies. In this manner he executed, in England, feveral large plates, from pictures of the greatest masters; and difposed of the prints by lottery : but those who obtained the prizes, appear not to have held them in any very great estimation. He made known: the manner, in which he performed these plates, in a publication entitled,. *Celeritto*, or the harmony of colouring in painting, reduced to mechanical. practice, under eafy precepts and infallible rules. And the book wasprinted in French and English. Finding this species of engraving did notfufficiently answer his purpose, he set on foot a project for copying the cartoons of Raphael in tapeftry, and made drawings from the pictures for that purpofe. Houses were built, and looms erected, at the Mulberry Ground at Chelfea; but the expences being too great, or the contributions not equal tothe first expectations, the scheme was fuddenly defeated, and Le Blond difappeared, to the no finall diffatisfaction of those, who were engaged with him ... From hence he went to Paris, where, Bafan informs us, he was in the year 1737; and in that city he died, 1740, in an hofpital. The prints, which he produced, certainly poffefs fome merit, exclusive of their novelty; but, in general, the colours are flat and dirty; the effect is neither striking, nor judicioufly managed; and the drawing is frequently very incorrect, especially in the extremities of his figures.

Among his portraits, which are the only prints of his that I fhall fpecify, are the following: George II. king of England, Louis XV. king of France ; Cardinal Fleury, Antony Vandyck, &c.

JAMES BLONDEAU.

Flourished, 1670.

I believe this engraver was a Frenchman, and perhaps learned the art of engraving from Cornelius Bloemart, whole ftyle he feems chiefly to have followed. It is certain, however, that he lived at that time, and engraved fome of the plates from the pictures of Pietro da Cortona, in the palace of Pitti, at Florence. The reft were executed by Bloemart, Spierre, Clouet, and others. Blondeau worked entirely with the graver, in a ftyle, as before obferved, much like that of Bloemart; but he by no means equalled that artift, either in the freedom of the mechanical part of the engraving, or

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the correctnefs of the outline. His prints, in general, are cold and filvery, without much effect; and the extremities of his figures are heavy, and frequently incorrect. I shall only mention by him,

The martyrdom of St. Laurence, from Pietro da Cortona, a middling fized upright plate.

The crucifixion of Christ, a middling fized upright plate, from Ciro Ferri.

JEAN FRANCOIS BLONDEL.

Flourished, 1740.

An artift of great eminence, a native of France. He published feveral large folio volumes of Architecture; some of the plates for which he etched himself. Also the description of the entertainments given by the city of Paris, A. D. 1740, at the marriage of Madam Louise Elizabeth of France, with Don Philip, infant and high admiral of Spain. The plans and elevations of the *fire-works, temporary buildings*, &c. are chiefly his own engravings.

ABRAHAM BLOTELING, or BLOOTELING.

Flourished, 1672.

This artift, a native of Amfterdam, defigned as well as engraved. Whofe fcholar he was I cannot difcover; from the ftyle of his etchings, which have great merit, he appears to have frequented the fchool of the Viffchers. He came into England about the year 1672, or 1673, at the time the French invaded Holland; but he did not refide here long. He not only etched, but alfo fcraped, Ieveral mezzotintos, which were much efteemed. Vertue informs us, that whilf he was in England, he received thirty guineas for an etching of the duke of Norfolk. From hence he returned to Amfterdam, where, in all probability he died.

In the year 1685, he published at Amsterdam the gems of Leonardo Augustino, and etched the plates himself. Ishall notice allo,

Some fmall plates, length-ways, of *bunting*, &c. "Bloteling fecit," etched in a free, fpirited ftyle.

A fet of *lions*, from Rubens, fmall plates, length-ways.

A fet of *landscapes*, small plates, length-ways, from J. Van Ruysdael, dated 1670.

The portrait of the *marquis de Mirabel*, a fmall upright plate, from Vandyck.

The portrait of admiral Kortenaer, a large upright plate, from Bartholomew Van der Helft.

The portrait of *D. Hieronymus Van Beverningb*, dated 1680, without the name of the painter. It was probably drawn by Bloteling himfelf.

The portrait of prince Rupert, after Lely, dated 1673.

The portrait of Anthony earl of Shaftelbury, who is reprefented fitting, is faid by the Hon. Mr. Walpole to be one of the fcarcest prints of this artist.

Among his mezzotintos, I shall mention the following portraits only.

A clear, well-foraped head of the earl of Derby; and Abraham Symonds, from Lely, finall upright plates.

See his cypher, composed of an A. and a B. joined together (which he frequently used, when he did not put his name at length) on the plate at the end of the volume.

ROBERT BLYTH Born, Died, 1783.

This engraver, whose merit was never very confpicuous, died young, A. D. 1783, in London. His most capital performances are feveral flight etchings, from the beautiful drawings, with pen and ink, of John Mortimer, an artist, whose works are held in the highest estimation. Among Blyth's best prints may be reckoned, the foldier's courtship, a middling fized plate, length-ways, and its companion, belonging to a fet of four prints, entitled, the life and death of a foldier, and fome circular groups of heads. In these last he was affilted by Mr. Bartolozzi. Caius Marins, reflecting on the ruins of Carthaged and, Nebuchadnezzar, recovering his reason, its companion: both middling fized upright plates. Homer reciting his verses to the Grecians, a large plate, length-ways, &c.

FRANCIS VAN BOCHOLT Flourisched,

A very ancient engraver on copper, and probably a native of Germany. Matthias Quad of Kinkelback, an author of the fixteenth century, in his book intitled, The Excellency of the German Nation, speaks of this artist, and informs us, that he was a shepherd of the country called Mons, in the Netherlands; and that he was the first inventor of engraving on copper. " His figures," fays he, " however, though they are hard, appear to be " taken rather from nature than imagination." The opinion, that he was the inventor of engraving on copper is, with the greatest justice, generally exploded, though indeed fuch an artift is allowed to have exifted, and with great appearance of truth. The prints which are marked with the letters F. V. B. are attributed to him. I cannot agree with the above mentioned author, that his figures have the appearance of being taken from nature : they are, in general, stiff, laboured copies, from the works of Ifrael Van Mecheln, and Martin Schoon. If, confidering the antiquity of the prints attributed to Bocholt, the probability fhould be urged of their being the originals, rather than the copies, a careful examination of them, and the works of the above-mentioned artifts, will foon clear up the matter, I believe, beyond a doubt. The ftyle, in which Ifrael Van Mecheln engraved, differed confiderably from that adopted by Martin Schoon, in fo much, that, without the leaft diffinguishing mark, their works may eafily be feparated from each other. Yet the ftyle of both these artifts is laboriously imitated by Bocholt, as continually as he copied from either of them. It feems to me, therefore, highly improbable, that the works of Bocholt fhould be the originals, fince this difference is fo uniformly found in them, whenever they correspond with those of Israel Van Mecheln, or Martin Schoon.

But though he generally copied from the above-mentioned artifts, yet there

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are feveral engravings by him, apparently from his own defigns. I shall mention, FIRST, the following from J. V. Mecheln, in which he has imitated the style of that master.

The judgment of Solomon, a middling fized upright plate.

The annunciation of the Virgin, the fame.

The Virgin and Child, in an arch, a finall upright plate.

SECONDLY, those from Martin Schoon.

St: Anthony, carried into the air by demons, a middling fized upright plate. J. V. Mecheln alfo engraved this fubject; but this plate is copied from that of Martin Schoon; and his ftyle of engraving is exactly imitated.

St. James reading, a small upright plate.

St. Michael and the dragon, the fame.

THIRDLY, those that appear to be from his own defigns.

A friar behaving rudely to a young girl, who is defending herself with her distaff, a small plate length-ways.

Sampfon strangling the lion, a small upright plate.

Two men quarrelling in a nine-pin ground, a finall upright plate.

All thefe have the mark F. V. B. He alfo engraved a variety of other fubjects, as well copies from the above mafters, as from his own defigns. I fhall only mention one more, namely, *St. George and the dragon*, with the mark, a finall upright plate, under which is written, in a very old hand, *Francis Van Bocholt*.

CHARLES VAN BOCKEL: Flourifhed,

A name mentioned by M. Heineken, as an engraver; but he has not fpecified any of his prints. C. V. B. the initials of his name, according to the fame author, are frequently fubfcribed to his engravings. I have never feen any of his works.

G. BOCKMAN.

Flourished, 1743.

A mezzotinto fcraper; but of no great merit. He was, however, a painter alfo; and to a half fheet print of *St. Dunftan*, in which the faint is reprefented holding his crofier in one hand, and the tongs with which, (according to the lying legends of fuperfitition,) he fecured the devil by the nofe, in the other; he figns his name, to which he adds, *pinx. et fecit*. It is dated 1743. There are alfo feveral portraits of the late *duke of Cumberland*, and the portrait of *Thomas Chubb* the deift, &c. His mark, when he does not fign his name at length, is a cypher composed of a G. and a B. which is copied on the plate at the end of the volume.

JOHN BOCKSBERGER. Flourisched,

The name of a modern engraver, according to professor Christ, whose initials [110]

tials were an H. with a B. joined together in a cypher. He has unfortunately, according to his ufual cuftoni, omitted to fpecify the works of this artift. I have never feen any prints by him.

NICOLAS BOCQUET. Flourisched, 1601.

This engraver was, I believe, a native of France. As an artift, however, he cannot be fpoken of with any great commendation. I have feen by him, *Adam* and *Eve*, a middling fized upright plate, from Raphael. It is etched, and finished with the graver, in a poor, thin ftyle; and the drawing is incorrect, and totally defitute of that fimplicity, which is the great characteriftic of the painter.

St. Bruno, kneeling before a crucifix, a large upright plate, from Bon de Boullogne.

PETER BODART

Flourished, 1723.

A modern engraver, who refided fome years fince at Leyden, and probably was a native of that place. His works, however, are little known in England. I have feen by him a fmall folio volume, entitled, *Les Principaux fondementes du Deffein*, which was published at Leyden, 1723. This is a drawing book; and it confists of a prodigious number of plates, fuch as heads, hands, feet, whole figures, and groups of figures, &c. from the defigns of G. Hoet. They are chiefly etched, and in a very poor, incorrect flyle. When he does not write his name at full length, he fubstitutes the initials, P. B. or P. B. F. the F. as ufual, flanding for fecit.

J. F. BODDECKER. Flourished,

I know not when, or where, this artift (for fo I fuppofe he called himfelf) flourished. I have only seen by him fome few mezzotintos, very badly executed, in every respect. Among the rest, a small upright plate, representing a bay and a girl, half figures, with flowers, from J. de Baen.

JOHN GEORGE BODENEHRS. Flourisched,

A modern engraver of the German school. The greater part of his family were attifts. He was chiefly employed in the engraving of *portraits* for the bookfellers. Besides the above-mentioned artist, M. Heineken enumerates the following, without specifying their works: GEORGE CONRAD BODENEHRS, MAURICE BODENEHRS, GABRIEL BODENEHRS, JOHN GEORGE BODENEHRS the younger, JOHN GOTTFRIED BODENEHRS, and GABRIEL BODENEHRS the younger; all of them engravers.

MARK BODERECHT.

Flourished, 1739.

A native, I believe, of Germany, and an engraver in mezzotinto, by whom, among other things, we have the portrait of Joan. Tho. Rauner, dated 17 39.

CHARLES FRANCOIS BOECE. Flourisched,

A modern artift, mentioned by Bafan, without any reference to his country, or the place of his refidence. By him we have feveral engravings. Among the reft, a woman holding a pot with coals, and a boy blowing. The only light in the painting comes from the fire: from a picture of Rubens, in the Drefden gallery. He also engraved feveral of the plates, from the pictures of different mafters, in the cabinet of the count De Bruhl, &c.

HUBERT, BOEHM. Flourished,

A name mentioned by M. Chrift, without any reference to his works, or the time in which he lived, excepting that he was a modern artift. I have never feen any of his engravings. According to the above-mentioned author, he used by way of mark, a cypher composed of an H. and a B. joined together, as expressed on the plate at the end of the volume.

GIOVACCHINO BOEKLAER, or BUECKLAER. Flourifhed,

This name is cited in the index of engravers, at the end of the Abecedario; and the artift, to whom it is attributed, is faid to have been a native of Antwerp, and a fcholar of Peter Artfens, from whom he learned the art of engraving. I have never feen any of his works. Perhaps the name being falfely written, makes the only difference between this engraver and an artift called John Bocklein, mentioned by profeffor Chrift, who ufually marked his engravings in this manner, I. B. fe.

CORNELI-U°S[®] BOEL. Flourifhed, 1611.

This artift was probably of Antwerp, and of the fame family with Peter Boel the painter, who is fpoken of in the next article. From the ftyle of his engraving, which is chiefly with the graver, I fhould fuppofe he had been inftructed in the fchool of the Sadelers. He worked in a clear, neat ftyle; and his prints are by no means deititute of merit. We have, engraved by him, a fet of fmall oval plates for the *Fables of Otho Vanius*, with Latin, Englifh, and Italian verfes, under them, which were publifhed at Antwerp, A. D. 1608. I have alfo feen by him a middling fized plate, length-ways, reprefenting the *laft judgment*, which is figned, "Cornelius Boel fecit," without the name of the painter. It is probably from a composition of his own. I believe I believe this artift was in England; for the *frontifpiece* to the large folio Bible, publifhed by the royal authority, A. D. 1611, which is ornamented with figures and other decorations, and very neatly engraved, has his name infcribed, C. Boel fecit in Richmont, 1611. He alfo engraved a portrait of *Henry prince of Wales*, in a finall oval, furrounded by an ornamental border.. But his great work was the *battles of Charles the Fifth*, and *Francis the Firft*; eight large plates, length-ways, from Antony Tempelta.

PETER BOEL.

Born, 1625. Died, 1680.

An excellent painter of fruit, flowers, and animals, born at Antwerp, A. D. 1625. A difciple of Snyders, whofe widow he married. He went into Italy, where his uncle Cornelius de Wael refided; and, in his return through France, was there greatly employed. He died, A. D. 1680, aged 55 years. There are fome few flight, but fpirited etchings, by this artift, from his own compositions, reprefenting *various animals*, &c.

CORYNoor QUIRIN BOEL.

Flourished, 1660.

This engraver was a native of Antwerp, and of the fame family with the preceding artift. His works are chiefly etchings, which are executed in a very coarfe, heavy, incorrect flyle. The greater part of them are, I believe, contained in the collection of prints, from the pictures of the greateft mafters, known by the name of *Tenier's Gallery*. They do not require to be particularized, as the book itfelf is very common. I have feen among other things by this engraver, a middling fized plate, length-ways, reprefenting fome *Dutch peafants playing at nine-pins*, from Teniers. This artift has, in general, been carelefsly confounded with Cornelius Boel, mentioned above, but he never nearly equalled him in point of merit.

L. DE BOER.

Flourished,

An obscure engraver of portraits, by whom, among others, is that of Quinkbard, to which he signs his name L. de Boer.

C. F. BOETIUS.

Flourished, 1753.

A modern German artift, who engraved feveral of the plates from the collection of pictures at Drefden. The work is in two volumes, large folio, entitled, "Recueil d'Eftampes, d'apres les plus celebres Tableaux de LA GALLERIE DE DRESDE." The first volume was published 1753, and the fecond 1757.

MICHAEL

MICHAEL BOGNER. Flourished, 1487.

The name of a very old German artift, probably a goldfmith. The print, to which this name is affixed, I found in the collection of Dr. Monro. It is a fmall plate reprefenting a coat of arms. The bearing is a wheel, and the creft a wheel upon an helmet. The name Gichael Bogner is written upon a fcroll. It is executed entirely with the graver; and the ornamental part is white upon a black ground. On the fpace, which divides the ornaments, is the date intermixed with the letters in the following manner :

a. D. 1487. J. a. C. This curious ancient engraving is three inches high, by one inch one fourth wide.

J. L. BOJAN.

Flourished, 1670.

An ornamental engraver, who feems to have been chiefly employed by J. Berain, in the large works of ornaments, which he published. His prints, which are etched, and finished with the graver, have, however, nothing very firking to recommend them.

BOILING. H. Flourished,

An engraver in mezzotinto, mentioned by professor Christ, who informs us, that fome prints reprefenting *peafants*, &c. were executed by him; and, that he often put the initials of his name only, H. B. I have never feen any thing by this engraver.

MARTIN DES BOIS. Flourished, 1691.

This artift was, I prefume, a native of France. By him we have feveral frontispieces, for books, after Louis Dorigny; and other prints from the paintings of Italian masters, which were published by C. Paten, A. D. 1691. Thefe, however do him little credit.

ELIAS DU BOIS.

Flourished, 1614.

The name of an artift, cited by Florent le Comte, who informs us, that he engraved the portrait of Monsieur de Sully; which print is dated 1614.

PETER DE BOIS.

Flourished, '

He is mentioned by Florent le Comte as an engraver of funeral proc.ffions, monuments, &c. but none of his works are fpecified.

ROBERT BOISSART. Flourifhed,

A name mentioned by Florent le Comte, as an engraver of portraits, and refident in England; but I am not acquainted with his works.

L. BOISSEVIN.

Flourished, 1623.

His chief employment was, I believe, that of a publisher and a printfeller. However, it is thought, that he engraved also himself; and to him are attributed the following portraits: *Franc. Barberini*, cardinal; dated 1623. *Charles the First*, and Oliver Gromwell.

S. DE LA BOISSIERE.

Flourished, 1682.

This engraver, who, I fuppofe, was a native of France, is mentioned by Bafan, without any reference to the time or place of his birth. He tells us, that S. Boiffiere (for fo he writes his name) engraved "the death of a prince, furrounded by his court," a large plate, lengthways. I fufpect him to be the fame with that artift, who engraved feveral of the plates for a large work in folio, entitled, Les Edifices Antiques de Rome, par Antoine Degodetz, Architecte, à Paris, 1682. To these plates he figns his name, De la Boiffiere. They are neatly executed, but in a ftiff, laboured ftyle; and may be confidered as the productions of patience rather than of genius.

BOISSIEUX.

Flourished, 🥪

By this artift we have a confiderable number of landfcapes, views, &c. Judging from the free, mafterly ftyle, in which they are etched, I fhould fuppofe he was a landfcape painter, and a man of great abilities. They are very flight, in general; but, at the fame time, fpirited. Some of them are apparently from his own defigns; others are from various mafters. I fhall only mention a fet of ten landfcapes, fmall plates length-ways, with this title: Suite de dix Payfages, gravé à leau forte, par Boiffieux. If I miftake not, this artift was a native of France. The Hon. Mr. Walpole mentions the name of Boiffeau, as affixed to a plate for Aaron Hill's Hiftory of the Ottoman Empire; this was probably a different engraver, though perhaps of the fame family.

L. BOITARD.

Flourished, 1760.

This engraver was a native of France. He frequently worked from his own compositions. His employment was chiefly for the booksfellers. He engraved in a neat though flight ftyle, without taste; and his drawing is, in general, very defective. Small figures he executed best; but even these are often

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often faulty. Among his most estimable prints, may be reckoned those which he engraved, for Spence's Polymetis; and a large plate reprefenting the Rotunda at Ranelagh, after Paolo Panini. He alfo engraved feveral portraits; among the reit, that of 7. Brown, the foldier, who diftinguished himfelf at the battle of Dettingen, Elizabeth Canning, &c. Boitard, who refided chiefly in England, married an Englishwoman. He died at London some years since, leaving a son who followed his father's profession, and a daughter.

BOIVIN, or BOYVIN. RENE Flourished,

This artift was a native of France, born at Anjou; but the year of his birth does not appear. The ftyle of his engravings, however, in my opinion, fufficiently teftifies, that he flourished towards the end of the fixteenth century. His plates, in general, are executed with the graver only, in a manner much refembling that of Cornelius Cort; but we have also fome etchings by him. His works, though not held in the highest estimation, are by no means devoid of merit, efpecially in the mechanical part of them. He handled the graver with much facility; and if, in good tafte, and correctness of drawing, he had equalled the command he had of that inftrument, he certainly might have been ranked among the first masters. In these great effentials he is defective, especially in his drawing, which is very incorrect. The extremities of his figures, in particular, are poorly expressed. He fometimes figned his plates with his baptifinal name only, as Renatus fecit; but more generally with a cypher, composed of an R. and a B. in the manner expressed upon the plate, at the end of the volume. He engraved a great variety of prints. I can only mention a few of them.

An emblematical plate, reprefenting the triumph of virtue, with the defects of vice, a large print, length-ways, from Rous. Florent, marked Renatus fecit.

Sufanna and the elders, a middling fized plate, length-ways, without any painter's name, marked with his cypher.

The plates for a work, entitled Livre de la Conqueste de la Toison d'or, per le Prince Jason de Tessalie; or The Book of the Conquest of the Golden Fleece, by the Prince Jafon of Theffaly. Thefe historical compositions, which are enclosed in ornamental borders, were defigned by Leonard Thiri; and they are marked with the cypher of Boivin, whofe name in the dedication is spelt Boyvin.

A fpirited etching of a cottage yard, in which is introduced the departure of Hagar and Ishmael from the house of Abraham, a middling fized plate, length-ways, marked with his cypher.

Another etching, in which is reprefented four banditti men robbing the cart of a peafant, a finall plate, length-ways, marked with the cypher.

MARIE L. A. BOIZOT.

Flourished, 1762.

A modern engraver, a native of France, and pupil to Flipart. He refided at

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at Paris, and engraved a variety of *domestic subjects* from Greuze and other masters, also some *portraits*.

HANS or JOHN BOL.

Born, 1534. Died, 1593.

He was a native of Mechlin, where he was born, A. D. 1534. His genius leading him to the arts, he was at first instructed in painting by a master of no great repute, whom he foon left, and going to Heidelberg, employed himfelf in copying feveral pictures of the eminent artists. His subjects are chiefly landscapes with animals; but he also fometimes painted history, with no small fucces. We have by him a fet of landscapes, views in Holland, slightly etched, but in a style that indicates the hand of the master, they are middling fized plates, length-ways, marked "H. Bol;" the H. and the B. are joined together in the style of a cypher, and they were published by Jerom Cock. A large plate, length-ways, in which is represented an aquatic diversion in Holland: a man appears in a boat, catching at a goose, which is fastened to a string over the river, and a prodigious number of spectators are depicted upon the banks on each fide.

Some circular prints, reprefenting *biftorical fubjetts*. I fhall only mention two, namely, *the meeting of Jacob and Efau*; and *the first interview between the fervant of Abraham and Rebecca*: both very flight, but fpirited etchings; and marked with his name as above.

I have feen alfo a flight, fpirited etching, greatly in the ftyle of those by this artift. It is a finall fea view, with fhips. Over it is written DEN BRIEL; and at the right hand corner, C. Bol fecit. who was probably another artift of the fame family.

FERDINAND BOL.

Born, 1611. Died, 1681.

A celebrated painter both of hiftøry and portraits. He was born at Dort, A. D. 1611, and educated at Amfterdam. In the fchool of the celebrated Rembrant Gerretz, he received his inftructions as a painter, and imitated the ityle of his mafter with no little fuccefs, not only in his pictures, but in his engravings. Boi's etchings are bold and free. The lights and fhadows in them are broad and powerful, which renders the effect very ftriking; but they want that lightnefs of touch, and admirable tafte, which thofe of Rembrant poffefs in fo great a degree. Bol died at Dort, the place of his birth, A. D. 1681, aged 70.

Among his etchings, the following from his own compositions, are generally much efteemed :

Abraham's facrifice, a middling fized upright plate.

St. Jerom feated in a cavern, holding a crucifix, a fmall upright plate, arched at the top.

A philosopher, a half figure, holding a book, a small upright plate.

NICCOLO BOLDRINI. Flourisched, 1566.

An engraver on wood, who worked chiefly from Titian, and by fome thought to have been the fcholar of that great mafter. The time of his birth and death are equally unknown. I have feen by him a large upright print, cut in wood, which reprefents *Venus naked*, feated on a bank, holding Cupid, a fquirrel appears behind upon the branch of a tree. The figures, back-ground, &c. are executed in a bold, free ftyle, chiefly with a fingle ftroke; but there is fome hatching in the deep fhadows. It is marked *Titianus inv. Nicolaus Baldrinus Vincentinus inciaebat*, 1566.

I.L. BOLOGNA: See PRIMATICCIO.

IL BOLOGNESE. See GRIMALDI.

GIOVANNI BATISTA BOLOGNINI. Born, 1611. Died, 1688.

This artift, a native of Bologna, was born, A. D. 1611. He was inftructed in the principles of painting by Guido; and fucceeded fo well, in his fludies, that he became the favourite fcholar of that excellent mafter. He imitated the ftyle of Guido; and his works are held in general effeem. He died, A. D. 1638, aged 77. We have feveral etchings by him from the compofitions of Guido. They are flight, and often fpirited, but by no means equal to those, which were produced by Guido's own hand. Among his most efteemed etchings may be reckoned the following:

The murder of the innocents, a middling fized upright plate.

St. Peter receiving the keys, nearly the fame fize as the preceding.

A crucifixion, with St. John and the two Maries, standing at the foot of the cross, nearly the same size as the former.

Bacchus and Ariadne, a large print length-ways, engraved on three plates. Thefe are all from Guido.

BOETIUS ADAM A BOLSWERT, or BOLSUERD. Flourished, 1620.

This artift, an engraver and printfeller, eftablifhed at Antwerp, was the defcendant of a family, who refided at the city of Bolfwert in Friefeland, from whence he derived his name. He commonly figns the prints engraved by him, with the firft of his baptifmal names, *Boetius*; but formetimes he has fubfituted the fecond, and omitted the firft. Hence it is, that the generality of authors, on the fubject of engraving, have run into a ftrange miftake, and made two artifts of the fame man; one named *Boetius*, the other *Adam*: the latter fuppofed to have been the father of the former. According to Bafan, *Boetius Adam a Bolfwert*, "who," fays he, " is mif-" takenly mentioned as an engraver, becaufe we find upon feveral plates, " *B. Adams*, or B. A. Bolfwert; or certain other marks, nearly refembling " them

" them, which Boetjus fometimes ufed. All of which in Flemish fignify "Boetjus the fon of Adam." It is highly probable, that the father's name might be Adam; but that these fignatures are to be interpreted according to Bafan's idea, is not so certain. Both names doubtless did belong to him; and accordingly, to a set of twenty landscapes, engraved by him from Abraham Bloemart, he figns them at length thus, Boetius Adam Bolsuerd scalp. By what master he was instructed in the art of engraving, does not appear. He worked with the graver only; the free, open style of the Bloemarts he imitated with great success; and perhaps perfected himself in their school. When he worked from Rubens, he altered that style; and his plates are neater, fuller of colour, and more highly finished. I shall mention

FIRST, some of those plates, wherein he has imitated the style of the Bloemarts.

A fet of twenty *landfcapes*, from Abraham Bloemart, mentioned above; flight, fmall plates, length-ways. I have feen them marked, Amfterdam, with the date 1664, which time perhaps they were republished by a new proprietor.

The plates for a quarto book, entitled, the Forest of the Hermits and Hermitess of Egypt and Palestine, from the same painter, published at Antwerp, A. D. 1619.

The *nativity of Cbrift*, a large upright plate, from the fame painter, a very beautiful plate, dated 1618.

SECONDLY, the following from Rubens in a more finished style :

The refurection of Lazarus, a large upright plate.

The *laft fupper*, the fame, its companion. Bafan, fpeaking of this print, fays, that it proves by its beauty, and the knowledge with which it is engraved, that Boetius could fometimes equal his brother Scheltius. It is certainly a very beautiful engraving; but I cannot help thinking, the compliment a little overstrained; especially if we look at the admirable *crucifixion* from Vandyck by Scheltius Bolfwert, at the fame time.

SCHELTIUS A BOLSWERT, or BOLSUERD. Flourisched, 1626.

This admirable artift was the brother of Boetius Adam a Bolfwert, mentioned in the preceding article. We have no other account of his family than what is there given; nor unfortunately any of himfelf, of the leaft conlequence. The time of his birth and of his death, and the name of the mafter he ftudied under, are equally obfcure. And though it is not likely, that the knowledge of thefe circumftances could add to the fame he has fo juftly acquired, yet we naturally wifh to know fomething of the man, whofe genius we admire; and of courfe every little anecdote concerning him becomes interefting. Bolfwert worked entirely with the graver, and, I believe, never called in the affiftance of the point. His general character as an artift is well drawn by Bafan, in the following words: "We have a large number of " prints, which are held in great effect. The freedom, with which " poffible knowledge, tafte and great effect. The freedom, with which " this

" this excellent artift handled the graver, the picturesque roughness of etch-" ing, which he could imitate without any other affifting inftrument, and the " ability he poffeffed of diffinguifhing the different maffes of colours, have " always been admired by the connoiffeurs, and give him a place in the " number of those celebrated engravers, whose prints ought to be confidered " as models by all hiftorical engravers, who are defirous of rendering their " works as uteful as they are agreeable, and of acquiring a reputation, as " lafting as it is justly merited." He drew excellently, and without any manner of his own; for his prints are the exact transcripts of the pictures he engraved from. His best works, though not always equally neat or finished, are always beautiful, and manifest the hand of the master. Sometimes we find his engravings are in a bold, free, open ftyle : as, the brazen ferpent, the marriage of the Virgin, &c. from Rubens. At other times they are very neat, and fweetly finished : as, the crowning with thorns, and the crucifixion, &c. from Vandyck. Indeed, I have generally observed, that his boldeft engravings are from Rubens, and his neateft from Vandyck and Jordans.

How greatly Bolfwert varied his manner of engraving appears from fome prints, which, like the greater part of those of his brother Boetius, bear great refemblance to the free engravings of the Bloemarts, and to those of Frederic Bloemart especially; and form a part of the plates for a large folio volume, entitled, Academie de L'espee, by Girard Thibault of Antwerp, where it was published, A. D. 1628; and to these he figns his name, " Shel-" tius," and fometimes " Schelderic Bolfwert," adding the word Bruxelle. His name is ufually affixed to his plates in this manner, " S. A. Bolfwert;" but on the plate at the end of the volume may be feen a mark, attributed to him, which he is faid to have ufed, when he was not willing to fign his name. It is very neceffary to caution the collectors of this mafter's works (those especially, who are not very conversant with them) that many of them have been copied in a very careful manner, fo as eafily to deceive the unfkilful. Some of these copies, as the marriage of the Virgin, from Rubens, &c. are by Lauwers. But those, which are most likely to mislead, are by Ragot, a French engraver, employed by Mariette the printfeller, who frequently meeting with the reveries or counterproofs, from the prints of Bolfwert, gave them to the engraver; and he imitated them with the utmost precifion. By this means the impreflions from the plate copied come upon the paper the fame way with the original. It is true, his name is ufually affixed at the bottom; but it is often cut off, and then the copy is not cafily diftinguished from the original. Among other prints thus imitated by Ragot from Bolfwert, is Christ crucified between the two thieves; where the foldier is reprefented piercing his fide, from Rubens.

Among the variety of estimable engravings by this great artist, I can only mention the few following:

The brazen ferpent, a large plate, length-ways, from Rubens. Those impreffions are the most estimable, which have only the word Antuerpiæ at the right hand corner, without the name of Giles Hendrix, which was afterwards inferted above it, and part of the small circle over the arms is left white.

Abraham offering his fon Ifaac, a large plate nearly square, from Theodore Rombout.

The education of the Virgin by Saint Anne, a middling fized upright plate, from Rubens. Those impressions, without the name of Hendrix, are the most csteemed.

The marriage of the Virgin, a middling fized upright plate, from the fame painter. Those impressions are best, in which the word "Antuerpiæ" is not added to the name of Hendrix.

The nativity of Christ, a middling fized upright plate, from the same, first published by Martin Vanden Enden.'

The adoration of the wife men, a middling fized upright plate, from the fame. The good impressions of this plate also, have the name of Vanden Enden.

The *fcast of Herod*, in which is represented the daughter of Herodias, prefenting the head of John the Baptist to her mother, a large plate, lengthways, from the fame.

The miraculous draught of fishes, a large print, length-ways, on three plates, from the fame.

Christ crowned with thorns, a large upright plate, from Vandyck. An admirable print. With the name of Vanden Enden.

A crucifixion, where a figure appears prefenting the fponge to Chrift. St. John and the Virgin are standing at the foot of the cross, and Mary Magdalen is reclining towards it, a large upright plate, from Vandyck; and it is, in my opinion, one of the most beautiful prints engraved by Bolfwert. In the first impressions, which are very scarce, the left hand of St. John is not feen. In the fecond, the hand appears upon the shoulder of the Virgin, the name of Vandyck is transposed from the left to the right hand corner of the plate; and the dedication, which confifts of two lines, is erafed from the bottom of the plate, probably to make these impressions pass for the first After this, to deceive the purchasers, the hand was again erased, and the dedication reinferted; but the imitation of the letters is fo poorly executed, that the cheat is eafily difcovered. The first impressions are diftinguifhed without much difficulty, as well by their fuperiority in clearnefs and colour, as by the difference alluded to; especially from the last; for the ftrokes, which were re-engraved over the place, where the hand had been, are very poorly executed. And both in the fecond and third impreffions, the fhort ftrokes upon the ground, near the great toe of the figure, who holds the fponge, are croffed with a fecond ftroke, but in the first they are without any croffing.

A crucifixion, where St. Dominicus and St. Catherine of Sienna are reprefented. At the foot of the crofs is a large ftone, on which is feated a fmall cherub, with a lamp before him. On the ftone is an infeription beginning thus: Ne Patris fui manibus; a large upright plate from the fame mafter.

A crucifixion, where the foldier is piercing the fide of Chrift, St. John and the Virgin are standing by the crofs, a large upright plate from Rubens.

A crucifixion, with the Virgin and St. John at the foot of the crofs, from James Jordaens, a large upright plate.

A dead Christ on the lap of the Virgin, with St. John and two Angels, a middling fized plate, length-ways.

A dead Christ on the lap of the Virgin, a large upright plate, from A. Deipenbeck.

The Trinity, a large upright plate, where Chrift is represented dead, a fore-shortened figure supported by the Deity, from Rubens.

The assumption of the Virgin, a large upright plate, arched at top, from the fame master.

The destruction of idolatry, a large print, length-ways, on two plates, from the fame master.

The triumph of the church, the fame from the fame.

The infant Jupiter Juckled by the goat Amalthea, a middling fized plate, length-ways, from Jordaens.

The infant Jupiter crying, and showing a dish to a woman, who is milking the goat; and a fatyr is playing on a tambour, a middling fized plate, length-ways, from the fame.

The god Pan playing upon bis flute, the fame from the fame.

Mercury and Argus, a large plate length-ways, from the fame.

The drunken king, the fame from the fame.

A drunken Silenus, supported by a fatyr, and another figure, a middlingfized upright plate from Rubens. The impressions, with the name of "Bolefwert" only, without the address, are the best.

A chase of lions, a large plate, length-ways, from the fame.

Five large *landscapes*, length-ways, from the fame.

Twenty fmall landscapes, length-ways, from the fame.

GIOVANNI BATISTA BONACINI. Flourisched,

This artift, who was a native of Milan, never arrived at any fuperior degree of excellence. He worked entirely with the graver, in a ftiff, laboured ftyle. He appears by his engravings to have flourished towards the begining of the laft century, and may have been inftructed in the school of Cornelius Bloemart. I shall only notice by him a middling-fized upright plate, representing the Virgin with the infant Jesus, and St. Martin kneeling before him, from Pietro de Cortona; and a boly family, with St. John, St. Catherine, &c. a middling fized upright plate, from Andrea del Sarto. We have also feveral portraits by him; but they are by no means commendable.

GIULIO BONASONI.

Flourished, 1540.

He was a native of Bologna, and for that caufe is fometimes called Bolognefe. He was a painter as well as an engraver, and the fcholar of Marc Antonio Raimondi. He worked from the pictures of Raphael, Giulio Romano, and other great mafters; and occafionally from his own defigns. Excepting one or two fubjects, in which he called in the affiftance of the point (which, however, he never well underftood the ufe of) his plates are executed entirely with the graver, in a manner though much varied from that of his tutor, yet evidently founded upon it. It is neither fo firm, nor fo VOL. 1. R clear and mafterly. His drawing is often heavy, and the extremities of his figures frequently neglected. The folds of his draperies are feldom well expressed, and the back-grounds to his prints, efpecially his landscapes, are extremely flat and ftiff. However, with all these faults (which are not always equally confpicuous) his best prints possed an uncommon share of merit; and, though not equal to those of his matter, are defervedly held in no small degree of estimation by the greatest collectors. One thing in particular is remarkable in them, namely, the attempt which he has made, of preferving the masses and a breadth of light and shadow, as well upon the groups of figures as upon the figures separately.

I shall notice the following by him, from his own compositions :

The loves of the gods, a fet of twenty-one finall upright plates.

A warrior, furrounded by feveral naked women, a middling fized plate; length-ways.

Apollo in his chariot with the hours, Time walking on crutches before, and at the bottom a man and a woman waking from fleep, a middling fized plate, length-ways, marked "Julio Bonafone inventore."

Venus attended by the Graces, a small upright plate.

The judgment of Paris, into which he has introduced a great variety of figures. All the back ground and much of the draperies and fome finall part of the figures, &c. are etched; but the work with the graver only is by no means well harmonized with the etching, a large plate length-ways.

Clelia and ber companions, escaping from the camp of Porsenna, a middling fized plate, length-ways, marked IV. BONASO IMITANDO PINSIT CELAVIT.

I shall add the following only from other masters :

The animals departing from the ark, a middling fized plate, from Raphael, dated 1544.

The infant Jupiter fuckled by the goat Amalthea, the fame from the fame.

St. Cecilia, from the picture by Raphael, which differs from the print of Marc Antonio in feveral particulars, a finall upright plate.

A dead Christ upon the lap of the Virgin, a small upright plate, from Michael Angelo. Beatrici also engraved a print from the same picture, dated 1546.

The last judgment, a large upright plate, arched at the top, from the same master, with this infeription, Julius Bonasonius Bonon. è proprid Michaelis Angeli pistura, quæ est in Vaticano, nigro Capillo excepit, in aesque incidit.

The entry of the wooden horfe into Troy, infcribed BOL inventor, 1545.

Mofes striking the rock, a middling fized plate, length-ways, from Parmigiano.

Some portraits, particularly those of *Raphael* and *Michael Angelo*. When he did not inscribe his name at length, he often substituted the initials, as "I. B." fometimes thus, "I. Bo." or thus, "Julio B. F."

BONAVENTURA. See Bisi.

DOMENICO MARIA BONAVERA: Flourifhed, 1700.

This engraver, who appears to have been a native of Bologna, flourished according

according to Bafan, at the beginning of the prefent century. All the prints, which indeed are but few, that I have feen by him, are flight, incorrect etchings, by no means very effimable. A mark faid to have been adopted by him, may be feen upon the plate at the end of the volume. I fhall only notice, the *baptifm of our Saviour*, from Albano, mentioned by Bafan; and the martyrdom of a female faint, a large upright plate, from Domenico Maria Canuti.

NATALIS BONIFACE.

Flourished, 1590.

An engraver of great merit, who flourished in Italy towards the conclusion of the fixteenth century. His works are chiefly etchings, which he performed in a slight, free style; and where small sigures were required, he executed them with great spirit. His chief work was the plates for the large folio volume composed by D. Fontana, architect to Pope Sixtus V. concerning the removal of the Vatican obelists. To these plates he signs his name, "Natalis Bonifacius Sibenicensis fecit." This book was publissed at Rome, 1590, and contains the portrait of *Fontani*, furrounded by an ornamental border, which, I believe, was performed by Boniface; but the portrait itself, which is executed entirely with the graver, I suffect was the work of another artist.

FLORIANUS DE BONIS. Flourisched,

The name of an obfcure engraver of little merit, affixed to a middling fized plate, from Guercino, reprefenting *a dead Chrift*, *fupported by St. John*, with the Virgin ftanding by him. It is all executed with the graver, in a black heavy ftyle.

ROBERT BONNART. Flourisched, 1630.

This engraver, with NICHOLAS BONNART his brother, who were both of them natives of France, engraved, among other things, feveral of the plates from the defigns of Vander Meulen, for the large edition of his works. They chiefly confift of views, landscapes with figures, &c. and are executed in a very heavy, coarse ftyle. JOHN BONNART, perhaps another brother, engraved with them a variety of figures *a-la-mode*, with grotesque portraits of the actors in the Italian comedy, &c. which have very little to recommend them. Nicholas and John Bonnart fometimes figned their plates with the initials only of their names: as, ". N. B. fecit," and "I. B. F. or fecit."

JOHN BONNART the younger, who was probably fon of John Bonnart mentioned above, appears to have been a painter. There is a plate by him in Perault's *Cabinet des Beaux Artes*, published at Paris, 1690. It is a ceiling ornamented with figures, which he has etched in a free, malterly flyle, and retouched with the graver. He figns his name "Joan. Bonnart " junior del. et fculp."

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E. BON-

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E. BONNCIONNE. Flourisched,

A name I found affixed to a very finall plate, length-ways, from F. Boel, reprefenting *Diana*, *feated in a chariot drawn by dragons*, and a Cupid behind *ber*. It is a flight, dark etching, incorrectly drawn, and poffeffes little merit to recommend it.

BONNEAU.

Flourished, 1741.

A very indifferent engraver, probably a Frenchman, who refided in London, and engraved for the bookfellers. Among other things by him, are the heads of the *American Bucaniers*, prefixed to their hiftory, which was publifhed at London, A. D. 1741.

FRANCOIS BONNEMER. Flourisched,

A native of France, who flourished in the last century, and engraved feveral prints from Le Brun and other masters; among the rest, the Deity appearing to Moses in the burning bush.

L. BONNET.

Flourished,

A modern French engrayer, who refided fome time in Ruffia, by whom we have feveral prints, executed in a very particular manner, fo as to reprefent *drawings in crayons*; in performing which, two, and fometimes more, plates are neceffary for the fame print. This mode of engraving, however, notwithftanding its novelty, was not long encouraged. He engraved from Boucher and other mafters.

FR. BONNONIENSIS. Flourifhed,

I have feen this name affixed to fome flight, fpirited etchings, in a bold, mafterly ftyle, from Paolo Veronefe. In the Abecedario, the prints marked *B. S. fecit* are attributed to this artift; but apparently without the leaft foundation.

J. BONSER.

Flourished, 1642.

An obscure engraver, who, if he was not a native of Leyden, at least refided there. He worked chiefly for the bookfellers. I have seen fome few frontispieces by him, with figures and ornaments, &c. he worked entirely with the graver, in a very stiff, bad style. His prints are by no means worth particularising. One of them is dated 1642.

BOOMS,

BOO [125] **BOR**

BOOMS, or BOON. See VINCKENBOOMS.

DANIEL BOON.

Born, Died, 1698.

A native of Holland, and a painter in the grotefque ftyle. He refided fome time in England; and Mr. Walpole informs us, that he etched feveral things, but has not fpecified what they are. There is a portrait of *Fred. Guillieme* of *Pruffia*, marked Boon, who was apparently another artift, though perhaps of the fame family.

HENRY VANDER BORCHT. Born, 1583. Died, 1660.

He was, according to the most generally received opinion, born at Bruffels, A. D. 1583, and the youngest fon of a painter of the fame name, who afterwards refided at Frankendal. The earl of Arundel, finding this young artift at Frankfort, where he fought an afylum from the wars, which difturbed his native country, fent him into Italy to Mr. Petty, who was then collecting for his lordship; and that nobleman retained him in his fervice as long as he lived. After the death of his patron, Vander Borcht was employed by the prince of Wales (afterwards Charles the Second) and lived in effective at London feveral years, till he returned to Antwerp, where he died, A. D. 1660, aged 77. He chiefly excelled in painting fruit and flowers. We have fome few etchings by him; among the reft, the Virgin and child, a fmall upright print, from Parmigiano; which plate was engraved at London, and dated 1637. A dead Christ, supported by Joseph of Arimathea, a finall upright plate, from the fame mafter. Apollo and Cupid, a finall upright oval, from Perin del Vago. The mark, attributed to him by profeffor Chrift, may be feen upon the plate at the end of the volume.

PETER VANDER BORCHT.

Flourished, 1622.

It is highly probable, that this artift was of the fame family with the preceding, and perhaps a near relation. He was a painter of landscapes, and acquired fome reputation in that line. He appears also to have applied himfelf very affiduoufly to etching; and we have a great number of prints by his hand. Among the reft, a fet of prints from Ovid's metamorphofes, confifting of one hundred and feventy-eight fmall plates, length-ways. Alfo a fet of prints from the old and new teftament, middling fized plates, length-ways. Thefe may be properly called hiftorical landscapes. They are etched in arough, carelefs flyle; and the figures, which are chiefly finall, are very incorrectly drawn. The extremities are heavy, and the heads by no means expressive. His works, in general, manifest a great fertility of invention, but little judgment, either in the choice of the attitude of his figures, or the diffribution of his groups, to form a pleafing or a striking effect. His usual mark, when he does not fign his name at length, is P. B. F. The F. ftanding for fecit, 6 6 1 4 Great

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Great care must be taken not to confound him with feveral other engravers, who used the fame mark.

JAMES A BORCHT. Flourished, 1628.

This artift, whole works are by no means deftitute of merit, engraved feveral of the plates for the large folio volume, entitled, Academie de L'Efpee, by Girard Thibault, which was published at Antwerp, 1628. They are executed entirely with the graver, in a ftyle greatly refembling that of James de Gheyn.

BORDE.

Flourished, 1725.

An obscure engraver of little merit. He worked entirely with the graver, in a ftyle fufficiently neat, but deftitute of tafte. Among other things, we have by him, the crown of precious stones, which the queen of France wore at her marriage, A. D. 1725, with the medal struck upon that occasion.

MATTHEW BOREKENS.

Flourished, 1644.

He refided chiefly at Antwerp, and worked entirely with the graver, in a laboured ftyle, fomething refembling that of Pontius. His drawing is incorrect; and his works (the principal part of which are the copies he made from Bolfwert, and other eminent engravers, for Vanden Enden) have no great fhare of merit to recommend them. I fhall only notice, the good shepherd, a fmall upright plate, from Diepenbeck. The Virgin, standing upon a globe, treading upon a ferpent, a middling fized upright plate, from Rubens, dated 1644. We have also fome few portraits by him.

F. BORDINO. Τ.

Flourished, 1604.

An engraver who executed the plates to a volume in quarto, entitled, Series et Gesta Pontificum, published 1604.

HORAZIO BORGIANI. ORAZIO or

Born, 1630. Died, 1681.

He was born at Rome, and inftructed in the art of painting by his brother Giulio Borgiani, called Scalzo; and he made fuch a progrefs in his ftudies, that his works were held in no fmall estimation in Spain, where he refided some time. On his return to Italy, the ill treatment and villainy of a cotemporary painter broke his heart, and he died, A. D. 1681, aged 51 years. His etchings are in a bold, free manner; and more finished than ufual, when confidered as the works of a painter. His drawing is not correct; but the ftyle is mafterly, and the effect agreeable. His most finished etching, I believe,

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believe, is a finall fquare plate, in which is reprefented a *dead Chrift*; the figure vaftly forefhortened, and behind appear the two Maries and St. John, who is kiffing one of the hands of our Saviour, from a composition of his own, dated 1615. Add to this, *St. Chriftopher*, a gigantic figure, carrying the infant Chrift, a finall plate, nearly the fame fize with the former; a very fpirited etching, but not fo well finished as the preceding. The *bible biftories*, which were painted by Raphael, in the Vatican, commonly called *Raphael's bible*; finall plates, length-ways, dated 1615. These are very flight, and feem to be the hafty productions of his point. His mark was an H. and a B. joined together in the manner of a cypher; to which he usually affixed the date. See it copied on the plate at the end of the volume.

CHRISTOPHANO BORTENO.

Flourished,

Florent le Comte adds " *De Remini*" to his name, and cites him as chiefly to have excelled in engraving of cavalcades, proceffions, &c. though he has not specified any of his prints.

CORNELIUS BOS. See Bus.

JEROM BOS. See Bosche.

ANTHONY BOS.

Flourished, 1648.

Who, according to Baldanucci, engraved the plates for the geometrical works of Defargue, published A. D. 1648.

MARIE RENARD DU BOS. Flourisched,

A modern French artift, and the scholar of Dupuis, by whom we have feveral plates from Rosalba, Basseporte, &c.

CLAUDE DU BOSC. Flourisched, 1714.

This artift was a native of France, but came over into England, at the infligation of Nicholas Dorigny, to affift him in engraving the cartoons of Raphael; but fome difference happening between them, he quitted Dorigny, and undertook to engrave the cartoons for the printfellers. He alfo engraved the duke of Marlborougb's battles, for which he received four fcore pounds per plate; and the work was finished in two years. At first he had no help, except what he received from Du Guernier; but he fent to Paris for Beauvais and Baron, who affisted him in the completion of those plates, which was done, A. D. 1717. He afterwards commenced printfeller, and published in numbers, by a weekly subscription, the translation of Picart's religious. B O S [128] B O S

religious ceremonies. In the profecution of this work, he was affifted by Gravelot and Scotin, who came over into England for that purpofe. Du Bolc was an engraver of no great merit. His ftyle of engraving is coarfe and heavy; and the drawing of the naked parts of the figure in his plates is exceedingly defective. However, he engraved from feveral great mafters. Among the reft of his plates is the *continence of Scipio*, from a picture of Nicholas Poulin, which was in the Houghton collection. Some of the plates of the *Turkifb babits*, &c. publifhed at Paris, 1714, by M. de Ferriol, are engraved by him.

ELIAS BOSCH.

Flourished,

The name of an obfcure engraver, whole works, however, are by no means defitute of merit. He worked with the graver only, in a very neat flyle. I have feen, among other things by him, a fmall upright oval plate, reprefenting a *boly family*, with angels attending upon the infant Jefus, from John ab Ach.

JEROM BOSCHE.

Died, 1500.

Born,

He was a very ancient painter, a native of Bois le Duc in Germany, and probably a difciple of Martin Schoon. He feems to me to have been the first artist, who attempted to engrave in the grotesque style; and from him Peter Brueghel borrowed much of the whimfical drollery, which abounds in his pictures. As a painter, Bosche, who is also called Bos, is more generally known; and his works have been held in no finall effimation. His engravings are in the fame ftiff ftyle, which fo ftrongly characterifes the works of the early German mafters. They prove, however, that he poffeffed a great fertility of invention, though perhaps but little judgment. I shall only menuon two plates by him: in one is reprefented St. Christopher, carrying the infant Jefus crofs the water, and bending under his load. To the left is a hermit, coming from his cell with a lanthorn. The whole composition is furrounded with fmall grotefque figures of all fhapes, in the most ridiculous attitudes. This print is thirteen inches and a quarter wide, by feven inches three quarters high. The fecond is the last judgment. Christ appears in the air feated on a rain bow, and on each fide of him are two angels founding trumpets, with this infcription on labels, Hic eft dies quem fecit; Surgite mortui, venite ad judicium. At the bottom are finall figures of men and devils of all fhapes intermixed. To both thefe prints he figns his name at length, BOSCHE. At other times, he abbreviates it, and writes only BOS. and adds to it a knife; as on a fmall upright plate, reprefenting John baptifing *Cbrift.* Le Comte and others attribute to this artift the plates, marked with the Gothic A. only; but, I believe without foundation. All the prints, which I have feen with the Gothic A. only, are finaller and neater, and engraved in a very different flyle from those by Bosche. They were doubtles led into this miftake from the A. and the mark unknown to me at the bottom

of

BOS [129] **BOS**

of it, which Bosche frequently added, when he put his name at length. See the name and marks copied on the plate, at the end of the volume.

ANDREA BOSCOLI. Flourisched,

He was a native of Florence, and according to Marolles and Florent le Comte, engraved nineteen plates; but the fubjects are not specified by either of these authors.

ROBERT BOSSART.

Flourished, 1395.

He was, I believe, a native of Germany; and, it is highly probable, learned the first principles of the art of engraving in the school of Henry Goltzius; his style, in many respects, bears much resemblance to that adopted by Saenredam, and other difciples of that mafter. But from the want of fufficient knowledge in drawing, his engravings are ftiff fervile copies of the defigns he imitated, without tafte, and very incorrect, efpecially the heads and the other extremities of his figures. The lights, however, are left broad and clear, particularly upon the draperies; but they are fo feattered and confuled, that they entirely deftroy the harmony of the effect. Among other prints by this artift, is a fet of middling fized plates, length-ways, in which the different nations of Europe are reprefented by emblematical figures, furrounded with fuch things as each country was famous for, or fuch as had been invented in it. In the plate which reprefents Germany, befides the cannon, the printing prefs, and other inventions attributed to that nation, is a mopper plate, with two gravers and the common mark of Albert Durer engraved upon it; which compliment, I suppose, he pays to that great artift, as the improver of the art of engraving. He certainly could never be fo ignorant as to fuppofe, that he was the inventor of it. I shall only add the portrait of Bart. Spranger, dated 1595.

ABRAHAM BOSSE. Flourisched, 1630.

A French artift, born at Tours, in the beginning of the laft century. He executed great part of his works from his own defigns. I know not from whom he learned the first principles of the art of engraving; but he manifestly imitated the coarter manner of Callot, and with no small fucces. The figures, with which he usually embedlished his plates, are drawn in a spirited ftyle, and etched with great freedom. He afterwards retouched the etching with the graver, in a bold, expeditious manner. The effect, however, of his plates is clear and pleasing, but his lights are usually too much feattered. It is generally remarked, that he succeeded best in small subjects, where so great a correctness of outline was not required. We have by him a treatile on the art of drawing, the best edition of which, according to Bafan, is with the additions and corrections of M. Cochin; the febool of the painter, and of vol. I.

the *[culptor*, and the workfhop of a copper-plate printer, three middling fized plates, length-ways, from his own defigns; the fchool master and miftrefs, the fame, from the fame; the ceremonies of the contract of marriage between the king of Poland and the princefs Louifa de Gonzague, the fame: a fet of finall upright plates from Ovid, Metastasio, &c. the five senses, on five finall plates; the works of mercy; the prodigal fon; La Pucelle, ou France délivrée, containing on many finall upright plates, the biftory of the Maid of Orleans, from the defigns of Vignon; a variety of other plates, frontispieces, &c. from his own defigns, and those of La Hire, Paul Farinati, &c.

JAMES BOSSIUS.

Flourished, 1562.

A native of Flanders, but apparently he learned the art of engraving in Italy; perhaps from fome of the fcholars of Marc Antonio. His ftyle is neat and ftiff; the drawing of his figures not very correct, especially in the extremities, which are generally heavy, and not well marked. However, his works are by no means devoid of merit. Among other things by this engraver, is the statue of Pyrrbus king of Moloss, from the antique marble, a middling fized upright plate, arched at the top. It is fubfcribed " Jacobus Boffius Belgia incid. 1562."

LE BOSSU.

Flourished,

This engraver, whole works are of no great value, imitated the ftyle of Francis de Poilly, in a very coarfe, and indifferent manner. His drawing is alfo equally defective. I shall only mention by him, the refurrettion of Lazarus, a large plate, length-ways, from Hyacinth Brande, which appears to have been engraved at Rome.

JOHN BOTH. Born, 1610. Died, 1650.

A very celebrated landscape painter, born at Utrecht, "A. D. 1610. He was first the difciple of Abraham Bloemart; but afterwards went to Italy, in order to perfect himfelf from the works of the Italian mafters; and he refided at Rome feveral years. His excellence as a painter is fo generally known, that any eulogium in this place is unneceffary. He is faid to have been drowned in a canal at Venice, into which he fell by accident, returning home late one night, A. D. 1650, being only forty years of age. We have by his hand a fet of ten landscapes, middling fized plates, length-ways, which are etched in a flight, free, mafterly ftyle. The figures and cattle, which are very fpirited and fine, are attributed to his brother Andrew, and not without fome appearance of truth.

ANDREW

ANDREW BOTH. Flourished, 1640.

He was brother to John Both, the artift mentioned in the preceding article, and was alfo a difciple of Abraham Bloemart. He went with his brother to Italy. But his genius led him rather to the ftudy of figures than of landfcape; and he imitated the ftyle of Bamboccio with great fuccefs, fo that joining his talents with those of his brother, they produced a great number of pleafing pictures, to their mutual profit. After the unfortunate death of his brother, he returned to his native country, where he fettled, but did not long furvive him. Andrew Both etched fome few plates in a free, mafterly ftyle, fomething refembling that of Oftade; namely, fix finall upright plates of *Dutch merry makings*, &c. to which he affixes his name "A. Both, inv. et fecit." St. Anthony praying with a fcull before him, a fmall upright plate; and St. Francis with a crucifix before him, its companion. The name "A. Both," is reverfed on both these prints; the A. and the B. are joined together in a fort of a cypher. See the plate of monograms at the end of the volume.

SAMUEL BOTSCHILD.

Flourished,

According to Bafan, this is the name of a modern artift, born at Sangerhaufen in Saxony, who etched feveral fubjects of his own composition.

SANDRO or ALESSANDRO BOTTICELLI. Born, 1437. Died, 1515.

He was born at Florence, A. D. 1437, and learned the rudiments of painting under Filippo Lippi. He executed feveral pictures for pope Sixtus IV. and others for the city of Florence; for thefe he received large fums of money, all of which he expended, and died at last, A. D. 1515, in great diftrefs, aged 78. He was not only a painter, but a man of letters. Baldini according to the general report communicated to him the fecret of engraving, then newly difcovered by Finiguerra their townsman. I shall fay the less of this artift here, becaufe I have fpoken fo largely of him in the preceding effay, to which the reader is referred. The famous edition of Dante's Poem of Hell, printed at Florence by Nicholo Lorenzo della Magna, A. D. 1481, and to which, according to fome authors, Botticelli undertook to write notes, was evidently intended to have been ornamented with prints, one for each canto; and these prints (as many of them as were finished) were defigned, if not engraved, by Botticelli. It is remarkable, that the two first plates only were printed upon the leaves of the book, and for want of a blank space at the head of the first canto the plate belonging to it is placed at the bottom of the page. Blank spaces are left for all the rest; that as many of them as were finished might be pasted on. Mr. Wilbraham possesses the finest copy of this book extant, in any private library; and the number of prints in it amount to nineteen. The two first, as usual, are printed on the

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leaves;

leaves; and the other feventeen, which follow regularly, are passed on the blank spaces. And these apparently were all that Botticelli ever executed. About the year 1460, it is faid, that he engraved a set of plates, representing the *Prophets and Sibyls*; I have already spoken of them in the Essay. Basan, on what authority I know not, tells us, that he marked these plates with a *monogram*, composed of an A. and a B. joined together: this mark, however, I never faw.

MARTIN BOUCHE. Flourished, 1680.

This artift feems to have been chiefly employed for the bookfellers; and portraits, I believe, conflituted the greater part of his works. He worked almost entirely with the graver; and his ftyle is neat but ftiff. His portraits, however, are not defitute of merit. Among the reft is that of John Fenwick, a jefuit, who was executed at Tyburn, A. D. 1679, a fmall upright plate. He alfo engraved the portraits of feveral other *jefuits*, who fuffered in England at the fame time. They are in general reprefented with a knife flicking in the breaft, emblematical, I fuppofe of their fufferings. To that of *Thomas Harcott* he figns his name "Martin Bouche fc. Antwerpiæ;" from whence I conclude he refided at Antwerp; of which place, it is probable, he was a native. When he does not fign his name at full length, he fubfitutes the initials, according to profeffor Chrift in this manner, M. B.

P, P. BOUCHE.

Flourished, 1693.

He was probably a relation of the artift above mentioned; and perhaps. refided in England. This name, however, is found affixed to fome of the plates of *ornaments for iron work*, published by J. Tijou in London, A. D. 1693.

JOHN BOUCHER.

Flourished,

A native of France, born at Bourges. He was a painter, and, according to Florent le Comte, etched five plates ; but the fubjects are not fpecified.

FRANCIS BOUCHER.

Born, 1706. Died, 1770.

A modern French painter, whofe works were held in high estimation. He was a man of great fertility of invention; but in my opinion he was defective in correctness, and grandeur of defign. We have some few slight etchings by him, as well from his own compositions, as from those of other masters.

BOUCHARDON.

Flourished,

He was fon to Bouchardon, the sculptor at Paris; and engraved, from the

the drawings of his father, a fet of *female academy figures*, in a flight, feeble flyle; and figns his name, "Bouchardon junior fculp."

R. BOUD.

Flourished,

An engraver of portraits of no great eminence. He worked chiefly, I fuppofe, for the bookfellers. Among other portraits by him, I have teen that of *Henry Goltzius the painter*. It is all graved in a fliff, unpleafing flyle; and the drawing is particularly defective in the figure of *Fame*, which he has reprefented flying over the head of the artift with a laurel crown.

BOUGEY.

Flourished,

A name prefixed to a finall copy of the *battle of Conftantine*, from Raphael, executed in a ftyle greatly refembling that of Theodore de Brye.

JOHN BOULANGER.

Flourished, 1657. 🛩

This engraver, who flourished towards the end of the last century, was, I believe, a native of France. His first manner of engraving, appears to have been copied, in fome degree, from that of Francis de Poilly; but foon after he adopted one of his own, which, though not original, he however greatly improved : He finished the faces, hands and all the naked parts of his figures very neatly with dots, inftead of ftrokes, or ftrokes and dots. The effect is fingular enough, and by no means unpleafing; only, in fome few inftances he has oppofed the coarfe graving of his draperies, and back-ground, fo violently to the neater work of the flefh, that the outline of the latter is thereby rendered hard, and the general appearance of it flat and chalky. This flyle of engraving has been carried to its greatest perfection in the prefent day, particularly in England. He did not draw the naked parts of his figures correctly, or with fine tafte. His draperies are apt to be heavy, and the folds not well marked. However, his beft prints poffets much merit, and are defervedly held in great efteem. I fhall mention the following :

A boly family, a middling fized plate, from Fran. Corlebet.

Virgin and Child, from Simon Vouet, half figure, a finall upright plate, dated 1657.

. The *pompous cavalcade* upon the day the French king, Louis XIV. came of age; a large print, length-ways, from Chaveau. In these three prints the flesh is finished with strokes in his finest manner, and in those which follow with dots only.

The Virgin with the infant Christ. The child is holding fome pinks; hence the print is called the Virgin of the Pinks: a middling fized upright plate, from Raphael.

The Virgin de Passau, a middling fized upright plate, from Salario.

Christ carrying his cross, a middling fized upright plate, from Nicolas Mignard..

BOU [134] BOU

A dead Christ, supported by Joseph of Arimathea, a large upright plate. Alfo a variety of portraits: among the reft, that of Charles the Second of England. He alfo engraved from Leonardo de Vinci, Guido, Champagne, Stella, Coypell, and other great masters; and feveral from his own defigns. In figning his name to his plates, he frequently joins the J. to a finall b. in fuch a manner, as greatly to refemble an H. Hence those, who are not better informed, read it Houlanger; it has been often fo inferted in printfellers catalogues.

MATTHEW BOULANGER. Flourished,

An obfcure engraver of portraits, probably a relation of the laft mentioned artift. Among other things, I have feen by him the portrait of *Raymundus Vievffens*, Med. Doc. a finall oval plate. It is all graved in a ftiff, heavy ftyle, and very poorly drawn.

BON DE BOULLOGNE.

Born, 1649. Died, 1717.

A painter of no finall eminence, born at Paris, A. D. 1649. From his father, Louis de Boullogne he learned the first principles of painting; but went to Rome, in order to perfect himfelf from the works of the best masters. He abode in Italy five years. He excelled in history and portrait. His talents for copying the pictures of the great Italian painters, were fo very extraordinary, that he frequently deceived the greatest judges. He died at Paris, A. D. 1717, aged 68. We have three etchings by him: the first a species of almanack; the fecond, St. John in the defert, a large upright plate; the third, St. Bruno feated in a landscape, its companion: all from his own compositions.

LOUIS DE BOULLOGNE.

Born, 1654. Died, 1734.

This artift, who was born at Paris, was the younger brother of the preceding, and, like him, learned from his father the first principles of painting; and afterwards went to Rome to complete his studies. His works, on his return, were so much esteemed, that Louis XIV. honoured him with the order of St. Michael; and after the death of Antony Coypell, appointed him his principal painter. He chiefly excelled in historical and allegorical subjects. He died at Paris, 1734, aged 80 years. By him we have a few flight etchings. They are spirited and free, though by no means correctly drawn, or equal in effect to what might have been expected from his hand. Among them, are the following:

The fcourging of St. Andrew, from Paolo Veronese, a middling fized plate, length-ways

The martyrdom of St. Peter, a middling fized upright plate, from a compolition of his own.

The martyrdom of St. Paul, its companion, the fame.

E. DE

E. DE BOULONOIS. Flourisched,

He is faid to have been a printfeller and defigner, as well as an engraver. He flourifhed apparently about the middle of the fixteenth century; and his chief, if not entire employment was engraving of portraits, which he executed in a neat, dry ftyle, without much tafte, and entirely with the graver. I fhall notice the following portraits only:

Christiophorus Plantinus Turonensis, an octavo plate, apparently for a book. Georgius Buchananus, the fame, "Estme de Boulonois secit."

Lady Jane Grey, the fame.

Hans or John Holbein the painter. Anthony More, the painter, &c.

SEBASTIAN BOURDON.

Born, 1616. Died, 1671.

He was born at Montpellier, A. D. 1616; and the first rudiments of painting were taught him by his father, who was a painter on glass. He afterwards studied at Paris, under an artist of very little note. At eighteen he went to Italy, to perfect himfelf in the knowledge of drawing, and other requifites of the art. The great efteem his works are generally held in, fufficiently prove, how profitably he applied himfelf to his ftudies. His chief faults, are want of force in the colouring, and correctness in the outline, but thefe are greatly overbalanced by the beauties of his composition, and the lively fertility of his imagination. His etchings (which are numerous) are executed in a bold, mafterly ftyle; and much more finished, than those we generally meet with, from the point of the painter. They convey a very clear idea of his manner of painting. The lights are broad, the draperies are fet with great tafte, and the folds well marked. Sometimes perhaps they are a little too dark and hard upon the lights. The heads of his figures are very exprefive; and though his drawing upon the naked parts is often cenfurable for its incorrectnefs, yet he knew how to give a pleafing turn to them which renders them conftantly agreeable. The back-grounds to his plates are always finely conceived, and executed in a grand ftyle, which gives a confequence frequently to the whole composition. The etchings by this celebrated mafter are justly held in the highest estimation, by the generality of collectors; yet as they are by no means uncommon, I shall content myself. with mentioning only a few of them, all from his own compositions.

The feven acts of mercy, feven large plates, length-ways.

The flight into Egypt, and the return from thence, fix fmall plates, lengthways.

Several other fubjects of the *Virgin and Child*; in one of which, a finall plate length-ways, is feen a woman washing linen : thence it is diffinguished by the name of the washer-woman.

The return of the ark, a middling fized plate, length-ways, faid to be very fcarce.

The baptifm of the Eunuch, a fmall upright plate.

Twelve large landscapes, which are very fpirited and fine prints.

PETER

PETER BOURDON.

Flourished, 1703.

I have feen a finall book of ornaments with figures, for goldfmiths and jewellers, very neatly executed, and entirely with the graver. The plates are marked, "Peter Bourdon inw. et fecit :" this book was published at Paris, A. D. 1703.

DU BOURG.

Flourished,

He engraved in Holland, according to Bafan, feveral pretty vignettes, and other *fmall compositions*; many of them from his own defigns, in the ftyle of Bernard Picart.

J. BOURQUET.

Flourished, 1723.

A goldfinith, refident at Paris, who engraved, in a very neat flyle, a fet of finall *plates of ornaments for goldfiniths and jewellers*, which he published A. D. 1723.

BOURGUIGNON or BORGOGNONE. See Cortest.

FRANCIS BOURLIER.

Flourished,

A native of France, who, according to Bafan, was a painter, and flourished in the last century. He etched feveral plates; among others, *Moses faved* from the water by Pharoah's daughter, a large plate, length-ways, from Francis Perrier. He also engrayed from Giulio Romano, and a variety of other masters,

FRANCIS BOUT.

Flourished,

Bafan, on what authority I know not, calls this painter Peter Bout. He was a native of Flanders, and flourished about the beginning of the prefent century. His chief employment was painting figures for the landscapes of Bodewyns, with which artist he worked conjointly. There are, however, fome flight etchings by his hand, from his own compositions; namely, the bride conducted to the church, a middling fized plate, length-ways; and a country market, its companion; four finall plates, length-ways, reprefenting a great number of figures Jkating.

FREDERIC BOUTATS.

Flourished, 1555.

He was, I believe, chiefly a publisher; as fuch, I have feen his name to a

print,

print, reprefenting the Virgin and Child, with St. John, dated 1555; which was perhaps engraved by himfelf. There is also a finall plate, lengthways, reprefenting, gentlemen and ladies playing at cards. It is executed with the graver, in a neat, fliff flyle, but not entirely defitute of merit; and fubscribed " F. Bouttats fecit;" it appears to be older than the works of FREDERIC BOUTTATS, who flourished towards the middle of the last century. His fole employment, I believe, was engraving book plates, and portraits, of the last we have a great number by him. They are in general, neatly performed with the graver only, in a taftelefs incorrect Ityle. Among them are feveral of the portraits of the painters, and others artifts, published at Antwerp (where the engraver relided at that time) by John Meyffens, A. D. 1649: the best of which appears to me to be that of Henry Hondius.

GASPAR BOUTTATS. Flourished, 1621.

He refided, I believe, at Antwerp, and was probably of the fame family with the preceding artift. His works are chiefly, if not entirely, flight etchings, and they have no great merit to recommend them. I fhall only notice the plates, which compose a large folio volume, etched by him from the defigns of John Peters, confifting of views of Jerusalem, and the surrounding country; of Antioch, of Mecca, and other parts of Afia. They are executed in a heavy, dark style, without effect; and the figures, introduced, are very slight and incorrect. Bafan fays, he alfo etched feveral plates from Wouvermans; but thofe I never faw.

PHILIBERT BOUTTATS.

Flourished, 1649.

If not a native of Antwerp, it is evident, that he refided there, and, without doubt, was of the fame family with the artifts, mentioned in the preceding articles. His engravings appear to be chiefly copies for books, and confifted principally of portraits, which are far lefs valuable than numerous. Several of the plates for the folio collection of the heads of the painters, published at Antwerp, 1649, are by him. To the portrait of Le Brun, which feems to be one of his best prints, he fubscribes his name, "Phi. "Bouttats junior fecit Antwerpiæ." The word junior may perhaps imply, that there was another artift of the fame name and family, otherwife the diffinction will appear to be unneceffary. To the portrait of John. III. king of Poland, he writes both his names at length, Philibert Bouttats, without the word junior; but the ftyle of engraving feems to be the fame with those above-mentioned.

BALTHAZER BOUTTATS. PETER Flourished, 1707.

Some bad engravings by this artift, fays Bafan, were published at Antorff, VOL. I. A. D.

BOU [138] BOY

A. D. 1707. According to profeffor Chrift, he fometimes omitted his name, and figned the initials to his plates in this manner, P. B. B. F. the F. as ufual, ftanding for fecit.

BOUSONNET. See STELLA.

DANIEL BOUTEMYE.

Flourished,

He is cited by Florent le Comte, as excelling particularly in engraving of *Vales*. I have never feen any of his works.

A. BOUYS.

Flourished, 1720.

He was a painter, and the disciple of Francis de Troy. He also engraved feveral portraits in mezzotinto; but he never attained to any great degree of perfection in that art. Among the rest of his prints are the following: The portrait of \mathcal{J} . Bap. Massimilarity from a picture of his own; that of M. de Bose, the fame; and that of Marais a famous musician, the same. He also engraved several plates after the pictures of De Troy, &c.

E. B O W E N.

Flourished,

This engraver refided, I believe, in England. His works, however, are fo very indifferent, that they do not merit a particular description. He seems chiefly to have been confined to the lowest class of engraving, as ornaments for shop bills, &c.

SAMUEL BOYCE.

Born, Died, 1775.

He was author of feveral poetical pieces; and to him is attributed the portrait of Edward Ruffel, earl of Orford.

JOHN BAPTIST BOYER, MARQUIS D'AIGUILLES.

Flourished, 1700.

This celebrated nobleman was counfellor and procurator general to the parliament of Aix in Provence. Being exceedingly fond of the arts, he collected in Italy, during a voyage which he made thither, a great number of pictures, fculptures, drawings, prints, &c. and he was himfelf at once a connoiffeur, defigner, painter and engraver. He caufed to be publifhed two folio volumes of prints, engraved from his own pictures, chiefly by Sebaftian Barras and James Coelmans. In the first edition of this work there were fix prints, engraved by himfelf, and a feventh from a picture of his own painting, they are as follow:

The marriage of St. Catherine, from Andrea del Sarto.

Two figures of Christ when young, on one plate.

A landscape, from Brecourt; another landscape, its companion, from the fame.

These four plates are engraved with strokes.

St. John, from Manfredi.

A small bust of a man.

These two plates are engraved in mezzotinto.

The feventh, by Coelmans, is the portrait of *Honore Moulin* playing upon the lute. All these plates being lost, the impressions are now become very rare.

In the fecond edition there are three others by himfelf.

The frontifpiece engraved by Coelmans, is after a defign made by the marquis, dated 1698. Those engraved by him are as follows:

The portrait of the *mistress of Paolo Veronese*. A Magdalen, from J. F. Romanelli. The adoration of the Magi, from a composition of his own.

GIOVANNA BATISTA BRACELLI.

Born, Died, 1607.

This artist was a painter, and a native of Genoa. He engraved, in a flight, ftiff ftyle, the plates of *architesture* for a work, published at Rome by Jacomo Barozzio, an architect of the last century. He figns his name, Joan. Baptiste Bracellus Flo. incidebat Romæ.

NICOLUS BRAED.

Flourished,

The name of an obfcure engraver of very little merit, which I found affixed to a finall upright print, reprefenting *Chrift before Pilate*, after Tintoretto. It was published by J. Maetham, whose ftyle of engraving it flightly refembles

C. DE BRAEN.

Flourished,

An obfcure engraver of portraits, by whom, among others, we have that of *Peter Poiret*, from Verkolye. The word *junior* is added to the name of this engraver, to diffinguish it probably from some perfon of the fame family, who might be an artist also.

FRANCIS BRAGGE. Flourisched,

The name of an obscure English engraver, mentioned by the Hon. Mr. Walpole, on the authority of Mr. Thorefby. I have never seen any of his works.

A M B R O S I U S B R A M. Flourished,

A name affixed as the engraver of a large print, length-ways, entitled, T 2 BeneBenedictione del Pontifice nela Piaza de Santo Pietro. There is a great number of figures introduced in this composition, which are executed in a flight, incorrect, heavy ftyle, bearing some refemblance to that usually adopted by Tempesta. It is marked, "AMBROSIUS BRAM. F." from a painting, as it appears, of Claud. Duchetti. I by no means pretend to fay, that this is not the abreviation of the name Brambini, which artist is spoken of a little lower.

BRAMANTE.

Born, 1444. Died, 1517.

This great artift was born at Castel du Sante, in the dutchy of Urbino; A. D. 1444, His genius for the arts difcovered itfelf in the very early part of his life; but as his parents were by no means in affluent circumstances, his progrefs in them for want of proper affiftance might be in fome meafure retarded. It is likely that he went to Milan, about the year 1470, when he was 26 years of age. He certainly spent much time in that city, where he faw the works of Leonard de Vinci; From Milan he went to Rome. Vafari fpeaks of him with the highest commendation, and informs us that he was a poet, a painter,'a musician, and, above all, a most skilful architect. Though he is not mentioned as an engraver, yet the knowledge and practice of this art may be added to his other accomplifhments. Dr. Monro has in his collection a very curious print, which is two feet three inches and an half high, by one foot eight inches wide; reprefenting a perspective view of the infide of a magnificent church or temple. The mechanical part of the engraving is executed exactly in the ftyle, adopted by Andrea Mantegna; that is, with the ftrokes running from one corner of the plate to the other, without any croffing. On a column near the altar is written, in large capitals, BRAMANTIS FECIT IN MLO; which Dr. Monro conceives fhould be read, Bramantis fecit in Milano. As he refided a confiderable time at Milan, where he determined to follow architecture, he might there have learned the art of engraving, for we certainly know that it was practifed at Florence, as early, at least, as the year 1464. Bramante died A. D. 1517, aged 73.

AMBROSIUS BRAMBINI. Flourisched,

He engraved, fays profeffor Chrift, fome plates from the defigns of Dominicus Fontana, concerning the elevation of the obelifks at Rome. See the mark attributed to him on the plate at the end of the volume.

SEBASTIAN BRANDT.

Flourished,

A man of letters, who flourished in the fifteenth century, and on whom the doctors degree was conferred. Le Comte and others, mistaking the words of Abbé Marolles, have called him an engraver, and attributed to him the wooden cuts after Locher, for the book, entitled, *Stultifera Navis*, or the 2 Ship Ship of Fools. But this miftake has been already confidered under the name *Bergman*, to which the reader is referred.

R. BRANT.

Flourished,

The name of a defigner and engraver, affixed to a middling fize upright plate, reprefenting the *Virgin and Child*, with Joseph and an angel. It is etched in a dark flight flyle, fomething refembling that adopted by Castiglione, but very incorrectly drawn.

G. BRASNI.

Flourished, 1768.

A modern defigner, who refided fome time in London, where he made abad mezzotinto of the prefent king of Denmark, whilf the was in England.

B R A U W E R. See BROUWER.

JACOB DE BRAY, Flourished, 1664.

By this artift, who was a painter born at Haerlem, I have feen a fmalfportrait, very fpiritedly cut in wood, of *Salomon de Bray*, his father : It is marked with his name, and dated 1664.

J. B. BREBES.

Flourished, 1682.

This artift was, I believe, a native of France; at leaft, he appears to have refided at Paris, where he engraved fome of the plates for the large folio work, entitled *Les Edifices Antiques de Rome*, drawn by Antoine Defgodetz... which was published 1682. They are all graved in a very neat style, without much taste. He also engraved from Sebastian Bourdon, and other masters; but his historical prints are by no means excellent.

PETER B'REBIETTE. Flourisched, 1625.

This artift was a native of France, born at Mante upon the Seine. Hewas a painter of fome degree of eminence; and, as an engraver, he is alfovery well known. We have many flight, fpirited etchings by him, which prove him to have been a man of genius, and great fertility of invention. His compositions are frequently very agreeable, and abound, in general, with figures, which, though not correctly drawn, are well grouped, and executed in a mafterly manner. Among others are the following:

The martyrdom of St. George, a finall upright plate from Paolo Veronefe. Paradife, a large print, length-ways, on two plates, from Old Palma.

A boly

A holy family, with St. John, whole foot is upon the cradle, from Raphael, a fmall upright plate.

The Virgin kneeling by the fide of the infant Christ, attended by two angels, a middling fized upright plate, from a defign of his own.

Two finall plates, length-ways, one reprefenting the *battle of the Lapithæ*; the other the *death of the children of Niobe*, from his own defigns; the latter is dated 1625.

A variety of friezes, which poffefs great merit, and other compositions of the fame kind, from his own defigns. He also engraved many other plates from the paintings, &c. of the great masters. The letters P. B. included in a heart, furmounted with a fort of figure refembling a 4, are attributed to him by the author of the Abecedario. But, I think, the matter rather doubtful. See the mark copied on the plate at the end of the volume.

CHRISTOPHER BRECHTEL.

Flourished,

This engraver, and another named JOACHIM BRECHTEL, are cited by profeffor Chrift; but he has not fpecified any of their works. The former, however, he tells us, was an engraver on copper, and marked his plates C. B. The latter ufed the letters I. B. Thefe initials were ufed by fo many mafters, feveral of them living nearly at the fame time, and working much in the fame flyle, that it is a total impoffibility to feparate them with any certainty, to as to attribute to each thofe prints only, which belong to them.

G. V. BREEN.

Flourished,

An artift, who has efcaped the notice of the generality of authors on the fubject of engraving. He worked entirely with the graver; and very probably received his first instructions from James de Gheyn, whose style he feems, at least, to have adopted, and though he never equalled that artift, either in the correctness of his drawing, or the execution of the mechanical part of the engraving, yet his prints are not devoid of merit. I shall notice the following plates, only:

A woman with a bafket of eggs, marketing with a man, who has a bafket of fowls; a bridge and other buildings are in the back ground; a middling fized plate, length-ways, from Claus Clock. A man and woman walking, with a figure of envy pulling the cloaths from the back of a lady; the fame, from the fame. A man feated, to whom another is flowing a flipper; two men are difputing at a diftance; one of whom is drawing his fword; and near them is reprefented a lady, purchasing fome cloth, a finall plate, length-ways, from Karl Van Manderen. A fet of finall long prints, reprefenting fea-ports with flipping from C. Nicolai. The G. the V. and the B. are joined together in a fort of cypher, in the manner reprefented in the plate at the end of the volume.

BARTHOLOMEW BREENBERG.

Born, 1620. Died, 1660.

This excellent painter is best known by the name of Bartolomeo, an appellation pellation beftowed upon him, for diffinction fake, by the fociety of Flemiffi painters at Rome, called *Bentvogels*. He was born at Utrecht; but in the early part of his life went to Rome. His fludies in the art of painting were attended with fuch fuccefs, that his pictures were held in the higheft effimation. He greatly excelled in landfcapes, and thefe he enriched with hiftorical fubjects. The figures and animals, which he introduced, were very fpirited, and drawn in a mafterly manner; efpecially when they were not larger than the fize, in which he ufually painted them. He died 1660, aged 40 years. We have, etched by him, a fet of twenty-four views, and landfcapes, ornamented with ruins, &c. from his own defigns. His mark when he did not fign his name, according to profeffor Chrift, was "B. B. F." the F. as ufual, ftanding for fecit.

ANGELICA BREGEON. Flourifhed,

This lady, who, according to Bafan, was the wife of Tillard, a modern French artift, was herfelf an engraver. We have by her hand a youth learning the art of drawing; a finall upright plate, from Carlo Vanloo.

D. V. BREMDEN.

Flourished,

An artift of no very great eminence, who worked entirely with the graver, in a ftyle fufficiently neat, but ftiffly executed. The drawing also of the figures is very incorrect. We have by him a fmall plate, lengthways, reprefenting ladies and gentlemen at an entertainment, from S. de Vliger. He also engraved from A. Vanden Venne. When he did not fign his name at length, he fubfituted the cypher, which is copied on the plate at the end of the volume.

V. BRENNER.

Flourished, 1708.

An engraver of *portraits*, who flourished at the beginning of the present century; but his works by no means merit a separate list.

FREDERIC BRENTEL.

Flourished, 1608.

Profeffor Chrift reads this name Brendel; but the artift himfelf figns it Brentel, to the pompous parade at the funeral of *Charles III. duke of Lorrain*, which is well defigned by him, and etched in a flight ftyle, but with great fpirit. The proceffion confifts of a great many plates, thefe, bound up together with the defcription, make a large folio volume. They were publifhed at Nancy, A. D. 1608. This engraver frequently fubfitutes the letters **F. B.** when he does not fign his name at length. In Florent le Comte, by a typographical

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typographical error, the name is Breutel; but it is evidently meant for the fame artift.

HANS or JOHN BRESANG. Flourisched, 1619.

Brefang was a native of Germany. He is ranked in the clafs of little mafters, becaule the prints which he executed, in general, were finall. He chiefly engraved on wood; but there are fome copper-plates alfo, which have his cypher, and from the date appear to belong to him. Among other prints attributed to him, are the *twelve apoftles*, with Chrift and St. Paul, dated 1619; and a fet of finall hiftorical plates, taken from the New Teftament. See his mark or cypher, composed of an H. a G. and a B. on the plate at the end of the volume. Great care must be taken not to confound this engraver with another, fuperior to him, called Hans Baldung, who used the fame mark and flourished a century before him.

COMTE DE BRETEUIL.

Flourished, 1752.

This gentleman, according to Bafan, was a great lover of the arts, who for his amufement etched feveral fmall plates, from Berchem, and other mafters.

CHARLES BRETHERTON. Born, Died, 1783.

He was the fon of James Bretherton of Bond Street, (well known to the public for his etchings, after the defigns of Mr. Bunbury.) The chief of this young artift's performances in the engraving line were views, land/capes, and portraits. He also defigned feveral subjects, which prove him to have been a man of genius; particularly Kate of Aberdeen, a half sheet circle, engraved by Tompkins. He died in a decline, July, A. D. 1783.

ANDRE BRETSCHNEIDER. Flourisched, 1610.

An artist cited by professor Christ, who, he tells us, refided at Leipfick, where he worked from 1600 to 1620. See the mark, attributed to this engraver, at the end of the volume.

PETER BREUGHEL.

Born, 1510. Died, 1570.

This artift is ufually called *old Breughel*, to diftinguish him from his fon, who was also a painter of confiderable eminence. He was born at Breda, and learned the first principles of painting from Peter Cock; after which he went to Italy, to improve himself from the study of the works of the greatest masters. ters. He excelled chiefly in landscapes, and droll subjects, refembling those of Jerom Bosche. He allo, for his amusement, is faid to have engraved fome few plates of landscapes and grotesque subjects, which according to professor Christ, he marked with the initials of his name, P. B.

PETER BREUGHEL the younger, was the fon of the above-mentioned artift, and named Hellish Breughel, from the horrible subjects he delighted to represent. He engraved also, according to M. Heineken; but his works are not specified. He died 1642.

JOHN BREUGHEL, brother to the preceding artift, diftinguished by the name of Velvet Breughel, was a painter of greater eminence than either his father or his brother. He particularly excelled in flowers, fruit, and landfcapes, with small figures. He died, according to the best accounts, 1625, aged 52. To him is attributed fome small plates of *landfcapes*, &c. &c.

BRICART.

Flourished,

A modern engraver, who refided, I believe, in France. He is mentioned, however, by Bafan, by whom we are informed, that he engraved feveral prints, from Joan. Baptifta Santerre and others; the fubjects of which he has not fpecified.

PAUL BRILL.

Born, 1554. Died, 1626.

This great artift was born at Antwerp, A. D. 1554. His excellence, as a landfcape painter, is fo generally known, that it needs no repetition here. He died at Rome, A. D. 1626, aged 70 years. He etched feveral *land-fcapes* in a very fpirited, mafterly ftyle, of which four large ones are found in the fet, published by Nieulant, his difciple.

MATTHEW BRILL, the elder brother of the above-mentioned artift, was an eminent painter of landscape, and history; and, according to M. Heineken, he also engraved.

BRILLON.

Flourished,

A modern French engraver, by whom, according to Bafan, we have feveral prints, from Watteau and other mafters.

J. BRIOT.

Flourished, 1632.

An artift of very moderate abilities, who worked entirely with the graver, imitating the ftyle of Jerom Wierix. He fucceeded tolerably well with refpect to the neatnefs of the mechanical part of his engravings; but in drawing, harmony, and effect, he was greatly deficient. His productions are fliff and taftelefs, without the leaft mark of genius. He appears chiefly to have VOL. I. U worked worked from his own defigns, which, however do him no great honour. I shall only notice,

The feven theological and cardinal virtues, on feven small folio plates.

A fet of prints for Ovid's Metamorphofis, finall plates length-ways.

The *fybils*, a fet of finall circular plates.

A variety of *frontispieces*, and other ornaments for books, &c.

N. BRIOT is also mentioned as an engraver, by professor Christ, and other authors; and to him is attributed a set of *dreffes*, &c. from the designs of Saint Igny.

BRIRIETTE.

Flourished,

The name of an obfcure artift, which I found affixed to fome flight fpirited etchings. To his name he adds the words, *inv. et fecit*; from whence we may conclude, that he engraved thefe plates from his own defigns.

BRISSART.

Flourished,

The name of an artift affixed to a large whole fheet print, reprefenting a bird's eye view of the *royal palace of Vincennes*, which is very flightly etched by him, from a drawing of his own. It is fufficiently neat, but totally devoid of effect. He also engraved feveral plates, from the drawings of J. B. Santerre.

GIOVANNA MARIAE BRIXIENSIS, or DA BRESCIA. Flourished, 1562.

This fingular artift, a native of Brefcia in Italy, was an ecclefiaftic of the order of the Carmelites. He painted, at the beginning of the prefent century, the hiftory of *Elifba* and *Elijab*, for the monaftery to which he belonged. For his anufement, he alfo took up the graver; and we have feveral prints by his hand, which evidently prove him to have been a man of ability, though he never reached to any fuperior degree of perfection. His ufual type of engraving bears fome refemblance to that of Marc Antonio, fufficiently neat, and croffed with hatchings upon the fhadows; but there are fome few of his plates, in which he has followed the manner of Andrea Mantegna; and the ftrokes, which form the fhadows, are laid from one corner of the plate to the other, without any hatching, or crofs ftrokes, thefe are commonly among the artifts diftinguifhed by the name of *fecond ftrokes*.

Florent le Comte, and others, who have followed him, have fallen into a ftrange mistake, and attributed to this artist those prints which are marked with a monogram, composed of an I. a B. an A. and an M. which certainly belonged to John Baptista of Mantua, of the same family as George Ghiss. See the account of this artist under Ghiss.

I fhall only mention the following prints by this artift : A miracle of St. Gregory, where a boy is reftored to life. It is thirteen inches high by nine wide; and the name is affixed in this manner: OPUS. FRS. 10. MARIAE BRI-

XIENSIS

XIENSIS. OR.CARMELITARUM. MCCCCCII. The mechanical part of the engraving of this print is executed in a fort of mixed ftyle, between that of Mare Antonio, and of Andrea Mantegna; but it is by no means equal to either. The drawing is defective, efpecially in the extremities of the figures, which are heavy, and not well marked. A large upright plate, reprefenting the Virgin, feated upon the clouds, with St. John Baptift, St. Jerom, and three ecclefiaftics of the order of the Carmelites, at the bottom, dated alfo 1502.

GIOVANNA ANTONIO BRIXIENSIS, or DA BRESCIA. Flourisched, 1509.

An artift of the fame family with the preceding. He was apparently a difciple of the fchool of Mantegna; for the ftyle of engraving of that artift he almost constantly adopted; and the mechanical part of the execution of his plates is still more neat and regular. But the advantage he may be faid to have gained hereby over Mantegna, is abundantly over-balanced by the defectiveness of his outlines, and the heaviness of the extremities of his figures, which are usually very poorly drawn. I shall notice by him,

The fcourging of Chrift, a large upright plate; with the name, Io. ANTON. BRIXIAN. on a tablet, dated 1503. The fecond impressions are marked 1509.

Hercules strangling a lion, marked D. HERC. IN. VICTO, and with his name.

A middling fized upright plate, Hercules and Antaus, the fame.

A white horfe, like that by Albert Durer; the back-ground only varied in the latter. In this he has intermixed fome hatching: it is marked with his name, and dated 1505, a finall upright plate.

St. Peter, a finall upright plate. In this he approaches nearer to the ftyle of engraving adopted by Marc Antonio: it is marked Jo. An.

FRANCESCO BRIZIO, or BRICCIO.

Born, 1574. Died, 1623.

This artift excelled in painting architecture, and landfcapes. He was born at Bologna, A. D. 1574, and received his first instructions in the art of painting from Pafferotti; but completed his studies under Ludovico Carracci. It is faid, that he frequently affisted Agostino Caracci in the plates, which he engraved. Perhaps he might; at least, it is certain, that he generally worked with the graver only in the fame style; and in the mechanical part of the execution software. We have also some few etchings by, him. Among the prints by this artist I shall mention the following:

A holy family, from Corregio, a large upright plate, arched at the top.

St. Roch, from Parmigiano, a middling fized upright plate.

The *flight into Egypt*, a fmall upright plate from Ludovico Caracci.

Chrift and the woman of Samaria, a middling fized plate, length-ways, from Agostino Carracci, engraved, A. D. 1610. At the fame time, Guido etched the charity of St. Roch, from Annibale Caracci.

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CRISPIN

CRISPIN VANDEN BROECK. Flourisched, 1590.

He was a native of Antwerp, and a painter of fome eminence in the hiftorical line. We have a confiderable number of prints, engraved from his defigns, which prove him to have been a man of genius, and great fertility of invention. His ufual mark was a cypher, composed of a C. a V. and a B. joined together, which is copied on the plate at the end of the volume. He also is faid to have engraved; and among other things attributed to him, is the *circumcifion of Chrift*, a middling fized circular print, in chiaro-fcuro. The outline is etched in a bold, free manner, on copper; and the block of wood, which produces the lighter tints, is so contrived as to imitate the hatchings of white chalk upon the lights. It is marked with his cypher.

BARBARA VANDEN BROECK. Flourifhed, 1600.

She was daughter to the above artift. It is highly probable, that fhe learned to draw of her father : but from whom the received inftructions in the art of engraving is very uncertain; perhaps, in the fchool of the Colaerts, who engraved many plates from her father's defigns. However, the progrefs fhe made was fuch, as does no fmall credit to her abilities. I fhall mention, in the first place, a middling fized upright plate, representing the last judgment, into which is introduced a great variety of figures. She has executed this plate entirely with the graver, and copied the ftyle of Martin Rota with great fuccefs. The figures, in general, are well drawn; the heads expressive; and the other extremities marked with great judgment. It wants effect, from the lights being too equally powerful, and too much feattered; but this was an error, that almost all the engravers, and many of the painters of that age, were very apt to run into. It is marked at the bottom, " Crifpin Vanden " Broeck inv. et Barbara filia Crifpine fculpfit." I fhall notice alfo a boly family, with St. John and feveral angels. This is marked with her father's cypher, as deferibed above; and to it is added, "B. filia feulp." It is a fmall upright plate, dated A. D. 1600. Another boly family, with St. John kneeling, and angels attendant upon them, the fame, and marked as above. This plate was published by Hondius, A. D. 1621.

J. VAN BROEDELET. Flourifhed, 1700.

A Dutch artift, who flourished at the begining of the prefent century, by whom we have feveral mezzotintos. Among the reft, *Cepbalus and Procris*, from Gerard Hoet, a middling fized upright plate, companion to *Venus and Adonis*, engraved in mezzotinto by Verkolie, from the fame master.

C. DE

C. DE BROEN.

Flourished,

An artift of no great merit, whofe chief employment was engraving of portraits for the bookfellers, &c. To fome plates the name is figned, "C. de Broen, jun." as to the portrait of *Piere Poicet*, from N. Verkolie.

JOHN VAN BRONKHORST.

Born, 1603.

This artift was born at Utrecht, and, after having ftudied under feveral mafters, entered the fchool of Cornelius Poelemburg, whofe ftyle of painting he imitated with great fuccefs. He painted both hiftory and landscapes; and his pictures, which are very highly finished, are held in great estimation. He amufed himfelf with the point; and fome *landscapes* from Poelemburg, together with other fubjects from his own compositions, are attributed to him. His mark, according to the generality of authors, was a cypher, composed of a \mathcal{J} . a G. and a B. But the use of the fecond letter, if the cypher really belonged to him, I know not. See the mark copied on the plate at the end of the volume.

JOHN VAN BROOKS.

Flourished, 1742.

He was a native, as I have heard, of Ireland. He engraved in mezzotinto. His works, however, do him no great credit as an artift, either with respect of the drawing, or the execution. His prints are chiefly portraits; but there is a large historical mezzotinto by him, representing the *battle of the Boyne*, after Wyke. Among his portraits, are the following: *Hugh Boulter*, archbiscop of Armagh, and primate of Ireland, from F. Bindon, a large whole length. William Aldrich, lord mayor of Dublin, a half sheet print, dated 1742, &c.

R. BROOKSHAW.

Flourished, 1770.

A very modern engraver in mezzotinto, who refided in London, and executed feveral portraits; among the reft, that of *Mr. Bergeret*, after Cotes, *Lady Erfkine*, *General Paoli*, &c.

BROON.

Flourished,

A name mentioned by Mr. Evelyn in his *Sculptura*, as an engraver. I do not recollect to have feen any of his works: perhaps it is the fame artift as C, de Broen, mentioned above.

HANS

HANS or JOHN BROSAMER. Flourished, 1545.

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A native of Fulda in Germany. He is one of those artists, who on account of the fmallnefs of their engravings, are ranked in the clafs of little masters. It is impossible, at this distance of time, to ascertain the school, in which he learned the principles of the art of defign and engraving. His ftyle fometimes bears a refemblance to that of Aldegrever; but, in general, he has finished his draperies and back-ground with finall dots between the ftrokes. His drawing of the naked figure is very deficient. In the mechanical part of his plates he by no means equalled, either that celebrated artift, or John Sebald Beham, his cotemporary. His ufual cypher is compofed of an H. and a B. joined together in the manner reprefented on the plate at the end of the volume. I shall only mention the following by him.

The Philistines coming upon Sampson, after Dalilab had shorn the locks of hair from his head; a very fmall plate, length-ways. It is dated 1545, and has the cypher between the two first and the two latter figures of the date; and to it is added his name at full length, Johannes Brofamer Fuldæ Degens Faciebat.

Solomon with his wives, adoring the idol, a finall upright plate, dated 1545, and marked with the cypher.

The rape of Helen, a very finall long frieze, dated 1540, marked with the cypher.

Marcus Curtius leaping into the gulph, a finall circular plate, marked the fame. Biblia Veteris Testamenti Artificiosis pitturis effigiata, Franckfort 1552, a fet of fmall wooden cuts, copied chiefly from the excellent work of the fame kind, executed by Hans Holbein, and published at Leyden 1547, with some additions; but by no means equal to the original in spirit, or neatness of execution.

M. V. BROUCK. Flourished, 1621.

By this artift, who appears to have been a painter, we have a fmall plate, length-ways, reprefenting Mercury and Argus, with the cow in the background. It is a flight etching, very poorly drawn, and defitute of effect. In retouching it with the graver, he has attempted to imitate fomething of the ftyle of Cornelius Viffcher, but without fucces. It is dated 1621.

BROUWER, or BROWER. ADRIAN

Born, 1608. Died, 1640.

According to the generality of authors, this artift was a native of Oudenarde; though fome have affirmed, that he was born at Haerlem, A. D, 1608. He was the difciple of Francis Hals, and proved an excellent artift. The fubjects of his pictures were always taken from low life, and reprefent Boors fighting, tavern scenes, and drunken quarrels. But thefe he executed with fo much spirit, and transparency of colouring, that his pictures are held in the higheft estimation. His levity of temper prevented his continuing with Rubens, who had procured his releafe from prifon at Antwerp, where he had been

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been confined as a fpy. And his debauched manner of living put an end to his days, at the age of 32. By him we have fome few etchings of fuch fubjects, as his pictures ufually reprefented. He frequently figned them with the initials of his name only, thus: H. B. the name Adrian being frequently written with an H.

J. BROUWER. Flourished,

An engraver of portraits of no great eminence. He worked entirely with the graver, and imitated the ftyle of Cornelius Vifcher; but without fuccefs. Among other things by him, is a large portrait of the *emperor Leopold*, from W. Vaillant.

ALEXANDER BROWN.

Flourished, 1669.

According to the Hon. Mr. Walpole, we have fome mezzotintos by this artift, who also wrote a treatife on the art of painting, drawing, limning, and etching. This treatife is illuftrated with 31 copper-plates in folio, and was first published at London, A. D. 1669. These plates, Mr. Walpole supposes, were engraved by his own hand. This matter however appears to me in a very doubtful light; for he is professed writing a treatife on etching, in the part which may be faid to refer to them, and speaks very little concerning the use of the graver; now all the plates for this work are executed with the graver entirely, except perhaps the bare outline, which has sometimes the appearance of etching; and they are copied from the book of designs published by Abraham Bloemart, well known by the name of *Bloemart's Drawing-book*.

There was a modern printfeller of the fame name with the above artift, who published a great variety of mezzotintos; fome of them probably executed by himfelf.

J. BROWN.

Flourished, 1676.

He was probably a native of England; and engraved perhaps only for his amufement. According to Ames, we have by him the portrait of *Richard* Collins, fupervisor of excife at Briftol. This plate was engraved at Tedbury.

ROGER BRUGES.

Flourished, 1611.

An artift of little note, who affifted Aaron Rathburne in engraving a map of London and Weftminster; for which they obtained a patent, A. D. 1611.

JOHN VANDER BRUGGEN. Flourisched,

This artift, according to M. Heineken, was a native of Flanders, and refided, as it feems, at Bruffels. He is faid to have flourished towards the end

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end of the last century. By him we have a large number of mezzotintos; which, however, though not entirely deflitute of merit, are fuch as do him no great honor as an artift. See the mark, which he frequently ufed, when he did not chufe to fign his name at length, on the plate at the end of the volume. I shall only mention the following prints by him: Several *droll fubjests*, from Teniers: among the rest the *tootb-drawer*, an upright half sheet print. The gold weigher, copied from Rembrandt Gerretz. The portrait of Vandyck, a small upright plate, arched at the top, from a picture painted by that artist. His own portrait, a half sheet oval plate from Largilliere. He also engraved from Adrian Brouwer, Oftade, and other masters.

D. P. BRUGGHE. Flourifhed,

A very obscure artist, who, etched fome few plates, in a ftyle greatly refembling that of Romain la Hooghe, into which he usually introduced a great number of figures; and these he executed very prettily. The other parts of his compositions are stiff and tasteles; and a want of effect generally prevades the whole.

ABRAHAM DE BRUIN.

Flourished, 1570.

This artift was a native of Flanders, and refided at Antwerp. He may be reckoned among the clafs of artifts, diftinguifhed by the appellation of *little mafters*, for his engravings, in general, are very fmall. He worked entirely with the graver, in a neat, ftiff ftyle. His drawing is by no means correct; and the extremities of his figures are ufually very defective. His prints are evidently rather the productions of labour and affiduity, than of genius. The lights in them are fcattered and unharmonized, which deftroy the effect, and give them a cold, filvery appearance. But inattention to the chiarofcuro was rather the fault of the age, than of the artift. His beft prints, according to my judgment, are fmall *friezes*, length-ways, reprefenting the *various modes of bunting*, *bawking*, &c. Add to thefe,

A figure on horfeback, a fmall upright plate from Sebald Beham. His cypher is here made in a fingular manner; the A. and the B. are joined together, and the D. is under the A. it is dated 1566.

A finall upright plate, reprefenting *three men converfing together*; one of which has a basket of eggs, copied from Albert Durer. In this the D. is joined to the A. and the B. is under the A. all the letters as well as the date, which is 1567, are reversed.

The babits of the different nations of Europe, Afia and America, published in quarto, A. D. 1581.

Pyramus and Thifbe, a small plate, length-ways, from Francis Floris.

The feven planets, very small upright plates, dated 1569.

The five fenses, &c. small plates length-ways, the fame.

The refurrettion of Lazarus, a small upright plate, from a painter whose mark is a C. a V. and a B. joined together: perhaps Crispin Vanden Broech,

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who muft, however, have been a young man at that time; for it is dated 1571. See all the marks used by Abraham de Bruin, copied on the plate at the end of the volume.

NICHOLAS DE BRUIN. Flourisched,

This artift was the fon of Abraham de Bruin mentioned in the foregoing article, and by him we have a great number of prints. He did not follow the example of his father, either in his ftyle of engraving, or the fize of the prints which he executed. He imitated Lucas Jacobs of Leyden, whofe works he appears diligently to have fludied; and, engraved large plates. His prints evidently prove, that he had more fertility of invention, than tafte, and he wanted judgment to felect fuch forms only as were beautiful or ftriking. His compositions, which usually abound with figures, are destitute of effect. The lights are too much diffused, and the breadth of shadow by no means sufficiently strong to relieve the principal objects from those at a distance; by which defect, the harmony is destroyed, and the whole appears confused and unfinished. He worked entirely with the graver, in a very neat, but laboured ftyle, copied, as before obferved, from Lucas Jacobs of Leyden. His drawing is carefully attended to; but it is rather mannered, than correct. The heads of his figures are frequently very expreffive; and amidit all the difadvantages which the artift labours under, much fterling merit is very confpicuous in his works. As I can only mention a few from the vaft variety of plates engraved by this mafter : I shall confine myfelf to those which are most generally efteemed.

Boys playing, a fet of fmall plates, length-ways. In one of them is reprefented two children flain by lions : these plates are dated 1594.

The *passion of our Saviour*, represented in a fet of large plates, lengthways, from his own compositions, dated 1612.

Adam and Eve in Paradise, the fame, dated 1600.

Solomon and the queen of Sheba, the fame.

Solomon adoring the idol, the fame, dated 1602.

Refurrection of the dry bones, the fame.

The golden age, from Abraham Bloemart, a large plate, length-ways. This is generally confidered as his fineft print: it was admirably copied, in a finall circle, by Theodore de Brye.

A fet of large *landscapes*, length-ways, from Egidius Coninxlogenfis, J. Savery, D. Vinckboons, &c.

He ufually figned his name at length; when he neglected that, he fubftituted the initials in this manner, N. de B. and feldom omitted the date.

CH-ARLES LE BRUN.

Born, 1619. Died, 1690.

This celebrated French artift was a native of Paris. He was born, A. D. 1619, and died in that city 1690, aged 71. The *battles of Alexander*, among other estimable performances, painted by his hand, are sufficient testimonies

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of his fuperior merit; and the excellent engravings from them, by Girard Audran, have contributed not a little to render that merit more generally confpicuous. As a painter, I need not fpeak of him here; but for his amulement he etched feveral plates in a dark bold ftyle; and though they are but flightly executed, the hand of the mafter appears very evidently in them. Among the reft,

The four times of the day, finall upright plates, from his own defigns. An infant kneeling upon a cross, the fame.

GABRIEL LE BRUN.

Flourished, 1660.

He was brother to Charles le Brun, mentioned above, and was alfo a painter; but he never arrived at any great degree of excellency. By him we have alfo feveral engravings; among the reft, the *twelve apoftles*, from his brother. He alfo engraved from Tintoret, Augoftino Carracci, L. Teftelin, and other mafters.

F. BRUN.

Flourished,

Perhaps of the fame family with the two preceding artifts. His name I have found, however, affixed to fome portraits, executed entirely with the graver, in a neat ftyle; but very ftiff and taftelefs. Among the reft are the following:

The king and queen of Bohemia, a middling fized upright plate. Leopold, archduke of Austria, in a fmall oval. Frederic Henry, prince of Orange, a large upright plate.

ORAZIO BRUNI. Flourisched,

He was a native of Sienna, and judging from the ftyle in which he engraved, I fhould conclude, that he flourished towards the middle of the last century. He worked chiefly with the graver, and seems to have aimed at copying the style of Francis de Poilly; but he has by no means happily fucceeded. He worked chiefly from Andrea de Ancona, Rutilio Mannini, and other masters; but we have also fome few prints by him, which appear to have been executed from his own defigns.

ISAAC BRUNN.

Flourished, 1615.

This obscure artist appears to have been a native of Strasburgh in Alface. By him we have a neat, laboured engraving of the *church at Strasburgh*, to which he figns his name Ifaac Brunn Argentiensis, Xalxoypatous, A. D. 1615.

D. BRUNN.

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D. BRUNN. Flourished, 1628.

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Apparently this engraver was of the fame family with the preceding artift; for he refided at the fame place. He worked entirely with the graver, in a near flyle, fomething refembling that of Paul Pontius; but he by no means nearly equalled that great artift. Befide his drawing is exceedingly defective. Among other prints by him, is a *Bacchanal*, from Rubens, a finall plate, length-ways. Alfo a *Bacchanal with boys*, from Vandyck, marked "D. Brunn Arg^{sis}, fculp." and dated 1628.

A. F. BRUNN.

Flourished,

A name I found affixed to a finall upright plate, neatly engraved, but in a ftiff, taftelefs ftyle. It reprefents *Chrift flanding on a mountain*, accompanied by an angel, and a female figure reprefenting the church; and Satan, with his accomplices, appear below. It is marked "A. F. Brunn fecit," without any date, or painter's name: hence we may conclude, it is from a defign of his own.

FRANCIS BRUNNER.

Flourished, 1620.

This artist was an engraver, and, according to professor Christ, worked under *Aubry*. He engraved, among other things, the figures of the *Sylloge de Luckius*, about the year 1620.

JOHN THEODORE DE BRYE.

Born, Died, 1598.

This excellent artift was a native of Liege; but he refided chiefly at Franckfort, where he carried on a confiderable commerce in prints. It does not appear, when he was born, nor to what mafter he owed his inftructions in the art of defigning and engraving. The works of Sebald Beham were certainly of great fervice to him. He copied many of the plates engraved by that artift, and feems to me to have principally formed his tafte from them. He worked almost entirely with the graver, and feldom called in the affiftance of the point. He acquired a neat, free ftyle of engraving, excellently well adapted to fmall fubjects, in which many figures were to be reprefented; as, funeral parades, processions, and the like, which he executed in a charming manner. He alfo drew very correctly. His heads, in general, are fpirited and expreffive, and the other extremities of his figures well marked. His back-grounds, though frequently very flight, are touched with a mafterly hand. He died, as his fons inform us, in the third part of Boiffard's collection of portraits, March 27, 1598; the two first parts of which collection were engraved by himfelf, affifted by his fons, who afterwards continued it. See his mark on the plate at the end of the volume.

His

His great works were the following: The plates for the first four volumes of Boisflard's *Roman Antiquities*; the two last volumes of which work was completed by his two fons.

The plates for the illustration of the defcription of the Manners and Cuftoms of the Virginians, in "the brief true Report of the new found land of "Virginia, publifhed by Thomas Hariot, fervant to Sir Walter Raleigh, and "employed by him in the difcovery." This work was printed at Franckfort by J. Wechelius, A. D. 1590. The plates were executed at De Brye's own ex-

pence from drawings made by J. White, who was fent thitlier for that purpofe.

These plates were copied by Picart for his Religious Ceremonies of all Nations.

The plates to the Latin narrative of the *Cruelties of the Spaniards in Ame*rica, published 1598.

About the fame year, namely, 1598, appeared De Brye's great work, entitled, *Defcriptio Indiae Orientalis et Occidentalis*, in nineteen parts, contained in five large folio volumes.

Among his detached prints, the following are greatly effeemed :

The little village fair; and its companion, the fountain of youth; two finalf plates, length-ways, from Sebald Beham.

A Bacchanalian procession, a finall plate, length-ways, from Julio Romano. The Venetian ball, a finall circular plate, from Theodore Bernard.

The golden age, a fmall circular plate, copied from the print. engraved by Nicholas de Bruin, from a defign of Abraham Bloemart.

The proceffion for the funeral of Sir Philip Sidney, engraved at London. This is a long roll, " contrived and invented by Thomas Lant, gent. fervant of that " honourchle knight, and graven in copper by Derick or Theodore de Brie, in "the city of London, 1578." It contains about thirty-four plates; and prefixed is the portrait of Mr. Lant, aged 32. This has ufually been confidered as the first English work by De Brye. John Fenn, efq. of East Dereham in the county of Norfolk, is possefield of a very fingular curiosity, which, as it is thought to be unique, certainly merits a very particular description. I have little doubt, but that it was executed by De Brye; and if so, it is certainly one of his best works. That gentleman has obligingly favoured me with the following account of it.

A Description of a Roll representing the Procession of the Knights of the Garter in 1576, 18th of Elizabeth.

The proceffion is reprefented as moving along a portico, quite open on the fide next the observer, but supported by thirty-three pillars of the Ionic order on the fide from him, in the following order :

The verger alone bearing his filver rod.

The twelve alms knights, two and two in their proper habits.

Their governor alone.

Four purfuivants, two and two, Six heralds, two and two, Two kings of arms, a-breaft, } in black gowns, over which are their tabords with the fovereign's arms.

The twenty-four knights companions, two and two, { all in the full habit The emperor alone, - - - } of the order.

Garter

Garter king of arms, with his fceptre, The register, with his book, - { a-breast, with their mantles, &c.

The ufher of the black rod, with his rod,)

The prelate, { a-breast with their mantles, &c.

The chancellor, S Two gentlemen ufhers, a-breaft.

A nobleman (not of the order) carrying the fword of ftate, alone.

The fovereign in the full habit of the order, alone.

Amounting in the whole to fixty.

Over each knight companion of the order, are his arms within the garter, and in a compartment below, his name, titles, &c. are written in French. The laft ftall was vacant, and there is only a fancy portrait, given without name or arms. There are fixty portraits in the proceffion, each of them between four and five inches in height; under the arches of the portico, is a delightful view of a hilly country, (too hilly for an Englifh profpect) interfperfed with caftles, churches, houfes, rivers, woods, men, animals, &c. and an exact view of Windfor Caftle, as it appeared in that reign. The roll is fixteen feet three inches long, and one foot deep, and was engraved on twelve plates.

Who was the original posseffor of this curious roll, I know not, but in the beginning of this century, it belonged to Peter le Neve, Efq. norroy; from him it came to Mr. Thomas Martin of Palgrove; after his decease it was the property of Mr. Worch, and from him, in 1773, it came into my posseffion.

The date under the dedication, written by Dawes, is altered with a pen from 1576 to 1578, but the procession was in 1576, as two of the knights represented, were dead before 1578, though, perhaps the engraving was not finished before the latter year.

Hollar, to his plate of the proceffion copied in finall from this engraving, in Afhmole's order of the garter, fays, the original was defigned by Marc Garrerd, who could be then only fifteen years old, being born in 1561, and I believe did not come into England till after the time this was done.

Mr. Walpole fays, Garrerd drew a proceffion of the queen, knights of the garter, &c. in 1584, from whence Afhmole took his plate for the Hiftory of the Order of the Garter. It certainly could not be this, which was not only drawn, but engraved before 1578, and from the dedication, I have no doubt, but that the drawings of this were executed by Thomas Daws, Rougecroix. It is a proof print, as the titles, names, dedication, &c. are written, and not quite finished; fo that the engraver had not added his name. The question is, what became of the plates? for I never heard of another proof having been feen by any one.

The following is a lift of the knights, companions, and officers, reprefented by their portraits in the proceffion.

Charles Howard, E. of Effingham, Henry Stanley, E. of Derby, Henry Herbert, E, of Pembroke,

William

William Cecil, Lord Burleigh, Arthur, Lord Grev of Wilton, Henry Haftings, E. of Huntingdon, Walter d'Evereux, E. of Effex, William Somerfet, E. of Worcefter, Sir Henry Sydney, Knt. Henry Carey, Lord Hunfdon, Francis Ruffel. E. of Bedford, George Talbot, E. of Shrewfbury, Ambrofe Dudley. E. of Warwick, Anthony Browne, Vilcount Montague, Robert Dudley, E. of Leicefter, Thomas Ratcliffe, E. of Suffex, Edward Clinton, E. of Lincoln, Henry Fitz Allen, E. of Arundel, F. Montmorency, D. of Montmorency, Adolphus, D. of Slefwick, Holftein, &c. Emanuel, D. of Savoy, And Henry III. King of France, Philip II. King of Spain, Maximilian II. Emperor. Sir Gilbert Dethick, Garter. William Day, Dean of Windfor, Register. Ufher of the Black Rod.

Robert Horne, Bishop of Winchester, Prelate. Sir Thomas Smith, Chancellor. Two Gentlemen Ushers.

A Nobleman with the fword.

Queen Elizabeth.

He also engraved a great number of portraits, processions, and a variety of other fubjects, as well from his own compositions, as those of other masters.

JOHN THEODORE DE BRYE. Flourished, 1620.

He was the fon of the preceding artift. After the death of his father, affifted by his brother, he completed the plates for Boiffard's *Roman Anti-quitics*, two volumes of which were left unfinisfied. They also added feveral parts to the collection of portraits of illustrious perfons, which their father had begun.

JOHN ISRAEL DE BRYE. Flourisched, 1620. \times

The younger fon of John Theodore de Brye the elder, and brother to the above-mentioned artift, whom he affifted in the completion of the works, which their father had left unfinisfied. They both of them imitated the ftyle of their father; but in a ftiff, tafteless manner. They never nearly equalled him in merit.

HENRY BRYER. Died,

He was pupil to the late Mr. Ryland, with whom he afterwards entered into partnership; and they opened a print-shop in Cornhill. When that partnership was diffolved, he went into business for himself; but he did not engrave many plates. By him, among others, are the two following:

Bacchus and Ariadne, a middling fized upright plate; and Mars discovered with Venus by Vulcan, a large plate, length-ways. For this last he obtained a premium from the fociety for the encouragement of arts and sciences. His widow widow lives at prefent in Poland-Street, where the still continues to publish prints from the pictures of Angelica Kauffman, &c.

L. BUBE.

Flourished,

An engraver on wood, by whom we have a finall upright print of a holy family in chiaro-fcuro. It is engraved on three blocks; the first for the outline and dark shadows; the second for the light shadows; and the third for the demy-tint. Though it is executed in a very flight manner, it is, however, very fpirited, and manifest the hand of the master. It is from a composition of Abraham Bloemart.

SAMUEL BUCK.

Died, 1779.

This ingenious artift, affifted by his brother NATHANIEL BUCK, drew and engraved a large number of plates of various fizes. They confift of views of churches, monasteries, abbies, castles, and other ruins. Also views of the principal cities and towns in England and Wales; and, among them, a very large one of the cities of London and Westminster. They are all executed much in the fame ftyle. The back-grounds are flightly etched, and the buildings finished with the graver, in a stiff manner. Their drawings, especially those of the ruins, &c. appear to have been too hastily made; for which reason, on examining the prints with the objects they reprefent, they are frequently found to be very inaccurate. However, in many inftances, they are the only views we have of the places reprefented; and in fome, the only views we can have, as feveral of the ruins engraved by them, have fince that time been totally destroyed. Samuel Buck died at his apartments in the Temple, in the month of August. A. D. 1779. The prints by these artists, which amount in the whole to 500, are too well known to need a feparate lift. The two brothers were employed upwards of 32 years in this undertaking.

CARLO BUFFAGNOTI. Flourished,

A native of Bologna. By him we have feveral plates of architesture, into which he has ufually introduced fome figures. They are very flightly etched, and the figures are incorrect. To fome circular plates his name is figned ; to which he adds, inv. et fecit. Thefe, therefore, were manifeftly engraved from his own defigns.

A. VAN BUISEN or BUYSEN.

Flourished, 1710.

An indifferent engraver, who was, I think, a native of Holland. He worked entirely with the graver in a ftiff ftyle, very like that adopted by Gribelin; but he did not equal that artift. Buifen, I believe, engraved for

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for the bookfellers only. We have by him a print of *David playing on the* harp, an octavo plate for the edition of Cowley's poems, printed, A. D. 1700. He alfo did fome of the folio plates for the work entitled *Figures de la Bible*, from Picart and others, published at Amsterdam, 1720.

W. BUITWECH. Flourifhed,

According to profeffor Chrift, he engraved fome plates, reprefenting the various habits of different nations, which he figned W. B. and W. BW.

B U G E Y.

Flourished,

An obscure engraver of portraits, who probably worked only for the bookfellers. By him we have the portrait of *marshal de Broglio* on horseback, from M. Loir.

MICHAEL BUMEL, or BIMEL. Flourished,

A very indifferent engraver, by whole hands we have fome *fmall figures of faints*, and *fubjetts of devotion*; executed neatly enough with the graver; but without the leaft tafte or correctnefs.

C. BUNO.

Flourished, 1650.

This artift, according to profeffor Chrift, flourished about 1650; when he engraved fome plates, which he marked with the initials of his name C. B. But the subjects of these engravings are not specified.

FLORIANO DEL BUONS. Flourished,

A name I found affixed to the portrait of *Guido*, a fmall oval plate, all graved in a poor, feeble, ftiff ftyle, and without effect. It appears by the word *fecit*, which he had added to his name. that he engraved it from a defign of his own.

FRANCIS BURANI. Flourifhed,

He was, according to Bafan, a painter, a native of Reggio, and flourished in the last century. He etched a plate from a composition of his own, in the style of Spagnoletto, representing *Bacchus feated upon a tub*, accompanied by three fatyrs, a middling fized print, length-ways.

THOMAS

to bo to bor our "HaO' M' A'S 'B UNRIF OR BOTT OF THE VIE

He was an engraver in mezzotinto, and not destitute of merit. We have fome few landscapes, and other subjects by him ; but, I believe, he chiefly confined himfelf to portraits; fome of which he alfo drew himfelf from the life ; as that of the Rev. Roger Pickering, F. R. S. poster fize, half figure, which is dated 1747. Add to this, Mr. Warburton, from Philip; Mr. Charles Churchill, from J. H. Schlanck, dated 1765. He refided in London, where, I believe, he died a few years fince.

H. BURGH. An engraver of no great eminence, who refided, I believe, in London, and worked for the bookfellers. Among other prints by him, are the two following: The Irifh dwarf, from B. Smith, a fmall upright plate. The portrait of Thomas Bradbury, minister of the gospel, a finall oval print, which is figned . H. Burgh del. et fculp." . Thefe are both flight, and indifferent etchings. and wishing ten it which of or all and the e zum ein für einen ander sie einen de für schrieften eine eine fahren.

MOLLI SHIT & MICHAEL BURGHERS.

Flourished, 1670.

This engraver, who was probably a native of the United Netherlands, came into England foon after Utrecht was taken by Louis XIV. and fettled at: Oxford. From the multiplicity of his works, he appears to have been employed, not only by that university, but by most of the chief bookfellers. His plates are executed entirely with the graver, in a ftiff, laboured ftyle, without genius, or knowledge of the art of defign. His drawing, when he attempted to reprefent the naked figure, is exceedingly defective. He has, however, painfully preferved many ancient reliques, the originals of which are now loft. And though we cannot admire the tafte, with which they are executed, yet, they become effimable, becaufe they ftill continue to us an idea of those monuments of antiquity, which time had otherwise obliterated for eyer. At the bottom of feveral of his plates he adds to his name, Academia Oxon. calcographus, Among other things for the university, he engraved the almanacks; and the first that appeared with his name, was for

Speaking as an artift, I should fay, that his best prints are some few frontifpieces which he copied from Mellan, and imitated in them the ftyle of engraving adopted by that mafter very fuccefsfully. Of this fort is the octavo frontifpiece to the first edition of Creech's Translation of the Satires of Horace, where a woman is reprefented taking a fatyr's mafk from the face of the poet.

, But his most estimable works are the antiquities, ancient pavements, views of churches, ruined abbies, and other curiositics, which were chiefly executed for that indefatigable antiquary, Thomas Hearne. He alfo engraved a great VOL. I. variety Y

variety of portraits; among the beft of these may be reckoned that of Sir Thomas Bodley, with the heads of the other benefactors to the library, at the corners of the plate; this engraving was placed as a frontifpiece to the catalogue of the manufcripts, contained in the Bodleian library. The portrait of Anthony Wood, a finall plate in mezzotinto, is by Burghers, and I believe the only one he ever executed in that manner of engraving. See the mark which he used, when he did not fign his name at length, on the plate at the end of the volume. the send of the second bar here in m

CHEVALIER BURGHESE. LE

Flourished,

A name cited by Florent le Comte, as an engraver of these and emblematical subjects; but he has not specified any of his works.

HANS or JOHN BURGK MAIR. Flourished, 1518.

A native of Germany, and according to the general account, a fcholar of Albert Durer. He worked chiefly, if not entirely, on wood; and his prints poffefs much of that fire and spirit, which we discover in those of his mas-Some of his engravings are dated as early as 1510; for this reason, ter. professor Christ attributes to him, and with great appearance of reason, some finall, fpirited wooden cuts which were made for the ancient edition of the works of Geyler de Keiferberg, marked I. B. and dated 1510. He fometimes ufed the two letters in this manner : H. B. feparate from each other; and at other times, both joined together ; again, an H. and a B. joined together, with a C. upon the crois bar of the H. the fame cypher, which James Binck afterwards used, is attributed to him, when the date is from 1510 to 1518. Of this fort is a finall upright wood cut, reprefenting the three fates, with Cupid at the bottom plucking a flower. It is dated 1513. Florent le Comte informs us, that, about the year 1518, he engraved a fet of thirty-fix prints, the emperors or kings. I never faw the fet complete; but I have frequently met with odd prints belonging to it. They are on wood, in chiaro-fcuro; on two blocks, one for the outline and principal shadows, and the other for the half tints. The figures are represented on horseback. One I have before me has his name, "H. Burgkmair;" and it is dated 1518 : the others have the initials of his name, H. B. only.

St. Sebastian ftanding in an arch, a fmall upright print, with his name, and ted 1512. dated 1512. tipilers which he objed merches on

BURNFORD. I stophe gaintingio Star fond i inneh take Flourished,

One of those book plate makers whose labours have adorned the publications of the former century. I have before me a frontifpiece to the Practife of Piety, or some other book of devotion in twelves; it is executed entirely with the graver, but in a ftyle that does no honour to the artift or 1721:1. JIN 771 credit to the tafte of his employer.

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CORNELIUS BUS, for BOSC, or WANDEN BOSCH. Flourished, is 543.

He was a native of Bois le Duc in Flanders, and established at Antwerp, where, exclusive of his profession as an engraver, he carried on a confiderable commerce in prints. His manner of engraving fometimes refembles that of Marc de Ravenna ; at other times that of Æneas Vico. He never arrived at any fuperior degree of excellence. He worked entirely with the graver, in a stiff, dry style, without taste. His drawing is by no means correct; neither are the heads, and other extremities of his figures, fufficiently attended to; and from the lights being diffused, and the feebleness of the masses of shadow, his engravings are usually destitute of effect. He generally marked his plates with the initials of his name, C. B. and the date in the manner reprefented at the end of the volume. The following prints may be reckoned among his beft :

The taking down from the crofs, a large upright plate, dated 1545, without any painter's name.

The entombing of Christ, the fame, from Franciscus Floris, and marked "Cornelius Bus fecit, A. D. 1554."

"Chrift preaching to the Jews, a middling fized upright plate, nearly fquare, with the initials, and no date. On a pedestal is written, Beati que audiunt verbum Dei, et Custodiunt.

Mofes breaking the tables of the law, a middling fized plate, length-ways, from Raphael, dated 1550.

· Moses presenting the law to the people, the fame, from the fame, dated 1551. Battle of the giants, with his mark : no painter's name.

Triumph of Bacchus, a large print, length-ways, engraved on three plates, from Julio Romano, dated 1543.

Venus and Cupid coming to Vulcan, who is working, with the three Cyclops, at the forge; a middling fized plate, length-ways, dated 1546, with the mark! Both the mark and the date are reverfed on this print, being engraved the right way upon the plate.

He alfo engraved from Michael Angelo and other mafters.

BUSC. According to Bafan, this gentleman was infpector of the galleries of the duke of Brunswick; and for his amusement, engraved a set of twenty-eight fmall plates, after Rembrandt, and twenty heads, &c.

> a de la d JOHN BUSH.

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He engraved fome few portraits; but never arrived at any fuperior pitch of excellency. Among others by him, is a finall print of Gaven, a Jefuit.

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ULOUISEBU SOINCERCULELLOU .; Flourified;

This artift, according to Bafan, flourished during the last century; and by him we have feveral prints in chiaro-fcuro, performed in a very fpirited and mafterly manner, from George L'Allemand. I shall only mention the following : A middling fized print reprefenting a holy family. It is executed on three blocks of wood; the first for the outline; the fecond for the deep fhadows, and the third for the demy tint. 17 . He solar areas whith

Eneas faving his father from the destruction of Troy, 2 middling fized upright print, the fame, with the painter's name.

IOH'Nai'B'USSEL amalor sets to has Flourished, 1528. Sur aufe teurs get ... off

ny paptor's name He may be ranked in the clais of little mafters, and was apparently a difciple of Aldegrever; at leaft, he copied the works of that artift. He ufually figned his prints with the initials of his name, I. B. and added the date. Among others by this engraver, are the feven planets, very fmall upright plates, marked I. B. 1528. On a finall plate length-ways, reprefenting a man and woman dancing, with two men playing on mulical inftruments, the name is figned at length, " John Buffe." If any one should object against the name, and fuppose that it does not belong to the engraver, bringing, for inflance, feveral of the finall dancing figures by John Sebald Beham, which feem to be a fpecies of portraits, and have the names written over them, as Martinus · Winterton, Nicolas Cristman, &c. adding, that, like Beham, the prefent artist has also represented the portrait of John Buffe. - I shall observe, that the prints of this fort by Beham have constantly bis mark; upon them, as well as the names of the dancing figures; this feems to be an invariable rule eftablished among the ancient engravers: and fometimes they added it, even when they figned their name at length. Now this is the only print by this mafter, (for it is evidently by the fame hand as the planets mentioned above) without his mark; which, I think, he would hardly have omitted on this occafion; efpecially as the initials of the name were the fame as his own. Befides, if the dancing figure of the man be a portrait, why fhould not those who are playing on the mufic be portraits alfo? yet their names are not expreffed. In this manner, the name Buffemaker is affixed to a finall print of Jupiter and Leda, copied from Henry Aldegrever, by Martin Pohem. But then that artift has added his monogram, composed of a P. and an M. joined together, to prevent the purchafer from attributing by miltake the engraving to Buffemaker, who was probably only the publisher.

MARTIN VAN BUYTEN. Flourished, 1588.

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An engraver of no great note, who refided at Rome, and worked, I believe, chiefly for the bookfellers. By him, among other things, we have the frontispiece to a book, entitled, Lanotomia delle Cancellares che corfive et altre maniere maniere di Lodovico Curione, in folio. It is executed entirely with the graver, in a neat, dry ftyle, without effect.

JAMES DF. BYE. Flourished, 1600.

This artift, if he was not a native of Antwerp, certainly refided there, and carried on a confiderable commerce in prints and books. He very probably learned the art of engraving in the school of the Collaerts, whose style he seems to have imitated, and with great fuccefs. He drew correctly, and executed his plates entirely with the graver, in a neat, clear, determined manner. The heads of his figures are very accurately finished, and the other extremities well marked. The effect indeed of his prints is not powerful, but confused, from the lights being too much feattered; and a certain stiffness or formality appears in the management of the ftrokes, which is unpleasing to the eye of the artift. His prints, however, may rank with those of the best early Flemish mafters. He, with his cotemporary, John Baptifta Barbe, affifted the Collaerts in engraving the life, paffion, and refurrection of Chrift, which confifted of fifty middling fized plates, length-ways, from Martin de Vos. No. 18, reprefenting Peter's wife's mother healed of her fever by our Saviour, and No. 30, the refurrettion of Lazarus, both in that work, are, I think, fine specimens of our artift's abilities. He also affifted Philip and Theodore Galle, in the life of the Virgin, engraved also from the defigns of Martin de Vos. The portraits of the descendants of the Maison de Croy, which are contained in a folio volume, are by him, and marked in the manner expressed on the plate of monograms, at the end of the volume. Likewife the portraits of the kings, queens, and dauphins of France, for the large edition of the history by Mezeray, &c.

MARC DE BYE.

Flourished, 1664.

By this artift, who probably might be of the fame family with the preceding, we have some very near, spirited etchings of *animals*, &c. from Marc Gerard and Paul Potter. They are small plates, length-ways, dated 1664.

NICHOLAS DE BYE.

Real of the second of Flourished,

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He might perhaps be related to the forementioned artift. We have by him fome portraits, and other fubjects; though I believe, the former chiefly employed his graver. Among them, is that of *Charles IX*. king of France,

CORNELIUS BUZZI.

Flourished,

- The name of an engraver mentioned by Florent le Comte, as chiefly excellent in the architectal line. He has not, however, specified any of his works.

ADRIAN

ADRIAN VANDER CABEL. Born, 1631. Died, 1695.

This justly celebrated artift was born at Ryswick, near the Hague, A. D. 1631. He was the disciple of John Van. Goyen, and chiefly excelled in painting landscapes, fea-ports and cattle; all of which he constantly studied from nature, with great accuracy; and his pictures are defervedly held in the highest estimation. He died, A. D. 1695, aged 64. By his hand we have fome few etchings, in a flight, free ftyle. Among others,

fome few etchings, in a flight, free ftyle. Among others, A large upright *landfcape*, in which is a figure of *St. Antony*. It is remarkable, that the figure is engraved in the ftyle of Mellan, with fingle ftrokes, without any crofs hatching, perhaps inferted by another mafter.

Another large upright landscape, with St. Jerom, its companion.

Two large landscapes, length-ways. Thirty finall landscapes, the fame.

Six fmall upright landfcapes. In or a los the late of the second se

VINCENZIO CACCIANEMICI. Flourished, 1540.

This gentleman was a native of Bologna, and of a noble family. He is faid to have ftudied under Francesco Mazzoli, who is more commonly known by the name of Parmigiano; and the engravings marked with the letters V. C. are attributed to him. Among others, thus marked, are the two following: *Diana returning from bunting*, with some oxen in the background, a middling fized plate, length-ways. A *landfcape* in which a Nymph appears with dogs, oxen and other animals represented in the back-ground, apparently companion to the former. They are both neatly executed, entirely with the graver, and in a ftyle, greatly refembling that of Æneas Vico, the disciple of Marc Antonio.

CAESIUS: See CESIO.

G. AV. CAFFEELS.

Flourished,

The name of an engraver of no great note, affixed to the portrait of Lodowick Muggleton, the schifmatic.

CAGLIARDI

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CAGLIARDI. See GAGLIARDI.

PAOLO CAGLIARDI, called VERONESE. Born, 1530. Died, 1588.

This admirable hiftorical painter was born at Verona, A. D. 1530, and was the difciple of Antonio Badile, his uncle. The works of this artift, and his fuperior merit, are too generally known to need any repetition here. For his amufement he etched fome few plates, which though flight, hafty productions, evidently fhow the hand of the mafter. Among them are the following:

The adoration of the Magi, a large upright plate, nearly square, marked "Paolo Veronese fec."

Two faints fleeping, a fmall upright plate, without a mark.

There are also fome etchings, marked P. C. and PA. CAL. attributed to him.

D. CAGNONI.

Flourished,

A name affixed to a portrait of Victor Armid. III. king of Sardinia.

CAILUS. See CAYLUS COUNT DE.

HENRY DE CAISSER.

Flourished,

An artift, who was chiefly excellent, according to Florent le Compte, in engraving *funeral processions*, *monuments*, &c. but that author has not fpecified any of his works.

JOHN CALCAR.

Born, 1499. Died, 1546.

He was a painter of no fmall eminence, born at Calcar, a city of Cleves. He was the disciple of Titian, and copied the style of that excellent master fo exactly, as to deceive Henry Goltzius. He died at Naples, A. D. 1546, aged 47. It is faid, that he engraved fome few prints; but I have not seen any of them.

POLIDORO CALDARA, called DA CARAVAGGIO. Born, 1492. Died, 1543.

This celebrated artift was one of the difciples of Raphael, and affifted him in the paintings, which he executed in the Vatican. He was born at Caravaggio in the duchy of Milan; but refided chiefly at Rome; where, befides the works above-mentioned, he painted a great number of pictures, which are held in the higheft estimation. He was murdered in the 51st year of his

age,

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age, by his own valet, who had discovered, that his master had a large fum of money in his possession. According to Florent le Comte, he etched some plates from his own compositions, but this author has neglected to specify the subjects.

CALLIARI, See PAOLO CAGLIARDI.

Born, 1593. Died, 1635.

This juitly celebrated artift, who was of a noble family, was born at Nancy in Lorraine, A. D. 1593. His passion for the arts was fo strong, that contrary to the inclination of his parents, he refolved to pursue them? Accordingly, at the age of twelve, he determined to go to Italy, in order to improve hintlelf,; and fecretly departed from his father's houfe. But having go money, he joined himfelf to a travelling company of Bohemians; and being arrived at Florence, an officer of the great duke placed him with Remigio Canta Gallina; under whofe infpection he copied the works of the great mafters, in order to acquire facility in the art of defign, and a proper taste. When he left Gallini, he purfued his journey to Rome, where he was met by forme merchants from Nancy, who knew him, and took him with them back to his family. Here, however, he did not long remain; for in order to complete his darling studies, he made a second elopement; but was difcovered by his elder brother at Turin; and was a fecond time brought back to Nancy. His father now finding; that it was impossible to prevent his following his inclination for the arts, confented, at last, to his folicitations, and permitted him to fet out for Italy the third time, in the fuite of a gentleman, whom the duke of Lorraine fent to the pope. Being arrived at Rome, he applied himfelf affiduously to drawing, under Giulio Parigii. After which, defirous of acquiting a facility in handling the graver, he entered the fchool of Philip Thomassin; but that artist having a pretty wife, who expressed more kindness for Callot, than he approved of, a difagreement between them took place; and the latter having greatly improved himfelf, went to Florence; where he was particularly noticed and employed by the great duke, Colmus II. At this city it was, that he first began to etch; and he executed feveral finall fubjects with great fuccefs. 1 1. 19

Upon the death of the duke his patron, Callot returned to his own country, and lettled at Nancy, where he married a gentlewoman of diffinction, A. D. 1625, being then 32 years of age. His reputation increased daily, and he was lent for by the infanta Elizabeth-Clara-Eugenia to Bruffels, at the time the marquis de Spinola was belieging the town of Breda, to draw and engrave the taking of that town; which he accordingly performed. In the year 1628, he went to Paris; where he engraved for Louis XIII. feveral other great fieges; among the reft, that of Rochelle, and the island de Re; after which he returned to Nancy.

He was a great favourite with the duke of Lorraine, who not only frequently honoured him with his vifits, but even condefcended to learn to draw under his inftructions. The troubles arifing afterwards in

Lorraine,

Lorraine, which concluded with the fiege and taking of Nancy, by the king of France, occafioned his forming the refolution of returning to Florence with his wife; but he was prevented from putting it in practice by death, March 28, 1635, being then forty-two years of age.

The following curious anecdote is related of him. After the reduction of the town of Nancy, in the year 1631, Louis XIII. fent for him to draw and engrave that fiege, as he had done those of Rochelle and Ré; but he intreated his majefty to dispense with his complying with this command; because he did not think it consistent with the respect he bore to his prince, and love to his country, to represent any thing that should appear to their disgrace. A courtes belonging to the king's fuite, surprised at the refusal of the artist, and not feeling the dell acy of his fentiments, replied, in a menacing tone of voice, "you shall be made to obey." To which he boldly answered, "I will somer disable my right hand, than be constrained "to do any thing contrary to my honour." The king was pleased with the greatness of foul, which appeared in this noble reply, and offered him a pension of three thousand livres, if he would attach himself to his fervice. Callot thankfully refused the advantageous offer, preferring the love of his country to the amaffing of a fortune.

The fertility of invention, and the vaft variety, which are found in the works of this excellent artift, are very aftonishing. One could hardly have supposed it poffible, to combine fo great a number of figures together as he has done, and vary the attitudes, without forced contrast, fo that all of them, whether fingle figures or groups may be eafily diftinguished from each other, even in the maffes of fhadow; especially when we confider, that they are often minute to admiration. He generally (in his large prints efpecially) raifed the point of fight to a confiderable height in his compositions, to afford a greater space for the figures, and confequently a greater fcope for his invention. In that charming print, called the *puniforments*, the number of figures he has introduced is wonderful; all of them disposed in different groups, with the greatest judgment; and the actions of the fmallest of them, in the distance seem confpicuous, though the largest figure, in the fore-ground, scarcely exceeds three quarters of an inch. The fame may be faid of the fair; and indeed of many others nearly equal to them in beauty. Where fo great a number of figures is introduced into one print, it cannot be fuppofed, that there found be any great general effect, to ftrike the eye at first fight. On the contrary, in cafting it curforily over the fair, the punishments, or the temptation of St. Anthony, one would be at a lofs to declare the fubject, the whole appears' confused and without harmony: But the trouble of a careful examination is well repaid by the richnefs, the beauty, the tafte, and the judgment we difcover in the difpolition of the figures, the management of the groups, and the variety and propriety of the attitude, which fteal as it were, upon the mind.

He engraved in feveral flyles; the first of which was in imitation of his tutor Canta Gallina. After which he worked entirely with the graver; but without fuccefs. Of this fort are the atts of the apostles, fmall plates from Ludovicus Civolius. His next flyle was a mixture of the vol. 1. Z

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point and the graver, with coarfe, broad hatchings in the fhadows: as, the card-players, the miracle of St. Mansuetus reftoring to life the son of king Leucorus, who had fallen into a river, in reaching for his tennis ball. The Virgin seated at a table, with Joseph giving drink to the child Jesus. But his best manner is that, which appears to have been executed with the most freedom; by which we may fay, as it were, he has expressed with a fingle stroke, variety of character, and correctness of defign.

He was, according to report, the first who used hard varnish in etching; which certainly is greatly superior to that which was before adopted. The works of this master amount to 1500 prints. Of these but few can possibly be mentioned in the following list.

The murder of the innocents, a finall oval plate, engraved at Florence. Callot engraved the fame fubject at Nancy, with fome difference in the figures on the back-ground. The former is the most rare: a fine impression of it is very difficult to be found.

The marriage of Cana in Galilee, from Paolo Veronese, a middling fized plate length-ways.

The *paffion of Cbrift*, on twelve very finall upright plates: first impreffions very fcarce.

St. John in the island of Palma, a finall plate, nearly fquare.

The temptation of St. Anthony, a middling fized plate, length-ways. He also engraved the fame fubject larger; which, though not the beft, is notwithstanding the fcarceft print. There is a confiderable difference in the treatment of the fubject in the two prints.

The *punifhments*, wherein is feen the execution of feveral criminals. The marks of the beft imprefilons of this plate are, a finall fquare tower which appears above the houfes, towards the left, and a very finall image of the Virgin placed in an angle of the wall, near the middle of the print.

The *miseries of war*, eighteen fmall plates, length-ways. There is another fet on the fame fubject, confifting of feven plates, lefs than the former.

The great fair of Florence, fo called, because it was engraved at Florence. As feveral parts of this plate were not equally bitten by the aqua-fortis, it is difficult to meet with a fine impression. Callot, on his return to Nancy, re engraved this plate, without any alteration. The copy, however, is by no means equal to the original. The first is diffinguished from the second by the words, in Firenza, which appear below at the right hand corner of the plate. The second has these words in the same place, Fe Florientis, & excudit Nancei. There is also a large copy of this print, reversed, published by Savery; but the difference is easily distinguished between it and the true print.

The *little fair*, otherwife called the *players at bowls*; where alfo fome peafants are reprefented dancing. This is one of the fcarceft of Callot's prints; and it is very difficult to meet with a fine impression of it; for the distances, and other parts of the plates, failed in the biting it with the aqua-fortis.

The tilting, or the new street at Nancy, a middling fized plate, lengthways.

The Garden of Nancy, where young men are playing with a baloon, the fame.

View of the Port Neuf, a finall plate, length-ways. View of the Louvre, the fame. Four landscapes, fmall plates, length-ways.

ANDREA CAMASSEI.

Born, . Died, 1695.

A painter of Bevagna. He is cited in the lift of Engravers at the end of the Abecedario; but none of his works are specified. I do not recollect having feen any engravings by this artift.

CAMERATA. GIOSEFFE Flourished, 1740.

A modern engraver, a native of Venice, who flourished 1740. He was the difciple of G. Lazzarini. His works are not held in any great effimation. The principal part of them were for the collection of engravings, from the pictures in the Drefden gallery. I shall only notice the following :

The assumption of the Virgin, a large upright plate, from Annibale Carracci.

St. Roch relieving the people afflicted with the plague, a large plate, lengthways, from Camillio Procaccini.

The charity of St. Roch, a large plate, length-ways, from Annibale Carracci; the fame fubject as Guido made an etching of.

DOMENICO CAMPAGNOLA. Flourished, 1517.

This artift, a native of Vienna, was one of the disciples of Titian; and his reputation as a painter is by no means inconfiderable. He is faid to have chiefly excelled in landscapes. He engraved on wood a variety of fubjects, as well from his own defigns, as those of his master. They are executed in a bold, fpirited ftyle; but very flight. The drawing of the naked figure, when it is introduced, is not correct, nor are fufficient pains taken to determine the extremities. He frequently marked his plates in this manner, DO. CAP. without writing it at length : to which also he usually added the date. I shall only mention the following:

A holy family, with St. John and St. Jerom, a large plate, length-ways, without the painter's name, which I take to be Titian: it is dated 1517.

Two circular prints, in one of which is reprefented the *beheading of a wo*man before a king, dated 1518.

Bafan appears to me to have been very much miftaken, when he fays of this artift, that " be etched fome plates from his own compositions." He has run into the fame error, with refpect to the following engraver.

GIULIO CAMPAGNOLA. Flourished, 1516.

According to the author of the Abecedario, this artist was the brother of Domenico;

Domenico; and Florent le Comte affures us, that he worked from 1507 to 1517. He engraved entirely with the graver, in two manners very different from each other. The following plates are by this artift:

A fmall upright print, reprefenting Ganymede upon the back of the eagle. In this he has imitated the ftyle of Marc Antonio, and with fome fuccefs, refpecting the mechanical part of the engraving; but the drawing of the figure is by no means fo mafterly, or equally correct. This is marked, "Julius Campagnola Antenoreus fec."

A middling fized upright print reprefenting a *fingle figure* ftanding, holding a cup and looking upwards. In this plate he has entirely varied his former manner. The back ground is executed with round dots, made apparently with a dry point. The figure is outlined with a ftroke deeply engraved, and finished with dots, in a manner greatly refembling those prints, which Demarteau engraved at Paris, in imitation of red chalk. The hair and beard are expressed by ftrokes. It is a very extraordinary print, and proves the antiquity of that mode of engraving, which has been erroneously confidered as a modern invention; but its merit confists chiefly in its fingularity; for the drawing of the figure is ftiff and incorrect; and there is nothing in the general effect to recommend it.

PIETRO CAMPANA. Flourished, 1755.

A modern Italian engraver, by whom among other things, we have St. Peter delivered from the prifon by an angel, from Matthias Preti, for the collection of prints, engraved from the pictures in the Drefden gallery.

C. D. CAMPIGLIA.

Flourished,

An engraver of no great note, whose chief employment appears to have been in the portrait line. Among other portraits engraved by him, are those of *Julius Romana* the disciple of Raphael, and *James Jordans* the scholar of Rubens.

L'ABBE TERSAN DE CAMPION. Flourifhed,

A modern connoiffeur, who, together with his brother, engraved feveral *landfcapes*, and other fubjects, from Monet, and other mafters. I have feen a fmall head in an oval, neatly executed, entirely with the graver, but in a fliff ftyle, without much tafte: it is marked "Campion fculp." without any painter's name or date.

ANTONIO CANAL.

Born, Died, 1768.

A modern Venetian artift who excelled in painting views, fome of which he engraved. He was uncle to the famous IL CANALETTO. That juftly esteemed artift was his pupil, and painted also greatly in the fame ftyle. ftyle. According to M. Heineken, Canaletto is called by the Germans COMTE BELLOTTI: He also etched feyeral large views of the town of Drefden.

JOSEPH CANALE.

Flourished, 1755.

A modern Italian artift, who, among other things, etched the *incredulity* of St. Thomas the Apostle, a middling fized plate, length-ways, from Matthias Preti, for the collection of prints engraved from the pictures in the Drefden gallery. This plate was finished by Jean Beauverlet.

P. C. CANOT.

Flourished, 1760.

This artift, who was a native of France, refided the greater part of his life in London, where he engraved a great variety of plates, chiefly views, landscapes, &c. from Vangoyen, Claude Gellee Lorrain, Pilement, &c. Some of them have much merit; but his most excellent prints appear to me to be fea views, with feveral naval engagements, large plates from Paton.

REMEGIO CANTAGELLINA.

Born, Died, 1620.

A native of Florence. He was a painter and defigner, of the fchool of the Carraccii; and his drawings with the pen are very effimable. He alfo engraved land/capes, triumphal entries, opera fcenes, festival decorations, &c. as well from his own defigns, as from those of Giulio Parigi, from whom he learned the art of engraving. Among the reft, is a fet of plates by him, called Palazzo del la Fame. They are very flightly engraved, in a dark, heavy manner, and reprefent triumphal chariots, vessel, and a variety of other pompous decorations. They were published 1608. It is no finall addition to the fame of this artist, that Callot and De la Bella were his difciples. He had two brothers, namely, ANTONIO and GIOUANNA FRAN-CESCO, who, according to M. Heineken, also engraved, but he has not specified their works.

SIMON CANTARINI, called IL PESARESE.

Born, 1610. Died, 1648.

This excellent young artift was born at Pefaro, a city in the dutchy of Urbino in Italy, A. D. 1610. The first principles of defign and painting he learned from Gio. Giocamo Pandolfi. After which he entered the school of Guido, where the rapid progress he made was such, that the greatest expectations were formed of his suture excellence. He died at Venice, A. D. 1648, aged 38 years. Florent le Comte, who gives us a list of this master's etchings, fays he was a native of Oropeza; and that the name of Pezaroro (for so he writes the cognomen) was given him, "parce que se pieces furent si "recherches,

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«recherches, que lon les payoit au poids de l'or," because his pictures were so much fought after, that they were bought for their weight in gold. To this he gravely adds, and with more juffice, " the great painters of his time were ex-" ceedingly jealous of him, becaufe there was no doubt, but that he would " have furpaffed them, had he lived to attain to their age; but he died very " young." His being a native of Pafaro, which, according to the most authentic accounts, he was, is most probably the reason of his being called Il Pefarefe, and not the great price of his pictures, though certainly he was an artift of very extraordinary talents. We have a confiderable number of etchings by his hand, which are very fpirited and mafterly. In them he has fo nearly imitated the ftyle of Guido (from whom we may reafonably conclude he learned the art of etching), that his prints are frequently miftaken for those of that great artist. Yet, on close examination it must be owned, that those of Canterini are inferior in the marking of the naked parts of the figures, and efpecially the extremities. Among the reft of his etchings, which amount to about thirty, are the following:

St. Sebastian tied to a tree, with an angel bringing the crown and palm, a large upright plate, from Guido.

Chrift carrying bis crofs, a fmall plate, length-ways.

The Demoniac cured by St. Benoit, a middling fized plate, length-ways, from Lodovico Carracci.

Mars and Venus, a middling fized upright plate, from Paolo Veronefe.

Adam giving the apple to Eve, a small plate nearly square, from his own composition.

Mercury and Argus, a middling fized plate, length-ways, the fame. The rape of Europa, the fame.

Several prints of the Virgin, boly family, and other subjects of devotion, &c.

DOMINICO MARIA CANUTI.

Born, 1623. Died, 1671.

This extraordinary artift, by the force of his own natural genius, without the affiftance of a mafter, acquired fuch a knowledge of defign and colouring, that Guido beheld his works with aftonifhment, and highly commended the tafte and judgment, which were manifested in them He was born at Bologna, A. D. 1623, and died, A. D. 1678, aged 55. We have fome etchings by his hand, in which he has followed the manner of Guido, though in a style which is fometimes neater and more finiss but in the excellency of the drawing, and the spirit of the outline, he has not equalled that artist. Among others by him are the following:

The Virgin feated in the clouds, with Christ standing by her, a small upright plate, from his own compositions, marked D. M. C. F. The initials of his name, and the F. as usual standing for fecit.

St. Roch, a finall upright plate, the fame.

St. Francis praying, a small upright plate, from Guido. This last is marked "Doms. Ma. Canuti fec."

BERNARDINO

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BERNARDINO CAPITELLI.

Flourished, 1633.

This artift was a native of Sienna in Italy, and the difciple of Rutilio Maneti. As a painter, I believe he never made any very confiderable figure; nor can any great praise be attributed to him, confidered as an engraver. We have feveral prints by him, which are etched, and retouched more or lefs with the graver, as he thought the effect required. They are all executed in a dark, coarfe, heavy ftyle; and the drawing of the figure is by no means correct or mafterly. Among his principal engravings are the following :

The life of St. Bernard of Sienna, twelve finall plates, length-ways, including the title, on which he figns his name, " Bernardinus Capitellius. Senenfis." When he omits to fign his name at length, he ufually fubftitutes. the initials in this manner : B. C. F. the F. as ufual, flanding for fecit.

A Reposo, where the Virgin holds a difh with water, and the infant Christ is drinking, a small upright plate, from Rutilio Maneti.

Ceres drinking at the cottage of the old woman, a middling fized upright plate, from Elsheimer, dated 1633. Count Goudt also engraved the fame fubject; but in a much fuperior manner.

The Aldobrandine marriage, from an antique painting, a small plate, length-ways. He also engraved fome portraits, and a variety of other fubjests, from Correggio, Aleffandro Cafolano, and other mafters.

ALESSANDRO CAPRIOLO. Flourished, 1600.

This engraver appears to have been chiefly employed by the bookfellers; and we have a great number of portraits by his hand. He worked entirely with the graver, in a ftiff, mannered style. His prints are, however, v-y flight, and without any pleafing effect to recommend them. Among the engravings by this artift, are the portraits for a work, entitled, Ritratti di cento Capitani illustri.

GIOVANNI GIACOMO DEL CARAGLIO, or CARALIUS. Flourished, 1526,

This artift was a native of Verona, and most probably instructed in the art of engraving by the celebrated Marc Antonio Raimondi, whofe manner he imitated with great fuccefs. And though he never equalled the best prints. of that great master, either in correctness of outline, or neatness of execution, he may without doubt, be confidered, as one of the beft of his difciples. He poffeffed great knowledge in drawing the human figure, and paid no little attention to the extremities, which he marked with judgment. His. heads especially, are in general, very characteristic and expressive. His draperies however are not equally well drawn. The folds, which are too much broken, are not fufficiently varied, or properly determined; and the management of the chiaro-fcuro is very defective. But this was rather the fault of the age, than of the artift. Vafari informs us, that he was alfo fkilful

in engraving gems and precious ftones; for which he was advantageoufly employed by the king of Poland. Profeffor Chrift feems defirous of attributing to this artift the prints marked I. C. dated 1526; only, fays he, "I am not "certain, that this engraver had begun to work at fo early a date." He then adds, "the figures, or the ftatues of the *beathen deities*, which appeared "under his name, are not by him: I find thefe ancient plates come originally "from James Binck." But here he is certainly miftaken. Thofe by Caralius are dated 1526; and the copies by Binck 1530; which is four years pofterior to the first publication of them. Thefe are fmall upright plates; and the figures are reprefented ftanding in the niches. They are from Roffi.

Caraglio engraved for Roffi, a painter of Milan, among other plates, according to Vafari, an *anatomical figure holding a fkull in its band*. Afterwards he worked from the paintings of Perino del Vaga, Parmiggiano, and other great mafters. I shall notice by him the following only:

The loves of the gods, on twenty finall upright plates, from Perino del Vaga.

The annunciation of the Virgin Mary, a large upright plate from Titian. The marriage of the Virgin, the fame, from Parmiggiano.

Christ preaching to the multitude, a fmall plate, length-ways, from Lambert Lombard. On the first impression of this plate, the name of Caraglius, or Karolus, as it is written, is wanting.

LUDOVICO CARDI, called CIVOLI.

Born, 1559. Died, 1613.

This celebrated mafter, who poffeffed all the requifites of a great painter, first studied under Alessandro Allori, and afterwards under Andrea del Sarto, and Correggio. He first grounded himself perfectly in the art of design, as - ell from the antique statues, as the works of Michael Angelo, Buonaroti, and other masters, eminent for their taste and correctness of drawing. When he had succeeded in this, he applied his studies to colouring; and the works of his pencil are generally held in the highest estimation. He died at Rome, A. D. 1613, aged 54.

This great artift also engraved a few plates in a flight, neat flyle, which, however, evinces the hand of the master. Among others is a small plate, length-ways, representing Mary Magdalen, washing the feet of Christ, at the table of Simon the Pharise. The heads of the figures, and there are many of them in print, are remarkably beautiful; those especially of our Saviour and Mary Magdalen. This print is marked, c. L. CIV.F. the c. and the L. being joined together, in form of a cypher, in the manner represented on the plate at the end of the volume.

LUCA CARLEVARIIS,

Born, 1665. Died,

This painter was born at Udino in Italy; but he appears to have generally refided at Venice. He was chiefly excellent in painting *land/capes*, and *fea views with fbipping*. He also engraved a set of *views of Venice*, confishing fifting of one hundred large plates, length-ways. They are flight, but bold. fpirited etchings; and give us a clear idea of the places they are intended to represent. These were published at Venice, May 27, 1703.

SALVADOR CARMONA.

Flourished, 1760.

A native of Spain., He was pupil to Charles Dupuis ; but afterwards fettled at Madrid. Among other prints by this artift are,

The refurrection of Christ, a large upright plate, from Vanloo; and the adoration of the shepherds, a large plate, length-ways, from Pierre. Among the portraits which he executed, is that of Mr. M. Colin de Vermont, a middling fized upright plate., This portrait, together with that of Boucher the painter, he engraved for his reception into the Royal Academy of Arts at Paris.]

CAROLUS REX.

Flourished, 1735.

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LUUN SIL IVA

It is no fmall honour to the art of engraving, when confidered as an amusement only, that it has had charms sufficient to engage the attention of a king. The works of genius, and the studies of the learned, lay a just claim to the patronage of the great; and furely the condescending to employ a leifure hour in the improvement of any uleful art or fcience, cannot reflect dishonour even upon royalty itself.

The king of Naples and the two Sicilies, has very carefully preferved from destruction a prodigious number of valuable reliques of antiquity, difcovered at Herculaneum, and other neighbouring places, which were overwhelmed by the irruption of Vefuvius; and he has caufed them to be drawn, engraved, and published: They are contained in five large folio volumes. He may therefore be called the patron of the arts; yet not as the patron of the arts only, but as an artift, this royal perfonage claims a place in this work. The following plate is engraved by him :

The Virgin and Child, in a fmall circle. The Virgin, which is only a half figure, leans her head upon her right hand; and the infant Chrift is upon her lap, holding a crofs in his right hand. It appears to be executed entirely with the graver, except upon the lights, which are fostened with round dots, apparently made with the dry point. Under it is written, MARIA, VIRGO felicitates, and marked, C. R. V. S. Messana, 1735, The C. R. and V.S. are joined together, cypher-ways, in the manner expressed on the plate at the end of the volume; and the initials are thus explained at the bottom: Carolus Rex utriusque Siciliae. This print is in the collection of Dr. Monro.

CAROT.

Flourished, 1585.

By this artift, who refided at Rome, I have feen a finall upright print, reprefenting St. Francis bolding a cross. From the broad; spirited style, in which it is etched, I should suppose he was a painter; and it appears from VOL. I. Aa the

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the word *fecit*, which he has added to his name, without attributing the defign to any body elfe, that it was his own.

UGO or HUGO DA CARPI. Flourisched, 1500.

He was a native of Italy, and a painter of no very confiderable talents; though a man of ingenuity. The following anecdote is recorded of him, that he painted a picture with the ends of his fingers, without using a pencil; which picture was preferved at the altar of the church of St. Regard at Rome, and Michael Angelo Buonarota, being greatly importuned to give his opinion concerning it, replied fimply, that it would have been better, had he ufed his pencil. His engravings on wood, however, have fecured to him that fame, which, perhaps, his paintings might not have done. I shall not, in this place, enter into an examination of the claim, which has been given him, of being the first engraver on wood. That he was not, will hereafter be abundantly proved, in the effay on that fubject, prefixed to the fecond volume of this work. His claim to the invention of that species of engraving on wood, diftinguished by the name of chiaro-scuro, in imitation of drawing, will. appear to be better founded. This is performed by using more blocks. than one; and Ugo da Carpi usually had three; the first for the outline and dark fhadows; the fecond for the lighter fhadows; and the third for the half tint. The prints by this artift, though very flight, are usually very fpirited, and in a mafterly ftyle. They preferve, at least, a bold striking refemblance of the sketches of the great painters, from whose designs they are taken. His first work of this kind appears from Vasori to have been,

A Sibyl reading in a book, with an infant bolding a flambeau to light her, from Raphael. We have also by him

The burning of Troy, with Æneas faving his father Anchifes, a large upright print, from the same.

A descent from the cross, from the fame, a middling fized upright print.

David cutting off the head of Goliab, a middling fized plate, length-ways, from the fame.

A Magician, feated on the ground, with a book open before him; and in the back-ground to the right appears a bird, with all its feathers plucked off, a large upright print, from Parmigiano. The fame fubject was also engraved on copper by one of the disciples of M. Antonio. Basan calls it, Diogenes feated at the entrance of bis tub.

These are all I can mention; but he engraved a great number more, from masters above-mentioned, and from others also.

GIULIO CARPIONE.

Born, 1611. Died, 1674.

This artift, a native of Venice, was a painter of great eminence. He chiefly excelled in painting *Bacchanals*, processions, and triumphs, which he executed in a fuperior ftyle. I lis pictures are generally fmall, and confift of a great variety of figures, which are finely composed with much I grace, and great excellency of colouring: fo that his paintings were greatly fought after, and have always borne a good price. He alfo etched feveral plates, which though flight, are performed in a very mafterly manner, and bear fome refemblance to those of Guido. The drawing of the naked parts of the figures indeed is not fo correct, nor are the extremities fo well marked. I fhall notice by him, from his own composition,

Two finall plates, length-ways, representing Bacchanalian fubjects, with boys playing, &c.

Love blinding temperance, a small plate, length-ways.

Christ in the garden of olives, a middling fized upright plate.

A holy family, with angels, and the Deity represented above, a small upright plate.

A repose the Virgin is reading and Joseph is standing by her, a small upright plate.

R. CARR.

Flourished, 1668.

This engraver, who was certainly an Englishman, imitated the style of Hollar, but with no great fuccess. We have etched by him a map of England dated 1668.

LODOVICO CARRACCI.

Born, 1555. Died, 1619.

The family of the Carracci have immortalized their names, not only by the extraordinary merit of their performances, but by the fchool of defign, which they eftablished at Bologna, in order to encourage the drawing of the human figure from nature. And they not only fucceeded themfelves wonderfully in this branch of the art, but also brought up feveral very excellent fcholars; and the very fame those fcholars have acquired, reflects no fmall degree of honour upon their tutors. The first artist of this well known family was Lodovico Carracci, who was born at Bologna, A. D. 1555, and first studied under Prospero Fontana; but he perfected himself by an affiduous examination of the works of the greatest masters. And he succeeded fo well in colouring especially, that his pictures are justly held in the highest estimation.

By this celebrated artift we have a few fmall engravings, from his own compositions. He first etched his design, and afterwards finished it with the graver. His etchings are slight and free; and the extremities of the figures are marked in a masterly manner. I shall notice the following by his hand:

A holy family, a middling fized plate, length-ways, wherein Joseph is reprefented, leaning his head upon his hand.

The Virgin, balf figure, feated, bolding the infant Jesus, surrounded with angels, a small upright plate.

The Virgin giving the breast to the infant Christ, the fame.

The Virgin seated, holding a book in her hand; the infant Christ and St. John are seen at the corner, the same.

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He often marked his plates with the initials of his name, as L. C. or LO. C.

AGOSTINO CARRACCI. Born, 1553. Died, 1602.

He was the fecond artist of this extraordinary family, first coulin to the preceding painter, and brother to Annibale Carracci. Their father's name was Antonio, and he was a taylor by occupation; but being willing to make a better provision for his children, he gave them a good education. Agoftino, in particular, was bred a fcholar; but his violent inclination for the arts foon manifesting itself. Antonio placed him with a goldsmith; where, it is highly probable, he acquired fome knowledge in the art of engraving. This business, however, not fuiting his temper, he at last resolved to follow painting; and first placed himself under Fontana. Afterwards he-became the disciple of Passerotti; but he completed his studies with his cousin Louis Carracci. With all his excellence as a painter, he could not give up the defire he had formed in his mind of improving himfelf in the art of engraving; a tafte for which he had difcovered, fo early as the age of fourteen. Accordingly he applied to Cornelius Cort, one of the most celebrated artifts of that time; and imitated his manner fo exactly, with refpect to the mechanical part of it, that were it not for the great fuperiority, which appears in. the drawing of the prints of Carracci, it would be difficult to diffinguish them from each other. A striking instance of the truth of this affertion, may be feen in the holy family with St. Jerom, from Correggio, which was engraved by both artifts.

Agoftino Carracci worked entirely with the graver, in a bold, free ftyle: and his drawing of the naked parts of the figure is admirable. The heads are remarkably fine, and the extremities are marked in a most accurate and masterly manner. His draperies are frequently stiff, and crossed with a square fecond stroke, which gives them an unpleasing effect. But perhaps his greatest defect is the prevalent fault of that age, namely, the little attention paid to the chiaro-fcuro. The lights are too much fcattered, and left untinted, as well. upon the diftances, as upon the front and principal objects; which not only destroys the harmony of the effect, but gives a flight, unfinished appearance even to the neatest engraving. Basan speaks of him in these words : " This " excellent artift, equally verfed in the fciences and the fine arts, treated his en-" gravings in fo perfect a ftyle, that one knows not which to admire most, " the correctness of his drawing, or the beauty of the performance. All young " artifts ought carefully to obferve, with what facility and perfection he " expressed the extremities of his figures, and with what art he executed even " landscape with the graver."

Agostino Carracci died 1602, aged 44.

The following are the principal engravings by this great artift:

The adoration of the Magi, a very large upright print, arched at the top, engraved on feven plates, from Baldaffare Peruzzi.

-A boly family, with St. Jerom, and Mary Magdalen kiffing the foot of the

the infant Christ, a large upright plate from Correggio, dated 1586. Cornelius Cort also engraved a print from this picture, which bears the same date.

The Virgin feated upon a flight of steps, holding the infant Christ. St. John is standing by them, and Joseph appears behind. Towards the left is St. Michael treading on the devil, holding a pair of scales, in which are two small figures, a large upright plate, from Lorenzino da Bologna.

A boly family, reprefented on a fort of pedestal, with St. Anthony and St. Catherine below, a large upright plate from Paolo Veronese, dated 1583.

The marriage of St. Catherine, a large upright plate, from the fame.

An ecce bomo, half figures, a middling fized upright plate, after Correggio, dated 1587.

The crucifixion, a large print, length-ways, on three plates, after Tintoretto.

A dead Christ in the tomb, with an angel holding one of his hands, a middling fized upright plate, from Paolo Veronefe. The fame fubject was also engraved by Gasper Duchange, for the Crozat collection.

Christ appearing to St. Anthony, and confoling him during his temptation, a large upright plate from Tintoretto.

The Virgin appearing to St. Jerom, the fame, from the fame. Dated 1588.

The martyrdom of St. Justina, a large upright print on two plates, from Paolo Veronefe.

The extafy of St. Francis, a fmall upright plate, copied from the beautiful etching of Francisco Vanni. This is dated 1595.

Eneas faving his father from the destruction of Troy, a large plate, lengthways, from Frederico Baroccio.

Mercury and the Graces, a finall plate, length-ways, from Tintoretto.

- Wildom accompanied by Peace and Abundance, driving away the God of War, the fame from the fame.

St. Francis receiving the stigmatics; in the front of the print is a fcull; a large upright plate.

The cord or girdle of St. Francis, thus called becaufe St. Francis is reprefented in the clouds, diffributing pieces of his cord to the popes, cardinals, bishops, and kings, who appear below; a very large upright plate, dated 1586.

He marked his plates A. C. or AVG. F. or Agos. C. or Ag. C. or Ag. Bononiæ. But when the collector is acquainted with his manner, he cannot eafily be miftaken in his prints.

ANN IBALE' CARRACCI.

He was the fecond fon of Antonio Carracci, and brother to Agoftinos mentioned in the preceding article. He was born at Bologna, and applied himfelf wholly to painting. That, the works of genius and merit do not always meet with their just reward, we have a firiking inflance in the hiftory of this great artift. Poffeffed of fuperior abilities, which he cultivated with great fludy and application, he arrived at fo high a pitch of excellence, that few

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few have furpaffed him in any of the great requifites of the art of painting; and none I believe, in correctness of drawing the human figure. To his correctness he joined an admirable taste. His pictures are held in the highest -eftimation, and juftly ranked among the productions of the first masters; but his labours were by no means recompenced as they deferved; and he died of chagrin, to the lasting difgrace of cardinal Farnese. That opulent ecclesiastic employed Carracci, for a very finall flipend, to ornament his palace with paintings; which he performed with unremitting affiduity, juftly expecting at the end of eight, or, as fome fay, ten years, the time employed in the execution of the work, to receive a bountiful reward for his labour; but to his great aftonishment, was presented with five hundred crowns. This paltry fum for fo noble a performance was rather an affront, than a reward. And it lay to heavy upon the mind of the artift, that it is faid to have thrown him into a confumption, which haftened by his own intemperance, put an end to his life, at Naples, where he had retired for his health, A. D. 1609, he being then only 49 years of age.

This great work of Carracci, which has been engraved feveral times, is well known by the name of the *Farnefian Gallery*. We have fome few etchings which are retouched with the graver, by the hand of this artift. And though the point appears to have been taken up for amulement only, yet the hand of the mafter is visible in his productions; one of the best of which, in my opinion, as well in point of finishing, as in spirit and character, is

• The crowning of Christ with thorns, a small upright plate, dated 1606. This as well as all the following, is from his own composition, and has been copied feveral times.

A dead Christ on the lap of the Virgin, who is accompanied by St. John and Mary Magdalen, a fmall plate, length-ways, called the Chrift du Caprarole, dated 1597.

The adoration of the shepherds, a small plate, length-ways, called the little crib or manger; part of which a shepherd is leaning against, in the middle of the print. This has been copied feveral times, the fame fize.

The adoration of the Magi, a finall upright plate.

Christ and the woman of Samaria, a middling-fized plate, length-ways.

A holy family, where Joseph is seated, leaning against a column, helding a book, a fmall plate, length-ways.

The Virgin holding the infant Christ, and giving drink to St. John. This print is diffinguished by the name of the Virgin of the porringer, a finall plate, length-ways.

The descent of the Holy Ghost, a small upright plate nearly square. This is marked with a fingular cypher, composed of an A. a C. and a B. for Annibale Carracci, Bolognese. See this cypher copied on the plate at the end of the volume.

Sufanna and the elders, a middling fized plate, nearly fquare.

Jupiter and Antiope, a small plate, length-ways, dated 1592.

Silenus with two fatyrs, a small circular plate, about eight inches and a half diameter; the border of which is ornamented with vine branches, and bunches of grapes. This is commonly called the difh of Annibale Carracci;

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and is faid to have been engraved upon the bottom of a falver, belonging to cardinal Farnele.

He often uses the letters A. C. when he does not fign his name at length. However, his works are eafily diffinguished from those of his brother Agostino, who I believe never etched.

FRANCESCO CARRACCI, called FRANCESCHINO. Born, 1594. Died, 1622.

This imprudent young man, possefield of superior talents for the art of painting, might with proper application, have acquired perhaps a reputation, equal, if not superior to any of the Carracci's. He was nephew to the two foregoing artists, and instructed in the art of design by Lodovico Carracci. In a short time he attained to a prodigious knowledge of the humanfigure, which he drew so correctly, as to associate the descent of the student of the descent of the descent of the descent of the student of the student of the descent of the student of the

The Virgin with the infant Jefus, feated upon a cloud, a fmall upright plate.

Semiramis, and three other famous women of antiquity, four small upright plates.

He fometimes marked his plates with an F. and a C. joined together, in the fashion of a cypher, in the manner expressed on the plate at the end of the volume.

LAURENCE CARS. Flourished, 1760.

"A modern French engraver of great merit, who refided at Paris. By him we have a confiderable number of prints, from Le Moine, and other mafters. Among the reft,

The portrait of Louis XV. king of France, surrounded with emblematical figures, a large upright oval plate, from Le Moine.

Hercules and Omphale, a middling fized upright plate, from the fame. Perfeus and Andromeda, the fame from the fame.

Terjeus and Thur oneuu, the fame the forme

Time and Truth, the fame, from the fame.

Nymphs bathing, the fame from the fame..

C. A. R. T. A' R. U'S. See KARTARIUS.

W. CARTER. Flourished, 1660.

This ingenious artift was the difciple of Winceslaus Höllar, and imitated his ftyle of etching with great fuccess. Apparently, he affisted his mafter in the execution of his large works; and this might probably be the reason, that his name so feldom appears. And indeed I do not ever recollect lect to have feen it, at full length, affixed to any plate; but he fubftituted the initials W. C. Among other things by this engraver, are the ornamental vignettes and letters, at the top of the pages, at the begining of each book . in Ogilby's Translation of Homer.

STEPHEN CARTERON. Flourished, 1615: 10 OD2. MANT

By this artift, who appears to have worked from his own defigns, we have feveral prints, which he has marked S. C. or S. C. F. with the date 1615, underneath it. The F. as usual, stands for fecit. He also engraved some ornaments for goldfiniths and jewellers, &c.

THOMAS CARTWRIGHT.

Flourished, 1571. 1 330 115 31. He was an architect and builder, and by him it is faid, was engraved a plan of the Royal Exchange of London.

WILLIAM CARTWRIGHT.

. California and a second Flourished, and a day but bra garantes? A name affixed to the portrait of Thomas Cranmer, archbishop of Canter-i and the state of a second state

J. CARWITHAM.

Flourished, 1730.

This engraver was I believe a native of England. We have a confiderable number of book-plates and other prints by him, fome of them executed with the graver only, but the greater part etched and retouched with the graver in a ftyle refembling that of Bernard Picart. I shall only notice by him the *statue of the Laocoon*, a middling fized upright plate from the antique, dated 1741. An emblematical frontispiece in twelves, from B. Picart, dated 1723.

NICHOLAS DE LA CASA. Flourished,

An engraver of great merit, who appears to have been a native of Lorraine in Italy, and from the style of his engraving, to have slourished towards the end of the fixteenth century. We have by him the portrait of Baccio Bandanelli, a small upright plate, executed entirely with the graver, in a style greatly refembling that of Agostino de Musis, whose scholar perhaps he may have been. But his best print is the portrait of the Emperor Charles V. in an eval, furrounded by an ornamental border, with feveral figures, copied from a print of the fame fize, engraved both on wood and copper by Æneas Vico, from a defign of his own. It is a large upright plate, figned N. D. LA CASA, LOTARINGUS. F. without any mention of the name of Vico, or any date.

ANDREA

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ANDREA CASALI.

Flourished, 1740.

A modern Italian artift, who refided fome time in London, and was employed to paint the transparent pictures, which were exhibited at the magnificent fire-works in the Green Park, A. D. 1749. He also painted a great variety of *bistorical pictures*, for the nobility, &cc. of England. By him we have feveral etchings from his own compositions: Among others,

The princefs Gunbilda, or innocence triumphant, a middling fized, upright plate.

Lucretia comforted by ber friends, a middling fized upright plate.

Simon Francis Ravenet has engraved both these subjects, from the pictures of Cafali, for Mr. Boydell's collection.

ABRAHAM CASEMBROT.

Flourished,

By him we have feveral etchings, reprefenting fea-ports, with gallies and other fhipping; fome views also, embellished with prospets of the city of Meffina. He figns his name, Abraham Cafembrot, Belgicus.

GIOVANNI FRANCESCO CASSIONE. Flourisched, 1678.

By this artift are performed feveral of the portraits, cut on wood, for the book, entitled, *Felfina Pittrice*, by C. C. Malvafia, in quarto, published 1678. Among those by this artift is the portrait of Malvafia himself.

PETER CASTEELS.

Flourished, 1726.

This artift painted birds, in a ftyle greatly refembling that of Barlow, whofe fcholar, I am inclined to believe he was. He refided in London, A. D. 1726, where he engraved a fet of different birds, confifting of a confiderable number of plates, from his own paintings. They are flightly etched, but have much merit.

BERNARD CASTELLI.

Born, 1557. Died, 1629.

This painter was a native of Genoa, and a difciple of Andrea Semini. He engraved in a ftyle fomething refembling that of Cornelius Bus. Among other works by this artift, is a fet of prints for Taffo's Poems. His mark was a B. with a C. upon the top of it, in the manner of a cypher. See it copied on the plate at the end of the volume.

CASTELLUS GALLUS. See CHATEAU.

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GIOVANNI BENEDETTO CASTIGLIONE. Born, 1616. Died, 1670.

This justly celebrated artist was born at Genoa. His first master was Gio. Battista Paggi. Afterwards he studied under Andrea Ferrari; and lastly perfected himself from the instructions of Anthony Vandyck, who at that time resided at Genoa. He painted portreits, bistorical pieces, landscapes, and castles. In the latter of which he is faid chiefly to have excelled; as also in fairs, markets, and all kinds of rural scenes. He died at Mantua, A. D. 1670, aged 54.

His etchings, of which we have a great number, are fpirited, free, and full of tafte. The effect is, in general, powerful and pleafing. And many of them have a more harmonized and finished appearance, than is usual from the point, fo little affisted by the graver. His drawing of the naked figure, though by no means correct, is notwithstanding managed in a ftyle that indicates the hand of the master. Among his most estimable plates, may be reckoned the following, all from his own compositions:

The animals coming to the ark, a middling fized plate, length-ways. Laban fearching for his gods in the tent of Jacob, the fame.

The angel appearing to Joseph in a dream, a small plate, length-ways.

The nativity of our bleffed Saviour, a middling fized plate, length-ways.

The flight into Egypt, a finall upright plate.

The refurrettion of Lazarus, a finall plate, length-ways, dated 1645. Diogenes with his lanthorn, a finall plate, length-ways.

A magician with feveral animals, the fame.

The little melancholy, a fmall upright plate.

A ruin with a vafe, and two men; one of them is represented pointing to a tomb, a small plate, length-ways.

Two rural subjects, with fauns and satyrs, small plates, length-ways.

A fet of heads, on fixteen finall upright plates.

Another fet of beads, on fix plates, the fame.

The initials of his two baptifmal names he frequently formed into a kind of a cypher, in the manner expressed on the plates at the end of the volume.

J. B. CATENARO.

Flourished,

This artift was a painter, of whom I find no fatisfactory account. He refided, however, both at Madrid and at London, as appears from the portrait of *L. Jordani* by him, which is thus inferibed: "J. B. Catenaro pinx. "Madridi, et Londini fculp." It is a flight, fpirited etching, by no means devoid of merit. We have alfo by this artift, a woman feated in a landfcape, with five children, a finall upright plate, from a composition of his own. Apollo furrounded by Cupids, the fame.

L. J. CATHELIN.

Flourished, 1760.

A modern French engraver, by whom we have feveral neat views, from Vernet and other mafters,

JOHN

JOHN CATINI.

Flourished, 1760.

A modern engraver, who refided at Venice; by whom we have a fet of fourteen large *beads*, from Piazzetta.

THOMAS CATLETT.

Flourished,

An obfcure English engraver, whose name I found affixed to a *coat of* arms, furrounded with ornaments. We have also feveral book plates by this artist equally indifferent.

GIOVANNI BATTISTA CAVALERIIS. Flourished, 1570.

This artift, who, I believe, was a native of Brefcia in Italy, flourished from 1559 to 1688; as we find by the date of his engravings, which were very multifarious, and, according to Abbé Marolles, amounted to three hundred and feventy-feven or upwards. His manner of engraving fometimes refembles that of Æneas Vico, one of the disciples of Marc Antonio. His prints have, in my opinion, very little to recommend them. They are usually executed entirely with the graver, in a dry tasteless ftyle, without effect; the lights being scattered, and unharmonized; and his drawing is exceedingly defective; particularly in the extremities of his figures. Sometimes he etched his plates, and retouched them with the graver. A great part of his engravings are no other than copies from those of different masters.

I shall only mention the following prints by this artist:

Beati Apollinaris Martyris, primi Ravanatum Episcopi, Res Gesta, Romæ 1586; or the Life and Miracles of Apollinaris, first Bishop of Ravenna, in folio, confisting of many plates, which are coarfely etched and retouched with the graver.

Ruins of Rome, from Joan. Ant. Doffius, on thirty-three plates, dated 1579. The Frontispiece and heads to the Lives of the Popes, dated 1588.

Ecclefiæ Anglicanæ Trophæa, in folio, from Nicolaum Circiniaum.

The murder of the innocents, a large plate, length-ways, from Raphael.

The miracle of the feeding of five thousand, on two plates, a large print, length-ways, from the same.

The battle of Constantine, from the fame.

The descent from the cross, from Daniello de Volterra, à middling fized, upright plate.

The refurrection of Christ, a very large upright plate from Livio Agresti da Forli.

He also engraved from Michael Angelo, Polidoro, and other great masters.

F. MORELLON LE CAVE. Flourisched, 1730.

He was the disciple of Bernard Picart, and refided in England; where he B b 2 was C A U. [188] CAY

was principally employed in engraving portraits for the bookfellers. Heworked chiefly with the graver; but never attained to any great degree of merit; among other things by him is the head of Dr. Pococke, before T. Wells's edition of his works.

CORNELIUS VAN CAUKERKEN.

Flourished, 16.57.

He was a printfeller, and established at Antwerp, where he engraved feveral plates from Rubens and other mafters. He worked entirely with the graver, in a heavy, laboured ftyle, without much tafte. He ufually croffed. his fecond ftrokes fquarely upon the first, which mode of engraving requires more exquifite handling of the graver, than Caukerken poffeffed, to render the effect agreeable. His lights are generally too much covered; and his drawing is in particular very defective. However, fome of his best prints are by no means devoid of merit. Among which may be reckoned the following:

The martyrdom of St. Lievinus, a large upright plate, from Rubens. The best impressions of this plate are before the name of Gasp. de Hollander was put at the bottom : it is dated 1657.

The Roman charity, a large plate, length-ways, from the fame painter: The first impressions are without the name of Corn. de Hollander. This appears to me to be one of his best prints. Capt. Baillie has a proof print; in which the outlines of the naked parts of the figures are corrected by Rubens, with red chalk.

A dead Christ lying upon the ground, with his head reposed on the knees of the Virgin, from Annibale Carracci, a middling fized plate, length-ways.

A dead Christ supported by the Virgin and St. John, a large upright plate, from Vandyck.

CAUQUIN. L.

Flourished,

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He engraved part of the plates for a fmall book of ornaments for goldfiniths and jewellers, from the defigns of Gilles. Legare, which were publifhed at Paris.

H. CAUSE.

Flourished, 1690.

A name affixed to the portrait of Ferdinand D'Adda, cardinal, dated 1690 ... I. CAUSE, another indifferent artift, apparently of the fame family. He engraved the head of Joan. Baptista Tavernier, for Hondius's collection of portraits.,

COMTE DE CAYLUS. LE Flourished, 1730.

This nobleman, who was a great lover of the arts, has diffinguished himfelf, not only as an able connoisieur, but as an artist. He copied the slight mafterly,

mafterly fketches of the most eminent painters with great precifion; in a manner that proves his taste and judgment. His engravings are chiefly performed with the point; for he feems to have made little use of the graver. The number of plates which he executed, fufficiently testify, that his application to the arts must have employed a large share of his time. We have by him,

• A fet of upwards of two hundred plates, engraved from the drawings of the great masters, in the cabinet of the king of France.

- A collection of heads, from the drawings of Rubens and Vandyck, in the cabinet of M. Crozat.

A fet of grotesque charatters of heads, from Leonardo da Vinci, published 1730.

A fet of antique gems, from drawings by Boucherdon.

This artift rarely figned his name at length; but ufually the initials are fubftituted in this manner: " M. le C. de C. feulp."

NICHOLAS CAZA. See CASA.

THOMAS CECIL.

Flourished, 1630.

Mr. Evelyn, fpeaking of the English engravers, says of Cecil, that he engraved heads from the life, and was little inferior, for the excellence of his "burin" or graver, and happy defign, to any of the greatest Italian, French, or Flemish artifts. A little may, and perhaps ought to be allowed to a writer, if in fome inflances of comparative merit, he fhould appear to be biaffed in favour of his friend or countrymen; but when his zeal for the honour of either carries him beyond the reafonable bounds of diferetion, his decifion must appear too partial to claim any credit; and he, without doubt, weakens rather than ftrengthens, the caufe he undertakes to defend. In the prefent inftance, Mr. Evelyn, after having fpoken of the most celebrated' engravers of the age in which he lived, and of Nanteuil, in particular, whole extraordinary genius for drawing and engraving portraits from the life, has fo juftly immortalized his name, muft be faid to have decided too haftily at leaft; when he added, that in " excellency of the burin," Cecil was little inferior to him, or any of those masters he had mentioned before. The art of engraving was certainly at this period very low in England; whilft, on the continent, it flourished in its meridian splendour.

Cecil worked entirely with the graver, in a ftiff, taftelefs ftyle. His plates, in general, are very neatly executed; the beft of which are his portraits, and fome of them are by no means devoid of merit. I fhall only mention a few prints by this artift, all of which appear to be from his own defigns.

Thomas Curle, bishop of Winton, a small upright plate.

Thomas Kedermister of Langley, the fame, dated 1628.

John Weaver, prefixed to his Funeral Monuments, in folio, dated i631. The frontispiece to Ambrofe Parry's Works, published in London, 1634, in folio. The frontispiece to 2 book entitled, Devout Contemplations, a large folio, published in London, A. D. 1629.

The figures which he has introduced occasionally into his frontifpieces, fome of which are nearly naked, sufficiently prove, that he did not well understand the drawing of the human figure; for the outline is not only incorrect and heavy, but the extremities, in general, are very badly marked.

The fcarcest print by this engraver is the portrait of Sir John Burgh, who was killed at the Isle of Rhee; and the reason affigned for it is, that the plate was afterwards altered a little, and the information erased, and the name of Gustavus Adolphus inferted in place of it.

JOAN. BAPTISTA CENCENSIS. See PASQUILINI.

DU CERCEAU. Flourished,

By this engraver, who according to all appearance, never reached any very great degree of excellence, we have a fet of ornaments à la mode, middling fized prints, length-ways, executed entirely with the graver, in a neat, tastelefs ftyle. They were published by Nicholas Visscher, and are marked, "inventé et gravé par Du Cerceau."

MICHAEL ANGELO CERQUOZZI, called DI BATTAGLIA. Born, 1600. Died, 1660.

This artift was born at Rome, A. D. 1600, and was called Di Battaglia, becaufe his genius chiefly led him to paint *battles*, *marches and fkirmishes*. He also painted *fruit and flowers* with great fuccess; and his pictures were held in very high estimation. He died A. D. 1660, aged 60 years. He etched, fays Basan, feveral prints, which are more estimable for their fcarcity than their beauty.

CARLO CESIO.

Flourished, 1660.

This artift is faid to have been a difciple of Pietro da Cortona; but he is much better known by his engravings, than his paintings. His plates are chiefly etched, and harmonized with the graver, in a free, mafterly manner. He drew correctly; and the extremities of his figures are in general finely marked; though flight, and in the broad, bold ftyle of a painter. Cefio engraved a great variety of prints, from the greatest painters that flourisched in the age in which he lived. The following may be confidered as his greatest works.

The Farnefian gallery, from Annibale Carracci.

The Pamphilian gallery, from Pietro Berettini da Cortona, confiftingof fifteen plates, including the title.

GASPER

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GASPER DU CHANGE. Flourished, 1707.

This artift was a native of France, and flourished at the commencement of the present century. In the year 1707, he was received as a member of the Royal Academy of Arts at Paris. His manner of engraving seems greatly to refemble that of John Audran; but in general, it is neater; and the etching is not so predominant; his drawing is by no means so correct as Audran's; neither are his heads, and other extremities, marked in so masterly a ftyle. The prints of Duchange, however, though mannered, and often rather laboured, have much to recommend them to the notice of the connoisseur, especially to such as are pleased with an agreeable management of the graver. He engraved several portraits; and, among them, that of *Charles de la Fosse*, for his reception into the Royal Academy 1707; and that of *F. Giradon*, for the same purpose. I shall also notice the following prints by this master:

Jupiter and Leda, a large plate, length-ways, from Correggio.

Jupiter and Diana, the fame, from the fame.

Jupiter and Io, a middling fized, upright plate, from the fame.

Sornique retouched these plates, and added draperies.

Our Saviour in the tomb, Supported by the Virgin; and an angel holding bis right hand, from Paolo Veronefe.

Peace confirmed in Heaven, and fome other fubjects, for the collection of prints engraved from the Luxembourg gallery, painted by Rubens.

Mary Magdalen washing the feet of Christ, a large plate, length-ways, from Jouvenet. The merchandizers driven from the temple, the fame, from the fame.

John Audran engraved the other two companions, namely, the miraculous draught of fiftes, and the refurrection of Lazarus.

Tobit restoring sight to bis father, from Antony Coypel, a middling fized. plate, length-ways; and, in my opinion, one of his best. -

He alfo engraved from Le Seur, Noel Coypel, and other mafters.

JOHN CHANTRY.

Flourished, 1660.

He worked chiefly for the bookfellers, and performed his plates entirely with the graver, in a fliff, dry flyle, which has nothing to recommend it. Among the portraits engraved by him are the following: *Edward Leigh*, E/q. M. A. of Magdalen Hall, Oxford; *Thomas Whitaker*, phyfician to Charles II. *Gething*, a writing mafter, &c. He alfo engraved fome ornamental fronti/pieces for books, with figures, very indifferently performed.

NICHOLAS CHAPREON.

Flourished, 1649.

This artift, a native of France, born at Chateaudun, was the difciple of Simon Vouet, he never made any confiderable progrefs in the art of painting; which perhaps induced him to take up the point. He refided a long time at Rome; we have engraved by him,

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The *lible hiftories* painted in the Vatican by Raphael, commonly known by the name of *Raphael's Bible*. This collection chiefly confifts of fifty-two plates, which are chiefly effimable as being (upon the whole) the beft copies of that noble work; but however, the fweet fimplicity of ftyle, and correctnefs of drawing, fo manifest in the works of that celebrated painter, are totally lost in the affected manner of the engraver. The heads are very indifferent, in general, and the other extremities very poorly marked. He frequently figns his plates with the initials of his name only, thus : N. C. F. the F. as usual standing for fecit; they are dated 1649.

One of his best fingle prints appears to me to be a finall upright etching, reprefenting *fatyrs*, with *women and children*, a bold, and spirited etching.

P. F. CHARPENTIER. Flourished,

A modern French engraver, by whom we have feveral prints, from Berghem, Vanloo, Boucher, &c.

LE CHARPENTIER, perhaps of the fame family, another modern engrawer, by whom we have fome *fea views and landfcapes*, from Vernet, Patel, &c.

LOUIS DE CHASTILLON. Flourisched, 1682.

This artift, who was a native of France, flourished towards the conclusion of the last century, and the beginning of the prefent. I do not find whole disciple he was; but he evidently attempted to imitate the free style of Girard Audran; and though he falls far short of equalling that great master, especially in taste and correctness of drawing; yet many of his prints possibles great merit. Among the best of them may be reckoned the following:

The *feven facraments*, large plates, length-ways, from the pictures painted by Pouffin for the chevalier Pozzo; and fomething different from those of the Palais Royal, engraved by Pefne.

The Fates fpinning the thread of deftiny for Mary de Medicis, a middling fized upright plate, from Rubens, for the collection of prints from the Luxembourg gallery.

The fountain of Apollo in the garden at Versailles, a large plate, lengthways.

Part of the plates for Les Edifices Antiques de Rome, published at Paris, A. D. 1682, by Antoine Desgodetz, architect.

C. CHASTILLON, or CHATILLON, is mentioned by Florent le Comte, as the engraver of views of towns and palaces, &c. in France.

WILLIAM CHATEAU, or CASTELLUS.

Born, 1633. Died, 1683.

This artift was born at Orleans, A. D. 1633; and the ftrong defire he had of purfuing the arts engaged him, early in life, to go to Lyons, in order to

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visit Italy, as soon as occasion offered. After having worked there fome time, he determined to go to Rome; where, on his arrival, hearing of the reputation, which Frederic Greuter had acquired as an engraver, he courted his acquaintance, and became his disciple. Under that artist he completed his ftudies, and was employed to engrave the portraits of the *popes*; in which work he fucceeded fo well, that he had a quantity of other plates given to him, by which, in a short time, he established his character as an artist. He then travelled from Rome to Florence, Parma, Genoa, and other places, in order to contemplate the works of the greatest masters; and asterwards returned to Lyops, where he remained fome time with the Marquis de Sonozin. From thence he went to Paris, where he refided under the patronage of M. Colbert, till his death, which was occasioned by a violent so the cholic, A. D. 1683, he being then 50 years of age.

Chateau worked chiefly with the graver; but in fome inflances he has etched his back-grounds, efpecially when they were landfcapes. It appears evidently, that he had a great command of that influment. There is much clearnefs in his ftyle of engraving; but from the fquare manner in which his firft and fecond ftrokes interfect each other, the effect is rendered unpleafing, and his plates have a cold, filvery appearance. The ftyle of his drawing is ftiff and laboured; the outline is not always correct; and the extremities of his figures, in particular, are heavy, and poorly marked. In fhort, his prints feem to be the laboured productions of patience and affiduity, rather than the works of genius, affifted by good tafte.

He frequently latinized his name, efpecially when it was fubfcribed to those plates he executed at Rome; and then it is put thus: *Guilielmus Caftellus*, *Gallus*.

Among his beft prints may be reckoned the following:

The affumption of the Virgin, a middling-fized, upright plate, from Annibale Carracci, for the collection of prints, engraved from the pictures in the king of France's cabinet.

The *martyrdom of St. Stephen*, the fame, from the fame mafter, and for the fame collection.

The Ifraelites gathering manna in the defert, the fame, from Nicholas Pouffin, for the fame collection.

Chrift reftoring fight to the two blind men of Jericho, the fame, from the fame, and for the fame collection.

The *prefervation of the young Pyrrhus*, a large plate, length-ways. This is a bad copy of that admirable picture, which Gerard Audran etched in fo mafterly a manner.

St. Paul caught up into Heaven, a middling fized upright plate, from the fame painter : This was also engraved by Pefne.

The *death of Germanicus*, a large plate, length-ways, from the fame painter, and for the fame collection.

Paul referred to fight by Ananias, a middling fized upright plate, from Pietro de Cortona: Charles Allet alfo engraved this fubject.

Rinaldo and Armida, from Le Seur, a large plate length-ways.

He alfo engraved from Raphael, Correggio, Ciro Ferri, Carlo Maratti, and other great mafters.

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Сc

J. B. CHATELAIN. Flourified, 1744.

Had this man been poffeifed of prudence and affiduity, equal to his great abilities, what might not have been expected at his hand? He would not work, but when neceffity compelled him. With a piece of tobacco taken from his mouth, he could make an admirable drawing of a landfcape. It was in drawing and engraving landfcapes that he chiefly excelled; and the freedom of touch, and fpirit, with which he performed them on paper and copper, has juftly ftamped a value upon them. From this artift, Vivares, fo defervedly celebrated for his copies from Claude Audran, and other excellent prints, learned the firft rudiments of engraving. The following curious anecdotes concerning Chatelain, were communicated to me by Mr. Groffe, who heard them from Mr. Roffiere, a great collector of prints.

Chatelain was fo great an epicure, that if by accident he earned a guinea, he would immediately go to a tavern, and lay, at leaft, half of it out on a dinner.

He lived fome time in a large old houfe, at or near Chelfea, faid to have belonged to Oliver Cromwell, which he took in confequence of having dreamed he fhould find a treafure there. He was fo prepoffeffed by this idea, that he ufed to fpend whole days, lying upon his face, liftening if by the fhaking, occafioned by the carriages paffing to and fro, he could hear the chinking of money. Sometimes he would work in pulling up the floors, fearching behind the wainfcot, and removing walls, in queft of this hidden treafure, till he fo bliftered and bruifed his hand, that he could not work for a confiderable time.

He etched a variety of *landfcapes*; fome from his own defigns; but the greater part from Gafper Dughet, called Pouffin, and other mafters. Among them is a middling fized plate, length-ways, from Rembrandt, published by Pond, 1744.

I. B. CHATELAIN, a name I have feen affixed to a print, intitled, "*Le Cuinifiere Italienne*," engraved greatly in the ftyle of Beauverlet. This probably is a more modern artift, and a native of France.

CHATILLON. See CHASTILLON.

CHAUFOURIER.

Flourished,

A very indifferent modern French engraver, who apparently flourished at the beginning of the present century. He worked for the bookfellers; and I have seen some bad plates for a book of gardening, which were engraved by him.

FRAN-

F R A N C O I S C H A U V E A U. Born, Died, $1676. e^{\frac{1}{2}}$

This artift was a native of France, born at Paris. He was inftructed in the art of defign by Laurent la Hire, and applied himfelf to the graver; which inftrument he foon guitted for the point; and the prints he produced with it foon convinced him, that it was better fuited to his tafte, and the celerity of execution, which the fecundity of his genius feemed to require. That he was a man poffeffed of a lively imagination, and great fertility of invention, is evident from the prodigious number of compositions, which we have by his hand. He feems to have sketched his thoughts upon paper, as fast as they entered his mind, and taken little or no pains to correct or expunge any part of them afterwards. Hence it is, that his works are frequently faulty, and unequal to each other. " If," fays Bafan, " we find not in his prints a " beautiful ftyle of engraving, we fee, at leaft, with pleafure, the fire, effect, " truth, variety, and ingenious turns of his compositions." I have made the following obfervation concerning the engravings of this artift: His finall plates, which I think are his beft, are executed in a ftyle, much refembling that of Le Clerc; which was evidently founded upon that of Callot. In his large prints, he approaches near to that coarfe, dark ftyle, which was adopted by La Hire, his tutor. He died at Paris, A. D. 1676. His works confift of upwards of three thousand plates; among which the fets of prints for the following books are from his own compositions. The Bible History. The History of Greece. The Metamorphofis of Benferade. The Jerufalem of Taffo. The Fables of la Fontaine. Alaric, or Rome conquered, and feveral romances, &c. Among the prints engraved by him from other maîters, are the following:

Christ with the disciples at Emaus, a middling fized plate, length-ways, from Titian. Maffon engraved the fame fubject; and his beautiful print is known by the name of the *table cloth*.

A concert, a middling fized plate, nearly fquare, from Dominichino.

The life of St. Bruno, from Le Sueur, engraved conjointly with Le Clerc. Apollo and Daphne, from Nicholas Pouffin, a middling fized plate, dated 1667.

A Virgin and Child, with St. John and little angels, finely etched, and finished with much tafte. It is marked, "F. Chauveau pinx et fecit," a finall plate, length ways.

Meleagre presenting the head of the boar to Atalanta, a small upright plate from Laurent la Hire.

He also engraved from Le Brun and other masters.

See the cypher he frequently fubfituted for his name, copied on the plate at the end of the volume.

QUENTIN PETER CHEDEL. Flourisched,

A modern engraver, who, according to Basan, died some few years since. He etched his plates with great spirit, and retouched them with the graver,

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in a ftyle fomething refembling that of John Viffcher; and his works prove him to have been a man of ability. By him we have fome finall plates length-ways, reprefenting *banditti and troops of foldiers fkirmishing*, with landjcape back-ground, from Vander Meulen. Also,

Aurora, a finall landfcape, length-ways, from David Teniers.

The well, a finall upright plate, from Boucher.

The kermitage, from Pierre, its companion.

PETER CHENU.

Flourished, 1760.

A modern engraver, who refided at Paris, and engraved in a flight flyle a large number of prints from various mafters. Among others, the *failor's amufement*, a fmall plate length-ways. from D. Teniers.

The *Flemish baker*, from Ostade, a small upright plate.

FRANCOIS CHEREAU.

Flourished, 1730.

This engraver appears to be a native of France. We have a large number of prints by him, which prove what great command he had of the graver; for his prints are executed entirely with that inftrument, in a manner fo nearly refembling that of the Drevets, that I have little doubt but that he was brought up in their fchool. The mechanical part of his engraving is exceedingly neat and well executed; and his drawing is correct. Yet from a famene's of the ftyle in the engraving of his flefh, his draperies and background, his prints have a cold, heavy, laboured appearance; and the lights being too much covered, prevents that brilliancy of effect, which might be expected from an artift of equal abilities. His prints, however, poffers great merit, though they cannot be faid to deferve a place among those of the first clafs of artifts. I fhall only mention the following by his hand:

St. John in the desart, a small upright plate from Raphael, for the Crozat collection.

The crucifixion of Christ, a large upright plate from Guido, published by Drevet.

The portrait of *Eliza Sophia Cheron*, from a picture painted by herfelf, a middling fized, upright plate.

The portrait of *cardinal de Polignac*, from Rigaud, the fame.

He also engraved a variety of other subjects, portraits in particular, from different masters.

JAMES CHEREAU.

Flourished, 17.30.

This artift ufually diftinguishes himfelf from his brother Francois Chereau, mentioned in the foregoing article, by adding the word *le june*, or *the younger*, to his name. He refided at Paris, and like his brother, worked entirely with the graver, and in a manner greatly refembling his. The prints

by

by this artift are very neat, and highly finifhed; but cold and filvery in their effect. They want that animation fo effentially neceffary to render an engraving particularly interefting, and which Girard Audran was mafter of in fo fuperior a degree. This it is, that makes the flight foratchy etching of the painter fo much more estimable, than the cold, laboured efforts of patience unaffisted by the warmth of imagination, and the impulse of genius. Chereau's portraits posses great merit; and his best prints are very defervedly held in high estimation. Among them are the following:

A holy family, from Raphael, a middling fized upright plate, for the Crozat collection.

The Virgin and Child, with St. John, the fame, from the fame mafter, and for the fame collection.

The *transfiguration*, from the fame master, a large upright plate, arched at the top.

David, a half figure, with the head of Goliah, a middling fized upright plate, from Dominico Feti.

Vertumnus and Pomona, a middling fized upright plate, from Francois Marot.

The portrait of the *bifhop of Montpelier*, a middling fized upright plate, from Raoux.

The portrait of the bifhop of Senez, the fame from the fame.

He also engraved a variety of other plates from different masters.

Chereau came over into England, being invited hither by Du Bofc; and, among other things, engraved the profile portrait of *George the First*; but the extravagant price he demanded for his works, was the occasion of his meeting with but little encouragement; upon which he foon returned to Paris.

ELIZABETH SOPHIE CHERON LE HAY.

Born, 1648. Died, 1711.

This lady, whofe name is juftly celebrated by the biographers of the artifts was the daughter of Henry Cheron, a painter in enamel, and by her father firft inftructed in the art of defign and painting. She made a rapid progrefs; and the productions of her pencil were greatly admired, effectially her portraits, which fhe executed in a pleafing ftyle. She alfo painted hiftory with great fuccefs. She died, A. D. 1711, aged 63. She was prefented to the Royal Academy of Arts at Paris by Le Brun, A. D. 1676, and honourably received as a member. For her amufement fhe alfo engraved; and we have a fet of cornelians from her own defigns, of which three are etched by herfelf, namely, *Bacchus and Ariadne, Mars and Venus*, and *night fcattering her poppies*. The reft were engraved by Urfaline and Jane de la Croix her nieces, J. Audran, C. Simoneau, and others.

She also engraved a *defcent from the crofs*, which is etched, and retouched with the graver, in a very masterly manner, from a medal in wax, coloured by Zumbo, a Sicilian.

Alfo a drawing book, confifting of thirty-fix prints in folio.

LOUIS CHERON.

Born, 1660. Died, 1713. /

This artift was brother to the lady mentioned in the preceding article, and born at Paris, A. D. 1660. After being inftructed in the first principles of the art of painting in his own country, he went to Italy, where he remained, supported by the bounty of his fister, eighteen years. He composed with facility, and drew correctly, but not gracefully. The troubles, which arofe in his native country on account of religion, obliged him, who was a Calvinist, to quit it, and feek a refuge in England, where he was employed by the duke of Montague, and died in London, A. D. 1713, aged 53. He engraved with great tafte the following prints:

St. Peter healing the lame man at the gates of the temple, a middling fized plate length-ways, from his own composition.

The death of Ananias and Saphira, the fame. St. Philip baptifing the Eunuch, the fame.

CHERPIGNON.

Flourished,

An engraver of merit, by whom, among other things, we have a holy family, wherein is reprefented the Virgin feated, the infant Chrift afleep in her lap, and Jofeph is leaning on a large ftone behind her. It is etched in a bold, free ftyle, and retouched with the graver, in fuch a manner, as proves the artift had great command of that inftrument. The lights are broad and well, but too much fcattered : it is engraved from a composition of Laurent de la Hire.

CHERUBIN ALBERT. See Alberti.

G. CHEVILET.

Flourished,

A very indifferent modern engraver, by whom we have feveral large plates of *foreign views*, *ruins*, &c. from Innocente Bellavite and other mafters. He etched in a neat fcratchy ftyle, and retouched his plates with the graver, without producing the leaft pleafing effect, The figures which are occafionally introduced, he has executed in a manner that does him no kind of credit.

FABRIZZIO CHIARI. Born, 1621. Died, 1695.

This painter was born at Rome, A. D. 1621, and acquired a confiderable reputation in his profession. He died 1695, aged 74 years. By his hand we have feveral etchings from Poussin. They are executed in a flight foratchy manner, by no means correctly drawn; yet, however, they manifest the hand of the master. Among others are the following :

3

Mars

Mars and Venus in a landscape, a fmall plate, length-ways, marked FABRI-TUS. CLARUS SCULP. 1635.

Venus and Adonis a middling fized plate, length-ways, marked NICOLAUS PUSSINUS IN F. without the name of Fabrizzio. This etching has been ufually attributed to Pouffin himfelf; but it is undoubtedly the work of Fabrizzio.

Venus with Mercury and feveral children, the fame.

CHISBOUT.

Flourished,

This engraver appears to have refided at Paris, and worked for Drevet; at leaft, his name as the publifher, is affixed to a coarfe, incorrect etching, reprefenting *Dutch boors playing at cards*, marked " Chifbout fecit," a fmall plate, length-ways.

PETER PHIL'IP CHOFFARD. Flourisched, 1760.

This artift was a native of France, and refided at Paris. He was a defigner, as well as an engraver. By him we have a variety of finall book prints, and fome views, as well from his own defigns, as from those of other mafters.

CHRISTOPHER CHRIEG.

Flourished, 1572.

" Chriftoph^s. Chrieg^r. All^s. inci. is the fignature," fays Papillon, " of an " engraver, affixed to a large print, reprefenting the *fea-fight* at Lepanto. " It is a magnificent engraving on wood, containing more than three hun-" dred veffels and gallies. The combatants, which are exceedingly nume-" rous, are diftributed with the greateft judgment. The dreadful confusion " of the veffels with gallies on fire, or finking to the bottom, cannot be re-" prefented in a fuperior ftyle. It is cut on two blocks of wood, in the form " of an oval, about two feet long," by fixteen inches in height. Upon the " two upper corners of the oval are reprefented, the arrangement of the " Chriftian army; and that of the Turks; and below, three Chriftian ge-" nerals dividing the fpoil; and the deftruction of the Turkish fleet. This " fine print was published at Venice, A. D. 1572, by Cæfare Vecelli, a rela-" tion of the famous Titian, who, I believe, made the defign, it being " quite his tafte."

LUCAS CIAMBERLANO. Flourisched, 1609.

This artift appears to have been a native of Urbino, and flourished towards the beginning of the last century. He worked entirely with the graver in a flight neat ftyle, but there is not always that freedom in the turn of his ftrokes, ftrokes, which is requifite to render them perfectly agreeable to the eye. He drew the naked parts of the human figure with fome degree of correctnefs. His heads indeed, and other extremities, are not always equally well executed. The lights upon the figures effectially, are kept broad and clear. The general effect, however, is much hurt, by their being too much feattered, and equally powerful. Among other plates, engraved by this artift, are the following:

Christ appearing to Mary Magdalen in the garden, a middling fized upright plate, from Frederico Baroccio, to which his name is affixed in this manner: "Lucas Ciamberlanus Urbinas, I. V. Doct^r, del. et fculp." It is dated 1609,

St. Jerom dead, lying upon a stone, a middling fized upright plate, from Raphael.

The twelve apostles, fmall upright plates, from the fame.

He alfo engraved from Polydoro, Palma, Cherubin Alberti, Annibale Carracci, Dominichino, and other great mafters. He fometimes ufed the initials of his name only, thus: L. C. or L. C. fculp.

FRANCOIS CICHE. Flourifhed,

This artift feems to have refided in Italy, and to have worked chiefly for the bookfellers. I have feen by him fome flight architectal etchings, finished with the graver, with little figures occasionally introduced. The manner, however, in which those plates are executed, does him no credit as an engraver.

CIROFER.- See CiroFerri.

CIVITELLA. See CÆSAR ROBERTUS.

WILLIAM CLARKE.

Flourished,

An engraver of little merit, who flourished towards the end of the last century, by whom we have some portraits; among the rest, that of *George* duke of Albemarle, from Barlow; and John Shower, from a picture of his own. This last is engraved in mezzotinto.

THOMAS CLARKE. Flourisched, 1635.

An engraver, probably of the fame family with the foregoing; his works poffels no kind of merit, except that of neatnefs, to recommend them. We have by him feveral *frontifpieces*, one effectially for a book of devotion, printed at London, 1635.

JOHN

CLA [201] CLE

JOHN CLARKE. Flourished, 1690.

This engraver was, I believe, a Scotfman; at leaft, he refided at Edinburgh, where he engraved the portrait of William prince of Orange, and the princess Mary, in the form of a medallion, dated 1690. We have feveral other portraits by him. I shall only mention, Matthew Hall, and Andrew Marvell, an octavo plate. He worked chiefly, if not entirely, with the graver, in a ftyle which does him very little credit as an artift.

JOHN CLARKE.

Flourished,

Another engraver of the fame name with the preceding, who, according to the Hon. Mr. Walpole, lived in Gray's Inn. By him we have the portrait of Rubens, a quarto fized plate, Alfo a print reprefenting Hercules and Deianira, which prove him to have been a very indifferent artift.

CLARUS. See CHIARI.

D. CLASENS.

Flourished,

The name of an ancient engraver of no great merit, affixed to a coarfe, incorrect etching, reprefenting the Virgin Mary holding the infant Christ, accompanied by St. John and an angel, a fmall upright plate from Procaccini: it is without date, and marked, D. Clasens F. et de.

MARC CLASERI.

Flourished,

According to Papillon, this artift flourished in the fixteenth century, he was a native of Venice, and engraved feveral prints on wood; among which are enumerated the four feasons, and the four ages of the world, middling fized prints, length-ways.

VICTORIUS CLASSICUS. Flourished,

Florent le Comte informs us, that this artift was a feulptor and an architect; and adds, that he alfo engraved fome prints, from the paintings of Tintoretto; but the fubjects of these prints are not specified.

CLEEMAN.

Flourished,

To this artift professor Christ, attributes the engravings on wood, marked with a knife and a trefoil; but the reafon he gives for this conclusion, does not appear to me to be entirely decifive.

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FRAN-

CLE

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CLE

FRANCISCO DE CLEIN, or KLEYN. Born, Died, 1658.

This artift was born at Roftock, in Germany, where, it appears, he learned the firft rudiments of painting; after which he went to Italy, where he refided four years. He chiefly excelled in hiftorical and grotefque fubjects. and is greatly commended for the fertility of his invention. In the reign of James the Firft, he came into England, and was employed by that monarch to make defigns for tapeftry, &c. He alfo etched feveral plates, in a ftyle much refembling that of Hollar, to which he fometimes put the initials of his name F. C. or F. K. but in general he figned it at length. I fhall only notice the following plates by him :

The *feven liberal arts*, with an ornamental frontifpiece, fmall fquare plates, marked "F. Clein fecit, 1645." And the *five fenfes*, with grotefque ornaments.

JOHN LE CLERC.

Born, 1587. Died, 1633.

He was born at Nancy in Lorrain, A. D. 1587; but fludied in Italy, and imitated the manner of his mafter, Carlo Saraccino, called Venetiano, fo perfectly, that his pictures have frequently been taken for the productions of that artift's pencil. He died 1633, aged 46. He is called the Chevalier, because he was knighted at Venice. Le Clerc etched feveral plates from the composition of Venetiano; among others, the *death of the Virgin*, a middling fized upright plate. The invention of this fubject has been falfely • attributed to Guido. This print, though flight, is performed in a fpirited and mafterly ftyle, and dated 1619.

Papillon mentions JOHN LE CLERC, who, he informs us, was of the fame family with the above mentioned artift, born at Paris, and an eminent engraver on wood. He cites feveral things, as performed by this artift; among the reft, a book of the *proportions of the buman figure*, published with the royal privilege, A. D. 1593.

SEBASTIAN LE CLERC.

Born, 1637. Died, 1714.

This artift was a native of France, born at Metz in Lorrain, and probably of the fame family with John le Clerc, mentioned in the preceding article. His genius for the arts difplayed itfelf in very early life; and from his father he learned the firft principles of drawing. Being defirous of habituating himfelf to the ufe of the graver, he executed feveral prints with that inftrument, but foon quitted it for one better fuited to his tafte, namely, the point, with which he could not only copy his defign with greater facility, but alfo more fpeedily; judging from the productions of this artift with the graver only, it feems reafonable to conclude, that he would never have eftablifhed by it a reputation, equal to that which he did by the point. His firft print is faid to be *the head of our Saviour*, which bears the date 1655, confequently was executed at the age of 18. Going to Paris, he was countenanced by Le Brun, Brun, who advifed him to devote the whole of his time to the fludy of engraving. Some time afterwards he was introduced to the minifter, M. Colbert, and obtained an apartment in the Gobelins, and a penfion of 1800 livres affigned to him, on condition that he worked for the king, who alfo honoured him with the title of his engraver; and by pope Clement XI. he was created a knight of Rome.

In the year 1672, he was appointed to engrave the *maufoleum*, erected by the Royal Academy of Arts, in the church of L'Oratoire at Paris under the direction of Le Brun; and for it received from the Academy a penfion of 300 livres. The following year he married Charlotte Jeaune, the daughter of Vanden Kerchove, the king's dyer at the Gobelins; and by her he had eighteen children.

As his family increafed, Le Clerc gave up the penfion, fettled upon him by the king, conceiving that he could work to greater advantage upon his own account. The multitude of plates, which he executed, and chiefly from his own defigns, are faid to have exceeded 3000; and fome of them are very large, confifting of a prodigious variety of figures.

• He died at Paris, A. D. 1714, aged 77 years; and was buried in the church of St. Hippolite, belonging to the parifh, in which he refided. "This excellent artift," fays Bafan, "who defigned with equal facility hiftori-"cal fubjects, landfcapes, and animals, poffeffed a lively and brilliant imagi-"nation, which was regulated by found judgment. His compositions are full "of knowledge and variety; and his drawing is very correct. His manner "of engraving is neat, and the touches of his point eafy and graceful. In a "word, all the requifites are found in his works, which ought to render them "worthy the admiration of connoiffeurs." And this high compliment is not, in my opinion, greatly overstrained; though I think him inferior to Callot, whose ftyle of engraving he frequently imitated, and appears to the greatest advantage, as he approaches the nearer to it.

The following are among his most estimable prints :

The *paffion of our Saviour*, on thirty-fix finall plates, length-ways, from his own compositions. The best impressions are without the borders.

The miracle of the feeding five thousand, a middling fized plate, lengthways. In the first impressions, which are very rare, a town appears in the back-ground; in place of which a mountain is substituted in the common ones.

The elevation of the large stones, used in building the front of the Louvre, a large plate, length-ways. The first impressions are without the date, 1677, which was afterwards added.

The academy of the fciences, a middling fized plate, length-ways. The firft imprefions are before the fkeleton of the ftag and tortoife were added. The fecond imprefions are before the fhadow was enlarged at the bottom, towards the right hand fide of the print. Both thefe imprefions are very fcarce. The firft is rarely met with. 'This print was copied for Chambers's Dictionary.

The monument of the king of Sweden, a large upright plate.

The monument of the chancellor Seguier, the fame. The latter is the most D d 2 estimable,

effimable, becaufe it procured the reception of the artift into the Royal Academy of Arts

The triumphal arch of the port St. Antoine, a large plate length-ways.

The may of the Gobelins, a middling fized plate, length-ways. The first impression is before the woman was introduced, who covers the wheel of the coach.

The four conquests, large plates, length-ways, representing the taking of Tournay, the taking of Dovay, the defeat of the comte de Marsin, and the Switzerland alliance.

The battles of Alexander, from Le Brun, fix finall long plates, including the title, which reprefents the picture gallery at the Gobelins. The first imprefions of the tent of Darius, which plate makes part of this fet, is diftinguished by the shoulder of the woman, who is feated in the front, being without the shadow, which was afterwards added; for which reason they are called the prints with the naked shoulder.

The entry of Alexander into Babylon, a middling fized plate, length-ways. In the first impressions, the face of Alexander is seen in profile; in the second, it is a three quarter face, and therefore called the print with the head turned.

Alfo a vast number of beautiful vignettes, title pages, &c. &c.

HENRY VAN CLEVE or CLEFF. Born, Died, 1589.

He is alfo called *Clivenfis*. Generally, however, his name is not written at length, but a fingular monogram, composed of an H. a V. and a C. is fubfituted in its ftead. See this monogram copied on the plate at the end of the volume. The place of this artift's birth does not appear; but he refided at Antwerp; and was a painter of no finall degree of eminence, especially in landscape; fome few of which he also engraved himself. These are marked with his monogram, and the word *fecit* is added to it.

MARTIN VAN CLEVE or CLEFF. Flourished,

According to profeffor Chrift, this mafter adopted a very fingular rebus, by way of a mark. It was a monkey feated, with the letters V. C. upon its belly. A monkey, it feems, in Flanders is called by the name of *Martin*. The initials are then eafily decyphered. The prints also marked, M. C. are attributed to this mafter.

G. CLOCHE.

Flourished, 1616.

According to Abbé Marolles, this engraver flourished about the beginning of the last century, and by him we have engraved a view of the town of Renes.

CLAUSE or NICHOLAS CLOCK. Flourished, 1589.

This name is affixed to a large print, length-ways, reprefenting the judgment ment of Midas, from Karl Van Mandere. It is executed entirely with the graver, in a coarfe, flight ftyle, fomewhat refembling that of Cornelius Cort; but by no means equal to the works of that mafter; particularly with refpect to the drawing, which is very defective in this print, effectially in the extremities of the figures. It is dated 1589.

CORN. CLOCK is also mentioned in the lift of engravers, by Evelyn; but none of his works are specified. I am not acquainted with them.

JOHN CLOPPER. Flourisched,

An obscure engraver of no great merit, who worked, I suppose, for the bookfellers. To a very indifferent portrait of *Elias Benoift*, an ecclesiaftic, executed entirely with the graver, he has affixed his name, " Joannes Clopper fculp."

PETER CLOUET or CLOWET. Flourished,

This artift was a native of Antwerp, where he learned the first principles of the art of engraving. From thence he went to Italy to complete his studies, and worked at Rome, under Spierre and Bloemart. He afterwards returned to Antwerp, where he died, aged 62 years. He worked entirely with the graver, in a clear firm manner, fomething refembling that of Paul Pontius. His prints are ufually deficient in harmony; and though full of colour, and boldly engraved, from too equal a distribution of the stadows, and the lights being too much scattered, they lose a great part of their effect. He neither drew with taste, nor correctly. The extremities of his sigures are generally very defective. However, his prints, those especially which he engraved from Rubens, are held in no small estimation.

Among his beft prints the following are usually reckoned :

The death of St. Anthony, a large upright plate, from Rubens.

The descent from the cross, the fame from the fame.

A conversation, where several lovers are represented in a garden, a large plate, length-ways, from the fame.

A *landfcape*, with a cottage; and the fnow is reprefented falling, a large plate, length-ways, from the fame, belonging to a fet of fix : the other five were engraved by S. Bolfwert.

A *boly family*, a middling fized upright plate, from Vandyck.

The battle of Joshua. against the Amalekites, a large print, on two plates, from William Courtois.

He alfo engraved from feveral other mafters.

ALBERT CLOUET or CLOWET. Flourisched, 1672.

He was nephew to the preceding artift, and went to Italy to improve himfelf in his fludies under C. Bloemart. He refided fome time at Rome, where he engraved feveral of the portraits for the Lives of the Painters by Bellori. His principal employment feems to have been in the portrait line. We We have, however, fome other fubjects by him; among the reft, part of the fet of prints, engraved from the pictures of Pietro Berretino da Cortona, in the palace of the duke of Tufcany; and in thefe he has imitated, with tolerable fuccefs, the neat manner of Cornelius Bloemart. Speaking of his portraits, many of them are attempted in the ftyle of Mellan. At other times they are more like thofe of F. de Poilly; and fometimes bear a refemblance to thofe of Nanteuil; but they by no means equal, either in drawing, effect, or mechanical execution, the works of thefe great mafters. He has fucceeded, I think, the leaft in imitation of Mellan., Among a variety of other plates by him, are feveral of thofe, which were engraved for a work, entitled, *Effigies Cardinal. nunc viventium*, publifhed at Rome by J. Rofie.

HERMAN COBLENT.

Flourished, 1576.

This artift was probably inftructed by the Collaerts in the art of engraving, and their neat manner he feems, I think, in general, to have imitated, in the mechanical part of it efpecially, with no finall fuccefs. But his drawing is by no means equally commendable: the outline is often incorrect, and the extremities of his figures are very heavy, and badly marked. His monogram is compofed of an H. a C. and an F. joined together in the fame manner as expreffed upon the plate at the end of the volume. Among other engravings by this artift are the following:

The four Evangelists, very finall upright plates.

Lucretia standing in an arch, the fame.

The Heathen deities, fingle figures, in arches, the fame. On fome of thefe plates, that of Vulcan in particular, the monogram is reverfed.

A man feated at a table, with a quantity of provision, part of which is flying away as at his command; behind, a woman appears eating an egg, with feveral other figures, a middling fized plate, length-ways.

PIETRO PAOLO COCCETTI. Flourisched, 1725.

Some indifferent plates of *architecture*, engraved by this artift, were published, A. D. 1725, in quarto.

ANTHONY COCHET or COGET. · Flourished,

An engraver, who flourished in the last century. According to Basan, he worked with the graver only; and by him we have *Time crowning Industry*, and punishing Idlenes, a middling fized upright plate, from Rubens. He also engraved from other masters; and feveral portraits; among them that of *David Beck*, the painter, &cc.

NICHOLAS COCHIN. Flourisched, 1660.

This artift was born at Troys in Champagne; and was probably the difciple ciple of Callot, whole ftyle of engraving he has frequently imitated very fuccefsfully. He defigned alfo; and a large part of his works, which are exceedingly multifarious, are from his own compositions. His fmall figures have great merit; but when he attempted to execute large ones, he failed confiderably. I shall only mention the following by him:

Part of the plates for a large folio volume of plans and views of the camps, towns, battles, &c. appertaining to the conquests of the French army under Louis XIV. published by Beaulieu, 1645, &c.

Part of the plates for the entry of Louis XIV. and his queen into Paris. The whole confifted of 22, which were published at Paris, 1622.

A procession, with the flags, trumpets, &c. taken at the battle of Rocroy, a large narrow plate from a defign of his own.

The life and paffion of Christ, small plates.

The history of Judith, the fame, on ten plates.

The paffage through the red sea, a middling fized plate, length-ways, from his own defign.

Moses receiving the tables of the law, the fame.

The adoration of the shepherds, the fame.

The conversion of St. Paul, the fame.

He alfo engraved from Rembrant, Callot, Del la Bella, Chauveau, &c. He often omitted his name; and then he ufually fubstitutes the initials, "N. C. fecit."

NOEL or NATALES R. COCHIN.

Flourished, 1691.

He was probably of the fame family with the preceding artift, and engraved fomewhat in the fame ftyle; but not with equal fuccefs. We have a great number of coarfe dark etchings by this artift; among the reft, St. Anthony reftoring a foot to a boy, which had been cut off, a middling fized upright plate. A boly family, from Titian, and feveral of the plates for the volume of prints, from felect pictures, with a differtation upon them by Carolina Catherina Patin, daughter of the celebrated phyfician Charles Patin. The title runs thus: Tabellæ felettæ ac explicatæ à Carola Catherina Patina, Parifina Academica. Batavii 1691. The fame work was alfo publifhed, at Venice, with an Italian translation of the difcourfes, the fame year. The prints, however, do no kind of honour to the artift who engraved them.

CHARLES NICHOLAS COCHIN. Flourisched, 1750.

By this ingenious artift, we have feveral good prints in the modern French. ftyle. They are very flight, in general; and the drawing of the naked parts of the human figure is rather mannered than correct. Yet his prints poffers a certain fpirited touch, which renders them agreeable to the eye. Among others by his hand are the following:

The meeting of Jacob and Esau, a middling fized upright plate, from Le-Moine.

Jacob and Laban, the fame, its companion, from Reftout.

Alexander

Alexander and Roxana, two plates, from the studies of Raphael, for the Crozat collection.

He also engraved from a variety of other masters.

MARIE MAGDALENE HORTHEMELS, the wife of Nicholas Cochin, engraved alfo; and his fon CHARLES NICHOLAS COCHIN, a very ingenious defigner and engraver, is living at prefent, and a member of the Royal Academy of Arts at Paris.

MICHAEL COCK. See Coxie.

JEROM COCK.

Flourished, 1550.

This industrious man is better known as a printfeller and publisher, than as an engraver. However, we have a fufficient number of prints, which are the productions of his own point; and the chief among them are *ruins and ancient remains, in and about Rome,* and a fet of *landscapes* after old Brughel. He was born at Antwerp, where he refided and carried on a great commerce in prints. According to Florent le Comte, he engraved in that city the *feven liberal arts.* His etchings are very flight, executed in a poor fcratchy ftyle, and without effect; his name is frequently reverfed upon the plate; he figns them "H. Cock fecit," and ufually adds the date, as 1550, 1551, &c.

He also engraved from Michael Coxie, Martin Hemskirk, and other masters.

JOHN CLAUSE DE COCK. Flourisched,

By this artift, who appears to have been a painter, we have a flight etching in a free mafterly ftyle. It reprefents the *martyrdom of a faint*, whofe hands are first cut off. His name is affixed, *Joan. Claus. de Cock fecit*.

H COCK.

Flourished, 1559.

He was a Dutchman, and, according to Virtue's Catalogue published by the Hon. Mr. Walpole, engraved an oval portrait of the queen of Scots, from a genuine picture; but, adds he, it is not certain, that he was in England. This print is dated 1559: he might be a relation of the above artist.

THOMAS COCKSON.

Flourished, 1630.

This artift, apparently an Englishman, engraved a great variety of portraits, entirely with the graver, in a neat, stiff style, which seem to prove, that he had much more industry than genius. He sometimes used a mark, composed of a T. and a C. joined together, in the manner as expressed upon the plate plate at the end of the volume. Among the prints executed by him are the following:

King James the First sitting in parliament, a whole sheet print. King Charles the First sitting in parliament, the same. Princes Elizabeth, daughter to James the First. Charles earl of Nottingham, on horseback. Francis White, &c.

PETER COECK.

Born, Died, 1550.

This artift was born at Aloft in Flanders, and became a painter of some eminence, as well as an architect. To perfect himfelf in his studies, he went to Italy. Prior to his return to Flanders he made a voyage to Turkey, where he drew whatever he found remarkable concerning the manners and cuftoms of the Turks. Thefe he cut on feven wooden blocks, divided into as many compartments, which being joined together make a very large long print, refembling a frieze. On a tablet, belonging to the first block, is written in bad French, les moeurs et fachom de faire de Turcz, avecq les Regions y appertenantes, ont est au vif contrefaicetz par Pierre Coeck d' Alost, luy estant en Iurque, l an de Jesu Christ MDXXXIII. le quel aussy de sa main propre a pourtraist ces Figures duysantes a l'impression dy'celles. That is, the manner and cuftoms of the Turks, with the countries belonging to them, were drawn from nature by Peter Coeck of Aloft, when he was in Turkey, the year of Jefus Chrift 1533; who also with his own hand executed these prints according to the drawings he had made. And upon a tablet in the last block is this infcription : Marie ver Hulft, vefue du diet Pierre d' Alost, trespasse en l'an MDL. a faitt imprimer les ditt Figures, soubz grace et privilege d'l'imperialle majeste en l'an MCCCCCLIII. In English : Mary Verhulst widow of the faid Peter d'Aloft, who died in the year 1550, caufed thefe figures to be printed under the grace and privilege of his imperial majefty 1553, This large print contains a vaft number of figures, all executed with great care, but not much tafte. The work is, however, very curious; and doubtlefs at that time was very estimable.

JAMES COELMANS. Born, 1670. Died,

This artift was born at Antwerp about the year 1670, and was the difciple of Cornelius Vermulen. M. de Boyer, comte d'Aguilles, and counfellor of the parliament at Aix in Provence, employed this artift, conjointly with Sebaftian Barras, to engrave his collection of pictures by the great mafters. The fet of engravings was finished, A. D. 1709, but did not appear till 1744, This is Coelmans' largeft and beft work. He executed his plates chiefly with the graver, in a dark, heavy ftyle. His lights are usually sudden and unharmonized, and his drawing, with respect to the naked parts of the human figure, is particularly defective. I think the murder of the innocents, from Claude Spierre, and the fall of the giants, with Vistory crowning David, from Nicholas Poussin, may be reckoned among his best prints for the above mentioned collection.

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L A U-

LAUVERS COENRADT. Flourisched,

This artift engraved part of the portraits for the collection of cardinals, published by Rossi ; but these plates do him no great credit.

COGET. See Cochet.

S. COIGNARD.

Flourished, 1702.

The name of an obscure and indifferent engraver, affixed to the following prints: the portrait of Sir Christopher Wren, in octavo ; John Dryden the poet, a bad copy of the print from Kneller by Edelink. The latter is dated 1702.

STEPHEN COLBENSCHLAG, or COLBENIUS. Flourisched,

This artift, who flourished at the commencement of the last century, was a native of Germany; but he resided at Rome, where he engraved several plates from Dominichino and other masters. The mark attributed to him is composed of three letters joined together, namely, an E. a C. and an L. The first is the initial of his baptismal name, when written in the French style *Etienne*. I shall only notice,

A descent from the cross, a middling fized upright plate, from Annibale Carracci.

The adoration of the shepherds, from Dominichino, a middling fized upright plate.

HUMPHRY COLE.

Flourished, 1572.

This artift was born in the north of England, and is fuppofed to have been brother to Peter Cole the painter, mentioned by Meres, in his *Wit's Commonwealtb*, A. D. 1572. He belonged to the mint in the Tower; and the Hon. Mr. Walpole fuppofes him to be one of the engravers, employed by archbishop Parker; for he engraved a large *map and frontispiece*, in which is represented a portrait of *Queen Elizabetb*, and the earl of Leicester as Joshua, and lord Burleigh as David, accompanying her. Both of them for the folio edition of the bible, known by the name of Parker's Bible. It was published, A. D. 1572.

J. COLE.

Flourished, 1720.

A very indifferent engraver, employed principally by the bookfellers, and upon works of the commonest kind. One of the best prints that I recollect

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to have feen by him, is a view of the *Royal George*, a large plate, lengthways, from T. Bafton. It is executed entirely with the graver, and chiefly with a fingle ftroke: what little hatching is introduced is croffed fquarely upon the first ftroke. It is highly probable, that the following engravers were of the fame family, namely,

B. COLE, by whom, among other things, is the portrait of Mrs. Behn; and N. P. COLE, who engraved the portrait of James Puckle, &c.

FRANCOIS COLIGNON.

Flourished, 1646.

Apparently a Frenchman by birth; but he was eftablished at Rome, where he carried on a confiderable commerce in prints. His great excellency lay in views of buildings, gardens, &cc. with small figures, which he executed in a free, spirited style, and at times he refembles Callot, De la Bella, and Israel Silvestre; from all of which masters he engraved. He did many of the plates for the collection of all the principal cities and towns in Europe; also forme of those for the great collection of plans and views published under the direction of M. de Beaulieu. He also engraved many plates from compositions of his own.

A D'R I A N C O L L A E R T. Flourished, 1550.

An artift of great merit, born at Antwerp. After having learned in his own country the firft principles of engraving, he went to Italy, where he refided fome time to perfect himfelf in drawing. He worked entirely with the graver, in a firm, neat ftyle, but rather ftiff and dry. The vaft number of plates executed by his hand, fufficiently evince the facility with which he engraved ; and though exceedingly neat, yet they are feldom highly finifhed. His maffes of lights are rarely well managed, or fkilfully blended; and from their being too much fcattered, and equally powerful on all parts, they impoverifh, and in fome inftances, entirely deftroy the effect. To make up for thefe deficiencies, which was rather the fault of the time than of the artift, he drew admirably. The heads of his figures are, frequently, beautiful and characteriftic, and the other extremities very correctly marked. I fhall only notice the following prints by his hand :

The Israelitish women finging the pfalm of praise for the destruction of the Egyptian host in the Red Sea, a middling fized plate length-ways, from J. Straden.

St. Martin dividing his cloak between two beggars, a middling fized upright plate, from the fame mafter.

Great part of the plates for a fet of prints, representing the life and passion of Cbrist, which confists of 50, from Martin de Vos.

A fet of hermitesfes, engraved conjointly with his fon John Collaert. The twelve months, in circles, from Hans, or John Bol.

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The *welve months*, from Josse Momper; these Callot copied. He also engraved from a variety of other masters, and sometimes used the marks which are copied on the plate at the end of the volume, composed of an A. and a C.

HANS or JOHN COLLAERT. Flourisched, 1600.

This excellent artift was fon to the foregoing. He drew and engraved exactly in the ftyle of his father; and was, in every refpect, equal to him in merit. He must have been very old when he died; for his prints are dated from 1555 to 1622. He affisted his father in all his great works, and engraved befides a prodigious number of plates of various fubjects. I shall only notice the following:

Mofes ftriking the rock, a large print, length-ways, from Lambert Lombard. A great number of fmall figures are introduced into this print; and they are admirably well executed: the heads are fine, and the drawing very correct. This I confider as one of his beft prints. It was published by Jerom Cock, 1555, and is marked "Hans Collaert fec."

Time and Truth, a finall upright plate, from J. Straden: this is very neatly engraved.

The prints for the Miffal of Moretus, from the defigns of Rubens.

Part of the plates for the Life of Christ, from Martin de Vos, mentioned above in the lift of his father's works.

A fet of twenty middling fized plates, length-ways, entitled, NOVA REPER-TA, from the defigns of J. Straden. They reprefent in a fort of emblematical manner, the modern inventions : as, printing, the use of guns, the compass, &c.

He alfo engraved a great number of *bistorical fubjetts*, as well facred as prophane, *titles to books*, &c. from Martin Hemskirk, Josse Momper, Henry Goltzius, and other masters. He fometimes marked his plates with the initials of his name only: as, H. C. F. the F. as usual standing for fecit.

CHARLES COLLAERT appears to have been of the fame family with the preceding artift, and published many of the plates, engraved by the father and fon; but I do not recollect that he engraved himself.

Mr. Evelyn, upon what authority I know not, mentions the name of Collaert without any diffinction detween the father, fon, or relation; and fays he "graved fome things rarely in fteel."

COLLET.

Flourished, 1770.

He engraved part of a fet of plates of ornaments for gold/miths and jewellers, from the defigns of Gilles Legare, which were published at Paris. They are very neatly executed with the graver.

JOHN COLLET.

Flourished, 1760.

He was a painter of ludicrous fubjects. His works are well known. He

was

was a very ingenious, fenfible man; but extremely fhy. He etched two plates; one reprefenting antiquarians fmelling to the chamber-pot of queen Boadicea; and the other a monkey pointing to a very dark pitture of Mofes ftriking the rock, in ridicule of the admirers of Rembrandt Gerretz, whofe works were then much in fashion. This has fince his death been attributed to Hogarth, partly owing to the head of a connoisfeur in a tyc wig, which was etched by Dawes, a pupil of that master. A little before Mr. Collet's death he retired to Chelfea, having by the decease of a relation inherited a comfortable annuity. Mr. Grosse obligingly favoured me with this account of Mr. Collet and his etchings.

RICHARD COLLINS. Flourished, 1676.

A very indifferent engraver, who refided at Antwerp, towards the conclusion of the last century, by whom we have *Esther before king Abasuerus*, a large plate, length-ways, from Rubens : Panneels also copied the fame picture. Several *portraits* in a neat, laboured style; and fome *antique statues*, from the drawings of Sandrart, &c. To the portrait of *Anna Adelbildis uxor principis de la Tour et Tassis*, he signs his name, *Richard Collins*, *chalcographus Regis*, and adds, *advivum del. et sculp. Bruxella* 1682. Mr. Walpole mentions Richard Collins jun. a name affixed to a print, engraved for the *life of Francis Peck the antiquary*.

JOHN COLLINS.

Flourished, 1682.

What countryman this engraver was I cannot difcover; but I think it appears, that he refided in England. By him we have fome very indifferent copies from the grotefque figures, published by the Bonnarts in France, called Signior Scaramouch and his company of comedians. They are middling fized upright plates, a fingle figure on each. We have also fome portraits by him, equally indifferent. Among them, the head of Keay Nabe Naia wi-praia, principal ambassador from the Sultan Abdulcabar, king of Surofoan, printed from N. Yates, dated 1682. Add to these the funeral proceffion of George duke of Aibemarle. There are also fome etchings by him.

M. COLM.

Flourished,

A name affixed to a small head of *queen Elizabeth* in an oval, engraved for the Genealogy of the Kings of England from the Conquest, quarto.

COSMIO COLOMBINI.

Flourished, 1754.

A modern Italian artift, who engraved fome of the plates for the Mn/eo Fiorentino, &c.

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A, D. COLONIA.

Flourished,

This name is affixed to a flight incorrect etching, which has nothing to recommend it, reprefenting Apollo with the Muses; a finall upright plate.

MICHAEL COLYN.

Flourished,

This artift, who is faid to have been a native of Antwerp, engraved the Change at Amfterdam, &c.

JOVAN COMIN.

Flourished,

This name is affixed to fome plates of *antique ftatues*, executed entirely with the graver, in a very ftiff, tafteless ftyle. The originals, from whence these prints were taken, are in the Guistinian gallery.

CAMMILLO CONGIO. Flourisched,

This engraver flourished the beginning of the last century; and by him we have a great variety of engravings from Tempesta, Andrea D'Ancona, Bernard Castelli, Gasper Celio, and other masters. His plates are usually marked with two C's, the top of one joined to the bottom of the other, in the manner expressed upon the plate at the end of the volume; or in this manner: C. C. F. the F. standing for fecit.

CORNELIUS CONINCK. Flourisched,

An artift of great merit, by him we have the portrait of *Adrianus Tetrodius* of Haerlem, a fmall upright plate from Grebber, executed with the graver in a neat pleafing ftyle, well drawn, and the effect is clear and good.

SOLOMON CONINCK, or KONNINCK. Born, 1609. Died,

This artift was a native of Amfterdam. He first studied under Francois Fernando, and afterwards became the disciple of Nicholas Moyaert. He excelled in historical painting, and we have by him several etchings from his own compositions, in imitation of the style of Rembrandt.

ABRAHAM CONRAD.

Flourished,

This engraver, according to Bafan, was a native of Holland, and flourifhed towards the end of the laft century. He was chiefly employed in engraving portraits, which he performed with great fuccefs; and fometimes

from

from his own defigns. His works prove him to have been a man of great ability. I fhall only mention the portrait of *Jacob. Friglandus*, in which he has finely imitated the ftyle of Lucas Vosterman, and that of *Godefroid Hot*ton. A half figure, from H. Merman. In finishing the face he has foratched the copper with the point of the graver, in a manner bearing fome flight refemblance to that adopted by Worlidge.

GIOVANNI BATÍSTA CONSTANTINI. Flourisched, 1619.

From the appearance of this artift's works, I should suppose he was a painter, for he etched in a slight, free style, something refembling that of Guido, but not so correct or masterly. I have seen by him, a small *Bacchanal* furrounded with a grape vine in the fashion of a border, a circular plate, from Guido. It is dated 1619, and the name by mistake is written *Costantino*; to it he adds the word *Roma*, probably he resided in that city.

PETER COOL.

Flourished,

This name is affixed to a middling fized upright print, reprefenting *Chrift carrying his crofs, with St. Veronica, and feveral other figures,* from Martin de Vos. It is executed with the graver in a ftiff, coarfe ftyle; and the drawing is exceedingly defective.

PETER COMBES.

Flourished,

An engraver in inezzotinto, by whom we have a fmall whole length portrait of *Mafter Charles More, fon to the bifhop of Ely.* This print poffeffes 2 very fmall fhare of merit.

RICHARD COOPER.

Flourished, 1730.

This artift, who was a painter, refided at Edinburgh. He engraved the portrait of *William Carstares*, and of *Andrea Allan* the painter, after W. Robinfon.

RICHARD COOPER.

Flourished, 1762.

This artift refided at London, and engraved portraits. Among others, are the five children of Charles the First, with the great dog, from Vandyck; also the portrait of Taylor, the oculist.

EDWARD COOPER, the printfeller, is also thought to have engraved; but I do not recollect his name, as an engraver, to any of the plates published by him.

R. COR_

C. CORBUTT.

Flourished, 1760.

A modern mezzotinto fcraper, who refided at London. By him we have feveral portraits from different mafters; among the reft, that of *Anne Baftard*, of Kitely in Devonfhire.

R. CORDIER.

Flourished, 1647.

This engraver, a native of Abbeville in Picardy is mentioned by Florent le Comte, who attributes to him the engraving of a writing book, for Petre, the writing-mafter at Paris; and another for Louis Barbedor. He alfo engraved a map of the port of Breft. I fuppose he was little more than a writing engraver; but I never faw any of his performances.

FRANCESCO CORDUBA.

Flourished,

This artift, who adds *Eques*, or Knight to his name, imitated the ftyle of Callot. We have engraved by him from drawings of his own, a fet of middling fized upright plates of the *fountains which are in the gardens at Rome*; and he has introduced many little figures. These plates are flightly etched, and with fome fpirit. He figns his name *Eques Franc. Corduba del et fculp*.

CHRISTOFANO CORIOLANO. Flourisched,

This artift, according to M. Heineken, was a native of Nuremberg, and an engraver on wood; but none of his works are specified.

BARTOLOMEO CORIOLANO.

Flourished, 1637.

This artift was the fon of Chriftopher Coriolanus, mentioned in the preceding article, and was alfo an engraver on wood. He was born at Bologna in Italy, as appears from the infeription at the bottom of his prints. It feems that he was honoured with a title; for he adds the word *Eques*, or Knight, to his name; and according to Papillon, he pretended to have been a defeendant from Caius Martius Coriolanus, the great Roman general. He learned the art of defign in the famous academy of Bologna, founded by the Carraccii; and he applied his ftudies to engraving on wood in chiaro-fcuro. In general, he ufed no more than two blocks of wood; on the firft he cut not only the outline, but the darker fhadows, in imitation of the hatchings with a pen; and the fecond block ferved for the demy tint: and with thefe two blocks fo judicioufly managed he produced a pleafing effect. We fee by the bold fpirited works of this mafter, that he drew admirably well. His heads are fincly characterifed; and the other extremities of his figures are

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marked

marked in a mafterly ftyle. I can only mention the following prints by this artift:

St. Jerom, a half figure, a finall upright print from Guido. This print is engraved on three blocks of wood; the first for the outline and dark shadows; the fecond for the middle shadows; and the last for the lightest tints. It is infcribed, "Barthol. Coriolanus Eques fculpfit, Bonon. 1637."

The fall of the giants, a large upright print, on four feparate fheets, which paste together.

Two female figures from Guido, marked, Romæ 1627.

TERESIA MARIA CORIOLANIO, the daughter of this artift, painted and engraved also for her amusement.

GIOVANNA BATISTA CORIOLANO. Flourished, 1639.

This artist was brother to Bartholomew Coriolanus, mentioned in the preceding article. He was born at Bologna, and, after being inftructed in the first principles of defign, became the disciple of Valisco, a painter of fome eminence. As a painter, I believe, he never acquired any great degree of reputation. He engraved a variety of prints both on wood and copper; but the former, in my opinion, are greatly fuperior to the latter. I fhall mention the following only by this artift: Some heads cut on wood, in a bold, free, spirited style; among the rest, the portrait of Fortunius Licetus Genevensis, dated 1689. Christ crowned with thorns, a middling fized upright copper plate, from Ludovico Carracci, a flight, bold etching. He alfo engraved from Guercino, and other great mafters.

JOACHIM THEODORVS CORIOLANUS, the name latinifed of an artift, perhaps of the fame family with the preceding. According to Papillon, he engraved on wood, and flourished in the year 1600; and marked his prints with these initials, I. T. C. F. B. for " Joachim Theodorus Coriolanus fecit Bafileæ;" but that author has not specified any of his works.

BAPTIST CORNEILLE. IOHN

Born, 1636. Died, 1695.

This artift was born at Paris, A. D. 1636, and infructed in the principles of painting by his father, Michael Corneille, under whom he attained to a confiderable degree of perfection. He also etched feveral very spirited plates, and finished them with the graver, in a style far superior to what one ufually meets with from the hand of the painter. Among others, is a figure of Mercury flying in the air, from a composition of his own. This print is in the Cabinet des Beaux Artes, published at Paris 1690, by Perault. Corneille died A. D. 1695, aged 59.

MICHAEL CORNEILLE.

Born, 1642. Died, 1708.

This great artift, whofe works do not appear to me to be fo well known or elteemed, as they justly deferve, was a painter, brother to John Baptist Cor-VOL. I. Εf neille.

neille, mentioned in the preceding article, and his father's pupil. He went to Italy to complete his studies, and perfect himself in the art of defign. He understood the management of light and shadow, fo as to produce a powerful and pleafing effect; and though he chiefly excelled in hiftory, he alfo fucceeded greatly in landscape. I shall confine my observations to his etchings only; and beg the indulgence of criticifing a little upon the four following ones. They are middling fized plates, length-ways, and reprefent, 1. The Deity appearing to Abraham. 2. Abraham journeying with Lot. 3. Abrabam overcoming the army of the confederate kings. 4. Abraham setting out with his fon Ifaac to facrifice him. They are etched in a fine, bold, free, style; the compositions are full of grandeur ; the heads are peculiarly characteristic; the extremities, like those of Raphael, are finely drawn, and the draperies difposed with the greatest taste. One may fee how closely he has ftudied the celebrated Italian painters, and admire the good use he has made of those studies. The figure of Abraham, in the last, has much of the style of Polidoro Carravagio in it; and all the naked figures, in the third, are drawn in the manner of the Carraccii. He died at Paris, A. D. 1708, aged 66. I shall mention befides, by this artist,

A boly family, with Elizabeth and St. John in a landscape, a finall plate, length-ways, from Raphael.

St. Andrew kneeling before the cross, a beautiful finall upright plate, from a composition of his own.

St. Francis interceding with Christ for the redemption of mankind, a middling fized upright plate, from the fame.

Notre Dame des Anges called la Portioncule, a middling fized upright plate.

CORNELIS. LAMBERT

Flourished,

This engraver worked, I believe, chiefly for the bookfellers; and his employment feems to have been principally in the portrait line. We have by him, among others, the portrait of Tycho Brahe, the astronomer.

CORNHERT. See CUERENHERT.

CORNISH.

Flourished,

An obscure engraver, by whom, among other things, we have the portrait of Dr. Charles Rofe, a flight etching in quarto.

CORONELLI. VINCENT

Born, Died, 1718.

This artift was a native of Venice, where he engraved fome maps, which are dated 1697.

CORO-

P. CORONELLI.

Flourished, 1716.

This artift, who probably was of the fame family with the preceding, engraved the plates for a work, entitled, Roma Antica Moderna del P. Coronell cosmografo Publico ad uso de suoi Argonauti in Venezia, 1716. They are poor, flight, indifferent etchings, confifting of views of buildings, &c. finall plates, length-ways.

CORREGIO. See Allegri.

JEROM CORRIDORI. Flourished,

A native of Modena, and refided at Rome, where he published many fine prints. He is spoken of with great commendation in the Abecedario. And it seems, that his great talents loss him his life; for being pushed into the Tyber by some envious person, he was unfortunately drowned. He is mentioned as an engraver; but I do not recollect to have seen any of his works.

NICOLO CORSI.

Flourished, 1503.

He was a native of Genoa, and a painter of fome eminence. To him is attributed the engraving of a portrait of *Francefco Mazzuola*, called Parmigiano.

M. ANTONIO CORSI, is the name of a modern engraver, who flourished 1760, and executed some of the plates for the Museo Fiorentino.

CORNELIUS CORT.

Born, 1536. Died, 1578.

This juftly celebrated artift was born at Hoorn in Holland, A. D. 1536. After having learned the first principles of drawing and engraving, (perhaps from Cuerenhert) he went to Italy to complete his studies, and visited all the places, famous for the works of the great masters. At Venice he was courteously received by Titian; and engraved several plates from the pictures of that admirable painter. He at last settled at Rome, where he died 1578, aged 42.

This artift worked entirely with the graver, in a bold, open, flight ftyle. His back-grounds effectially, if they be landfcapes, are executed with much tafte and freedom, and evidently fhow the great command he had of that inftrument. But there is a drynefs and ftiffnefs, in general, about his figures, particularly those that are covered with drapery, which frequently, joined with a want of harmony, produces an unpleafing effect. His drawing is ufually correct and mafterly; fometimes, indeed, the outlines are hard and the extremities marked in a negligent, flovenly manner. But in his beft prints, these faults are by no means confpicuous. Bafan fays of him, that he was "the beft engraver with the *burin* or graver only, that Holland ever pro-F f 2 "duced. We find in his prints," adds he, "correctnefs of drawing, and an ex-"quifite tafte." This compliment perhaps, by fome connoiffeurs, may be thought to be a little overftrained; but that he was an artift of great merit, muft be allowed by all, who are acquainted with his works, though he was not always equally happy in the execution of them. Bafan with great juffice, praifes the tafte and lightnets of touch, with which he engraved landfcapes, and that without the affiftance of the point. It is no finall honour to this artift, that Agoftino Carracci was his fcholar, and imitated his ftyle of engraving, rather than that of any other mafter. I fhall mention by him the few following prints only, his engravings being very numerous (151 according to Abbé Marolles) and by no means uncommon.

Paradile, a large upright plate, from Titiano, dated 1566.

St. Jerom, a finall upright plate, from the fame mafter, dated the fame.

The discovery of the incontinency of Califta, a large upright plate, from the fame, dated the fame.

Prometheus chained to the rock: this figure is finely drawn; a middling fized upright plate, from the fame mafter, and dated the fame.

The *feven penitents*. Thefe are feven large landfcapes, with finall figures of the Saints, Mary Magdalen, St. Anthony, &c. Six of them are upright plates, and the feventh, length-ways, from Jerom Mutian, dated from 1575 to 1573.

A bely family, with St. Jerom standing in front, and Mary Magdalen kissing the feet of the infant Christ, a large upright plate from Corregio. Agoitino engraved the fame fubject; and both are dated 1586. They are not easily diffinguished from each other.

The adoration of the shepherds, from Polydore, a large plate, length-ways.

A *boly family*, with St. John holding a bird, a middling fized upright plate from Frederico Baroccio, a very fine print, dated 1577.

The adoration of the shepherds, a middling fized upright plate, from M. R. Senensis, dated 1568.

A faint reading, holding a lily, reprefented in a landscape, a middling fized upright plate, from Bartolomeo Spranger. The back ground to this plate is remarkably fine. It is dated 1573.

The *transfiguration*, from Raphael, a large upright plate. In this print the artift has greatly failed; the character and expression of the heads, fo admirable in the picture, are quite lost in the engraving.

The last supper, a large upright plate, from Tadeo Zuccaro.

The last supper, the same, from Livio de Forli, called Livio Agresti, dated 1578.

Chrift praying in the garden, a middling fized upright plate, without the name of the painter or the engraver. This print is diftinguished by a small instrument at the bottom of the plate, near the feet of one of the disciples, which is usually taken for a lamp; and for this cause the engraving has been attributed to an old master, who flourished 1509, and used a mark something refembling it. See this mark copied on the plate at the end of the volume. He also engraved from Michael Angelo, Andrea del Sarto, M. Heemskerck, Franc. Floris, James Stradan, Marcello Venusti, and other masters. COR

mafters. Those from Heemskerck appear to have been his first works, and executed before he left Holland. "They are bible fubjetts, and very indifferently executed.

GIACOMO CORTESI, called BOURGUIGNON. Born, 1621. Died, 1676.

This admirable and well known artift was born at St. Hippolito, in Franche Compte. His great excellence confifted in painting *historical subjects*, and battles, particularly in the laft. He had occupied a post in the army himfelf; and from being an eye witnefs of feveral actions, he composed those fubjects with great fire and fpirit. In Italy, where he went whilst young, he formed an acquaintance with Guido and Albano, and profited not a little from their inftructions. He was exceedingly expeditious in the execution of his pictures; and it is faid, that he never found it necessary to make a fketch of the fubject he meant to paint before-hand; but drew it at once upon the canvals, and proceeded to the finishing of it. He entered into religious orders, and became a jefuit. He died at Rome, A. D. 1676, aged 55 years. By this artift we have fome fmall etchings of battles, very flight, but prodigioufly free and masterly. The masses of light and shadow are finely preferved in them, fo as to produce a powerful and striking effect. He was not equally fuccefsful in drawing of the naked parts of the human figure, wherever we find them reprefented by him they are incorrect.

GUGLIELMO CORTERI.

Born, Died, 1679.

This artift, who was brother to the preceding mafter, was feholar to Pietro da Cortona. He is spoken of also, as a painter, with commendation. He died at Rome, A. D. 1679, two years after his brother. We have but one engraving by him, which reprefents Tobias burying the dead, from a defign of his own.

JOHN AUGUSTUS CORVINUS. Flourished,

A modern German engraver of views, buildings, &c. which he executed in a ftyle fufficiently neat, but ftiff and without tafte. Among other things by him, are a fet of ornaments for ceilings, from the defigns of Carlo Maria Pozzi, in large folio. He engraved most of the plates for the work, entitled, Representatio Belli ob successionem in Regno Hispanico, &c. a large folio volume, published at Augsburg. And great part of the plates for a work, containing views of churches, &c. at Vienna, which was also published at Augfburg by John Andrea Peeffel, 1724, are by him.

LOUIS COSSIN. Flourished, 1690.

This engraver appears to have been a native of France. He refided at Paris. COS

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Paris, and called himfelf engraver to the king. He worked entirely with the graver in a poor, taftelefs ftyle. In drawing and effect he is also exceedingly deficient. Among other things by him, is a figure reprefenting *Sculpture*, in the *cabinet des Beaux Artes*, published at Paris, A. D. 1690. He also engraved fome few portraits, which are however of but little value.

LAURENCE JOHNSON COSTER.

Born, Died, 1441.

I fhall by no means enter into the long and unfatisfactory difpute concerning this artift, or whether fuch an artift really exifted or not. The Dutch have laid claim to the invention of engraving on wood, and the still nobler art of printing, which appears immediately to have followed. And according to them, the following trivial accident gave birth to both. Cofter one day walking in a wood, near the city of Haerlem, where he was born, amufed himfelf with cutting letters upon the bark of a tree, which for fancy fake being impressed upon paper, he printed one or two lines, as a fpecimen, for his children. He then proceeded to cut letters in wood, and joined them together with thread; and by degrees produced a book, entitled, Speculum Salvationis, which he ornamented with vignettes, cut in wood. There are also fome rude portraits attributed to this doubtful artift; but as every one may not posses Baron Heineken's Idea Generale d'une Collection d'Estampes, wherein a full account is given of this man, and the works attributed to him, (which, indeed, the author looks upon as entirely fabulous) I will transcribe his lift.

A finall bust of a man, with a cap, near two inches high, by one inch wide, marked Laurence Jasson, supposed to be the portait of Coster.

A bust of an old man in profile, two inches high, by one inch and three quarters wide, marked at bottom, Baltkart Seil da Barleim.

Another bust, the face turned to the left, marked Ja Dadin b har.

Another buft, a three quarter face, marked on the back-ground towards the left with an L. and below Dugo Jacob' for b Lid.

Another, marked Jan ban Bemfen Stilder b Barlen.

Another, marked Alb Dbatis Stilder Barlem.

Another, of which the mark is not plain, but appears to be, J. v. Meriken.

In the royal library at St. James's is a Virgin, with the instruments of Christ's Jufferings, attributed also to Coster.

I shall have occasion to speak of this man again, in the Essay on the rife and progress of engraving on wood, which will be given in the second volume.

D. COSTER.

Flourished,

The name of an obscure engraver, affixed to the portrait of Franc. Hals the painter, from Vandyck.

JACOPO

JACOPO COTTA.

Flourished,

This name is affixed to an etching which I have before me, very badly executed, and exceedingly defective in the drawing. The fubject, 1 believe, is the *meeting of Ifaac and Rebecca*. Two men are unloading a horfe in the front: it is a middling fized plate, length-ways, from Storer.

PETER COTTART.

Flourished,

This artift was an architect, and flourished in the seventeenth century. By him we have some rough etchings of vases and ornaments, See the monogram, with which he usually marked his engravings, on the plate at the end of the volume.

J. DE C.OURBES. Flourished,

An artist of no great merit, chiefly employed for the bookfellers. By his hand, among others, we have the portrait of *Sir Philip Sidney*, a fmall octavo oval plate. *Mary countefs of Pembroke*, a fmall octavo. As he does not cite the name of the painter, and adds the letter F. for fecit to his name, it is probable, that he engraved them from defigns of his own.

COUCHET. See Coget.

ANNE PHILBERT COULET.

Flourished, 1760.

This lady is mentioned by Bafan, as refiding at Paris. By her hand we have feveral very pretty landfcapes, well etched and retouched with the graver, in a ftyle that does her honour: among the reft,

The fair afternoon, a landscape, ornamented with figures, from Vernet, a middling fized plate, length-ways.

The *bappy paffage*, and its companion, the *departure of the boat*, two fea views, the fame from the fame.

The Florentine fishermen, and the Neapolitan fishermen, companions, middling fized upright plates, from the fame.

COURTOIS. See Cortesi.

P. F. COURTOIS.

Flourished, 1750.

A young engraver, and native of France; but he never reached any great excellence. We have feveral prints by him after S. Aubin, and other mafters.

J. COUSE,

J. COUSE.

Flourished, 1750.

This artift was, I prefume, a native of England, though his works are but little known. He engraved a neat half fheet view, length-ways, of *Berkley caftle*, from a drawing by the countefs of Berkley, and fome other plates, which prove him to have been no indifferent artift.

ELIZABETH COUSINET.

Flourished, 1760.

This lady was the wife of Lempreur, an engraver of great merit, honoured with the title of engraver to the king, and member of the Royal Academy of Arts at Paris. By Madame Coufinet, we have feveral prints, that do her no diferedit. Among others,

The pyramid of Sextus, and its companion, the columns of Campo-Vacino, two middling fized plates, length-ways, ornamented with figures, from J. Paolo Panini. The departure of Jacob, a finall upright plate, from Boucher, &c.

H. COUSSIN.

Flourished, 1760.

A modern engraver, who refided at Aix in Provence, where he etched feveral plates from Puget, Rembrant and other mafters.

JOHN COUSSIN, a painter and defigner of fome eminence, and native of France, is faid by Papillon to have engraved on wood; but the matter is very uncertain, though it be allowed, that many of his defigns are cut on wood by the artifts in that line then living.

JOHN COUVAY.

Flourished,

This artift was a native of France, and flourished towards the conclusion of the last century. He worked chiefly, if not entirely, with the graver, in a coarse bold flyle, founded apparently on that of Vilemena. His works are flight and heavy. They manifest a great command of hand; but little judgment in fostening the shadows, harmonizing the lights, or keeping the distances back, in order to relieve the front and principal figures. His drawing of the naked parts of the human figure is often incorrect, and the extremities are usually heavy, and badly marked. Among his most esteemed prints are the following.

A faint tempted by the flesh, has recourse to the crucifix, half figures, a fmall upright plate, from Guercino: a night-piece, and the candle, is overturned upon the table.

The martyrdom of St. Bartholomew, a middling fized upright plate from Nicholas Poufin. Mitellus engraved the fame fubject, under the name of the martyrdom of St. Erafmus.

A fet

A fet of fmall upright plates, entitled Les Tableaux de la Penitence, from the defigns of T. Chauveau.

Mary queen of Scotland, a half figure, feated, and the execution feen through the window. He also engraved from Raphael, Annibale Carracci, Guido, Bourdon, Le Sueur, and other masters.

MICHAEL COXIS.

Born, 1497. Died, 1592.

This artift was born at Mechlin, and learned the first principles of painting in his own country; going to Rome, he became the scholar of Raphael, and acquired to himself a tolerable share of reputation. Many of the old engravers worked from his designs. There are a fet of sixty-eight prints, representing the *bistory of the Arabs*, dated 1567, which are marked with a curious monogram, composed of a C. an M. an L. and an F. placed above the M. in the manner represented on the plate at the end of the volume. The designs for these plates are generally attributed to Coxis; and it is thought that he also engraved them. Michael Coxis died, A. D. 1592, aged 95 years.

NOEL COYPEL.

Born, 1628. Died, 1707.

This artift was born in Lower Normandy; but difcovering an early inclination for the arts, he ftudied under a painter of no great reputation at Orleans, named Poncet; from thence he went to Paris, to perfect himfelf in drawing and painting, and became the difciple of Charles Errard. His pictures manifeft a fertility of invention, fome grace in the compositions, and a tolerable good tone of colouring. He drew the human figure with a great degree of correctness, but in a mannered ftyle; and the extremities are not always fufficiently determined. He died at Paris, where he refided, A. D. 1707, aged 79 years. By him we have a *boly family*, which he etched with alterations, three times on three feparate plates.

ANTHONY COYPEL.

Born, 1661. Died, 1722.

This artift was the fon and fcholar of the preceding. He was born at Paris 1661; and his father being nominated director of the academy eftablifhed by the king of France at Rome, he accompanied him thither, and employed his time in ftudying the works of Raphael, Michael Angelo, and Annibale Carracci, with great affiduity. The improvement he made during his refidence in Italy, was fo great, that at his return to Paris, his merit was generally acknowledged, and he was ranked among the first clafs of historical painters. He died 1722, aged 61 years. We have feveral excellent etchings by his hand, very highly finished, especially when confidered as the works of a painter. The figures in them are correctly drawn, and in a mafterly five. The character and expression of the heads are admirable, and the general VOL. I. G g

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effect finely harmonized. I shall mention the following only from his own compositions.

An ecce homo, a finall upright plate.

Judith, the fame.

Saint Cecilia, the fame.

The *bead of Democritus*, the fame.

Two portraits of Le Voifin, one large and the other fmall.

Bacchus and Ariadne, a large plate, length-ways. This was finished with the graver by Gerard Audran; and is a most admirable print.

Galatea, the fame, finished by Charles Simonneau.

NOEL NICHOLAS COYPEL.

Born, 1692. Died, 1735.

He was brother to Anthony Coypel, and born at Paris. He learned the firft principles of painting from his father, and perfected his ftudies without going to Italy. He was also a much efteemed historical painter, and died at Paris. 1735, aged 43 years. We have fome pretty etchings by him; but not equal to those by his brother. They are as follow, from his own compofitions:

Saint Therefe with many angels, a finall oval plate. The triumph of Amphitrite, a finall plate length-ways. A woman fleeping under a canopy, furprifed by a fatyr, the fame. A woman careffing a pigeon, the fame.

CHARLES COYPEL.

Born, 1694. Died, 1752.

He was the fon of Anthony Coypel, and born at Paris. He was the pupil of his father; and his works are spoken of with great commendation. He also possesses and distinguished himself by several estimable writings, which manifested at once his delicacy and good taste. He was made, first painter to the king of France, and died A. D. 1752, aged 58 years. According to Basan, he also etched several plates from his own compositions.

FRANCESCO COZZA. Born, Died, 1664.

A native of Palermo in Sicily, where he received his first instructions in the art of painting. Going afterwards to Rome, he became the scholar of Dominichino; and the progress he made under the instructions of that master was such, as did honour to both. He excelled in historical subjects, and painted much in fresco. He died, A. D. 1664. We have some fewetchings by him; among others,

St. Peter's contrition, which, though flightly executed; is well drawn and fliows the hand of the mafter: it is a finall upright plate, marked, "Fra. Cozza inc. ex." And the *Roman charity*, a finall plate, length-ways, half figures only.

CRACHE.

CRA/

CRACHE.

Flourished,

According to Papillon, this is the name of an engraver on wood. That writer mentions fome *cavalcades* as executed by him.

CRALINGE.

Flourished,

An obscure engraver, by whom we have the portrait of Menno Simonis, a whole length.

LUCA CRANACH, or KRANACH. Born, 1470. Died, 1553.

This artift was a painter of portraits, hiftory, and poetical fubjects, born at Cranach in Westphalia. Under whom he studied does not appear; but the reputation he acquired was fuch, as recommended him to the favour of the elector of Saxony, and he was many years employed in painting for that prince. He died, A. D. 1553, aged 83. I shall speak of him only as an engraver ; and therefore the following obfervations are founded upon his prints alone. He possefied far more fertility of invention than judgment; and being led away by the livelinefs of his imagination, did not pay fufficient attention to the choice of what was beautiful, but contented himfelf with the first forms that offered, and followed the stiff, Gothic taste, which prevailed in his country at that time, without any attempt to improve it. His manner of drawing is rather dry and taftelefs, than abfolutely incorrect; and the heads which he has given to his figures, have both character and expression, though they are not marked with precision, or in a pleafing ftyle; the hands and feet indeed are frequently very defective; and a total ignorance of the diffribution of light and shadow deftroys the general effect, and renders it confused and unpleasing. Mr. Pilkington, looking on the dark fide only of the performances of this artift, feems to wonder, that he should have any modern admirers. But let any unprejudiced perfon examine carefully the Life of Chrift by this artift, which confifts of fourteen middling fized upright prints, and I humbly conceive the many beauties of composition, character and expression, he will discover in those engravings, will amply repay the labour, and convince the examiner, that Cranach, with all his faults, was a man of great ability. Lucas Cranach left a fon of the fame name, a painter of portraits; but it does not appear that he ever engraved. He fometimes marked his plates with the initials of his name, thus, L. C. or L. V. C. or the L. and the C. joined together cypher ways; but more frequently with a dragon, holding a ring in its mouth, with or without the arms of Saxony, to denote his being painter to the elector, the dragon being the creft to the arms; and fometimes with the arms, creft, and the initial letters alfo. See the marks copied on the plate at the end of the volume. I shall only mention the following few prints, from the numerous engravings by this artift; and, FIRST, those on wood.

Adam and Eve in Paradife, a large upright plate.

Chrift and the twelve apofiles, middling fized upright prints.

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The fame, fmall uprights.

The paffion of Christ, smaller than that above-mentioned, fourteen prints. The martyrdom of St. John.

A man in armour dying, and three naked women standing by bim, dated 1506. Christ and the woman of Samaria, a middling fized upright print.

The *baptifm of Chrift*, a large print length-ways, the Deity appears above, and a kneeling figure is feen on each fide.

A large hunting-piece, length-ways, on two blocks.

A large tournament, length-ways.

Several other tournaments, processions, portraits, &c.

SECONDLY, a claro-fcuro, faid to be the only one executed by this artift, namely, S. Cbriftopher carrying the infant Cbrift over the river. It is executed on two blocks, the first for the outline and dark shadows, and the fecond for the demy tints and lights.

THIRDLY, those on copper; but I shall only mention the following; they being greatly inferior, in every respect, to his prints on wood :

A naked woman lying down, with a child asteep before her; and a naked man appears in the back ground, a middling fized upright plate, dated 1509. I take this fubject to be Adam and Eve after their fall,

CARY CREED.

Flourished, 1730.

He etched a fet of plates from the *ftatues and bufts* at Wilton Houfe. They are flight, but yet poffels great merit. I have not been able to meet with any fatisfactory account of this artift; but I fuppofe, that he was a native of England.

RIDOLFO CREIN.

Flourished,

This artift is cited in the lift of engravers, at the end of the Abecedario; and the word *Tirugino* is added to his name. His works are not mentioned, nor have I feen any of them.

ANTONIO CREMONIENSIS. Flourisched,

By this artift we have a flight fpirited engraving on wood, reprefenting *Mutius Scævola burning bis band*, in the prefence of Porfenna. It is a very finall upright print, nearly fquare, and executed on a fingle block, without any crofs hatching.

L. CREPY.

Flourished,

A very indifferent engraver, who apparently flourished at the beginning of the prefent century. Among other things by him, are the following: a small and bad copy of *Alexander entering the tent of Darius*, from Le Brun, or rather from the print, engraved after the picture of Le Brun, by Girard Edelink. The portrait of *A. Wateau*, the painter, a small upright plate. To both both thefe prints he figns his name, " L. Crepy filius fculp." Probably his father was also an engraver, and he puts the word *filius* for distinction fake.

GIUSEPPE MARIA CRESPI.

Born, 1665. Died, 1747.

This eminent painter was born at Bologna; and after having fuccefsfully ftudied under feveral effimable mafters, entered into the fervice of the great duke of Tufcany, to whom his merit had been made known. The pictures, which he executed for that prince, gave much fatisfaction to him; and they contributed, in no fmall degree, to raife the reputation of Crefpi with the public. He received great prefents from the duke, and was honoured with his protection, and the title of his painter. The harmony and force of the colouring, the elegance of the compositions, and the correctness of defign, which appears in his works, are spoken of by those acquainted with them with great commendation. He died at Bologna, A. D. 1747, aged 82 years.

He etched feveral plates, among the reft,

The adventures of Bertholde and Bertholdino, a fet of fmall upright plates, from his own compositions.

The refurrection of our Saviour, a middling fized upright plate, the fame.

CRESPY.

Flourished,

A very indifferent engraver, who, according to Bafan, died towards the beginning of the prefent century. He engraved among other things, a *defcent from the crofs*, a large upright plate, from Carlo Cignani.

$P A U L \quad C R E U T Z B E R G E R.$

Flourished,

According to profeffor Chrift and Papillon, this is the name of an engraver on wood, who marked his prints with a P. and a C. joined together in form of a cypher. See this mark copied on the plate at the end of the volume. I am not acquainted with his works, nor are any of them fpecified by the above author.

S. JOHN CRISOSTOMUS. Flourisched,

A name affixed to a finall plate length-ways, well executed, and in the ftyle of Aldegrever, reprefenting a *back figure of a woman lying down*, and the back-ground is a landfcape. It is indeed very doubtful whether this name was intended for that of the engraver or not.

BARTHOLOMEO CRIVELARI. Flourisched,

A modern Venetian artist; but of no great eminence. By him, among other things, we have a small upright plate, representing a *faint carried up* to Heaven, from M. Bartoloni.

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TEODORO DALLA CROCE. Se CRUYS.

URSULA DE LA CROIX. Flourisched, 1700.

This ingenious lady, with JANE DE LA CROIX, her fifter, etched feveral of the plates of gems, which were drawn by Elizabeth Sophia Cheron, their aunt. They are neatly executed in a free, fpirited ftyle.

HUBERT DE CROOCK. Flourisched,

The name of a very ancient engraver on wood. It is affixed at full length, with the monogram alfo, composed of an H. a D. and a G. at the bottom of a large folio print, representing the *Trinity*. Chrift as dead is lying upon the lap of the Deity, and the Holy Spirit appears in the air above. It is very neatly cut, but stiff to a great degree. Albert Durer engraved the fame subject; but the print by him is fo much superior in freedom and expression to this, which has all the fervility of a copy, that one does not hesitate to pronounce it fo, though in point of antiquity it appears coeval, at least, with that of Albert. This print is in the collection of Dr. Monro. See the monogram, used by this engraver, upon the plate at the end of the volume. The baptismal name on the print is written **Hubretht**, which I superior, is the fame as Hubert.

MARTIN GOTTFRIED CROPHIUS Flourisched,

An engraver of no great merit, by whom, among other things, we have an *emblematical* fubject, from John Daniel Herz, a middling fized upright plate.

THOMA'S CROSS.

Flourished, 1648.

A laborious artift possessed of no great share of taste or genius. He worked chiefly, if not entirely with the graver, in a stiff, unpleasing style. he confined himself to portraits, and frontispieces for books. These according to the custom of the time, were generally engraved from drawings of his own; and which as far as one can judge from the engravings, were equally indifferent. We have by him the *frontispiece* to an octavo book, published at London 1643, entitled, a Voyage through Rome; also, among others, the following portraits: Richard Brownlowe, in quarto; James Burroughs, A gospel minister, in quarto, dated 1643; John Richardson, bishop of Armagh, 1654, &c.

CRUCHE.

Flourished, 1550.

The name of an engraver on wood, who flourished in France towards the middle

middle of the fixteenth century, where he performed feveral works. "I have," fays Papillon, " by him a *plan of the city of Paris*, which," continues he, "I believe, was engraved for an ancient edition of the *Geographie of Belle Forreft*."

LOUIS CRUGER. See KRUG.

THEODORE CRUGER.

Flourished, 1617.

This artift was a German by birth; but he refided chiefly in Italy, and imitated the ftyle of Francesco Vilemena. His mode of engraving was in a bold ftyle, with the graver only, and it shews that he had great command of that inftrument; but he did not possess much taste or judgment to direct him in the profecution of his studies. The outlines of his sigures are hard and incorrect, the heads badly drawn, and the other extremities entirely neglected. He does not appear to have had, even a distant idea of harmonizing the lights with the shadows: hence his prints are totally destitute of effect. His chief work was,

The life of St. John the Baptist, from Andrea del Sarto, on twelve middling fized upright plates, with the portrait of the painter. Some of these prints are dated 1617.

The last supper, a large plate, length-ways, from the fame.

We have some portraits by him, from Gabriel Wayer, dated 1614: to these his name is signed, " Ditrich Cruger."

He alfo engraved from Andrea D'Ancona, Lanfranchi, and other mafters. See his cypher composed of a T. and a C. joined together, on the plate at the end of the volume.

MATTHIAS CRUGER. Flourisched, 1617.

He was brother to the preceding artift; and flourished about the fame time. He engraved fome plates from the chevalier Borghese, Guido, and other masters; and some also from his own compositions. See his manner of marking his prints on the plate, at the end of the volume.

L. CRUYL.

Flourished, 1667.

This artift refided at Rome, where he drew a confiderable number of views, which he occafionally enriched with cattle and figures, in a very fpirited, pleafing ftyle. The chief of thefe were engraved by Julius Tefta; but we have fome fine etchings of his own : namely,

Several views of the Pantheon at Rome, and other ruins; fmall plates, length-ways.

Several architettal views, with ruins, &c. fmall plates, length-ways, marked, L. CRVYL inv. et fec. Rome, 1667.

THEO-

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THEODORE VER CRUYS, or DELLA CROCE. Flourisched,

This engraver was a native of Holland, according to the author of the Abecedario; but he refided chiefly in Italy, and, among other things, engraved part of the plates from the pictures in the *Florentine gallery*; fome large views of fhipping, on two plates each, from Salvator Rofa, &c. Alfo feveral portraits from various mafters. The prints by this artift do not difcover any extraordinary marks of genius. They are etched and retouched with the graver. I fuppofe he flourished towards the commencement of the prefent century.

DIRICK, or THEODORE VAN CUERENHERT. Born, 1522. Died, 1590.

This extraordinary man was a native of Amfterdam. It appears, that early in life he travelled into Spain and Portugal; but the motives of his journey are not afcertained. He was a man of fcience, and, according to report, a good poet. The fifter arts, at firft he confidered as an amufement only; but, in the end, he was, it feems, obliged to have recourfe to engraving alone for his fupport. And though the different ftudies, in which he employed his time, prevented his attachment to this profeffion being fo clofe as it ought to have been, yet, at leaft, the marks of genius are difcoverable in his works. They are flight, and haftily executed with the graver alone; but in an open, carelefs ftyle; fo as greatly to refemble defigns made with a pen. His drawing is by no means correct; yet it is certain, that he knew more than his hurry would let him exprefs; but the extremities of his figures he has, in general, negligently paffed over. It is true, the compositions he worked from were fuch, as could not well recommend themfelves: yet a little more pains would, at leaft, have fecured more credit to himfelf.

He was established at Haerlem; and there pursuing his favourite studies in literature, he learned Latin, and was made secretary to that town, from whence he was sent several times as ambassador to the prince of Orange, to whom he addressed a famous manifesto, which that prince published, A. D 1566.

Had he ftopped here, it had been well; but directing his thoughts into a different channel, he undertook an argument as dangerous as it was abfurd. He maintained, that all religious communications were corrupted, and that, without a fupernatural miffion, accompanied with miracles, no perfon had a right to administer in any religious office; and he pronounced that man to be unworthy the name of a Christian, who would enter any place of public worfhip. This he not only advanced in words, but strove to fhew the fincerity of his belief by practice; and for that reason, would not communicate with either protestant or papist. His works were published in three volumes, folio, A. D. 1630. And though he was feveral times imprisoned, and, at last, fentenced to banishment, yet he does not appear to have altered his fentiments. He died at Dergoude, A. D. 1590, aged 68 years. It is no fmall addition to the honour of this fingular man, that he was the instructor of that justly celebrated artift, Henry Goltzius.

Cuerenhert

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Cuerenhert worked conjointly with the Galles, and other artifts, from the defigns of Martin Hemfkerck. The fubjects are from the Old and New Teftament, and confift chiefly of middling fized plates, length-ways. He alfo engraved feveral fubjects from Franc. Floris. His mark, which he frequently fubfituted for his name, composed of a D. a V. and a C. is copied on the plate at the end of the volume.

HANS or JOHN CULENBACK, or CULMBACK. Flourished, 1517.

This artift is faid to have been a difciple of Albert Durer; and engraved both on wood and copper. He marked his plates, H. V. C. or I. C. and ufually put the date. Among the few prints we have by this artift, is the following: a *foldier armed converfing with a country woman*, dated 1517, and marked H. V. C.

WILLIAM CUNYNGHAM, M.D. Flourished, 1559.

He was a phylician, who refided at the city of Norwich in Norfolk, and was also an author, as well as an engraver. He published a book, entitled, *A Cosmographical Glass*, in which are many *prints*, with a *large map of Norwich*, engraved by his own hand. It was printed in folio, A. D. 1559, and dedicated to lord Dudley, afterwards earl of Leicester.

DOMINECO CUNEGO.

Flourished, 1760. 🧭

This engraver, who appears to have been a native of Italy, refided, I believe, in England, and engraved fome of the plates for Mr. Boydell's collection. He never exceeded mediocrity. I have feen by him a fmall print upright arched at the top, reprefenting St. Gaetano furrounded with angels, from Solimene. It is executed entirely with the graver, in a clear, neat flyle, but without much tafte, and marked "Dom^{cus}. Cunego del et fculp. Verone."

C. CUNGI.

Flourished,

The name of an obscure and indifferent engraver, affixed to a small octavo *frontispiece*, confisting of three emblematical figures. It is executed in a manner sufficiently neat, but without the least degree of taste or correctness.

CAMILLIUS CUNGIUS.

Flourished, 1642. er

A name affixed to a portrait of *Taffo the poet*. This artift also engraved fome of the *ceilings and antiquities* for the description of the Barbarinean Palace, published at Rome, A. D. 1642.

VOL. I.

CURE.

Flourished,

The name of an engraver, spoken of by Ames, in his catalogue of English heads; but I am not acquainted with his works.

DENIS CUREMBERG.

Flourished,

The name of an artift, who according to Florent le Comte, engraved fome plates from the defigns of Michael Angelo Buonaroti.

FRANCESCO CURTI.

Flourished, 1670.

This artift was a native of Bologna, and flourished towards the conclusion of the last century. He worked chiefly with the graver, for we rarely find, that he called in the affistance of the point. His manner is founded upon that of Cherubin Albert; and his execution, in general, is neater; but in correctnefs of outline, character or tafte, he by no means equalled that great artift. drawing efpecially Curti is very defective : the extremities of his figures are heavy, and badly marked. By him we have, among others, the following : The Virgin teaching the infant Christ to read, from Guercino, a small upright plate, half figures only. The marriage of St. Catherine, a very finall upright plate, from Denis Calvaert. Venus coming to the forge of Vulcan,, the fame, from Carracci. A drawing book, from the defigns of Guercino. Hercules and the Hydra, a finall plate, length-ways, from the fame. A boy fleeping, from Guido, a fmall upright oval : this plate is etched, and retouched with the graver.

BERNADINO CURTI, or CURTIS. Flourished, 1645.

This artift, probably a relation of Francesco Curti, mentioned in the preceding article, was also a native of Italy. He worked occasionally with the graver only, and at times with the point and graver; but his productions are by no means effimable; the principal part of which confifts of portraits. Among his other fubjects, is a middling fized plate, length-ways, representing an emblematical fubjett, from Luc Ferrar. See the mark which this artift fubftitutes for his name; on the plate at the end of the volume.

DOMENICO CUSTOS, or CUSTODIS. Flourished, 1600.

He was born at Augfburg in Germany, and learned, as it fhould feem, the principles of engraving from Peter Cuftos, his father, who followed that profeffion. He worked entirely with the graver, in a very neat ftyle; but there is a ftiffnefs, and want of tafte in his prints, which gives them a laboured, rather than

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than a pleafing appearance. His drawing is not correct, and the outlines of his figures are hard and dry. The lights are left too equally uncovered, fo that the harmony of the effect is entirely deftroyed. Florent le Comte informs us, that "Dominique Cuftodis, who he falfely fays was a native of Antwerp, a grave des portrait dans le gout de Van Dyck, engraved portraits in the taffe of Vandyck. But, I profefs, I do not understand his meaning; nor can I conceive the leastrefemblance, in any respect, between the stiff portraits of Custos, and those fo highly and fo justly esteemed of Vandyck, which generally speaking, are flight etchings.

The greatest work by Custos is, I believe, the *effigies of the German emperors*. These are large whole length figures in folio, and they were published A. D 1601. Besides which we have by him,

The portraits of the Fuggera family.

The portraits of heroes and great men.

Several female faints, half lengths, from Frantz Afpruck.

He alfo engraved from Jofeph Hentz, M. Kayer, Rottenhamer, and other maîters. His mark is composed of a D. joined to a C. and an A. and an F. alfo joined together; the A.-standing for Augsburg, the name of which in Latin is Augusta; and an F. for fecit. See these marks on the plate at the end of the volume,

DAVID CUSTOS, or CUSTODIS. Flourisched,

This artift was probably nearly related to the preceding; but he feems chiefly to have applied himfelf to landfcapes and finall figures, which he etched in a coarfe, rough ftyle; they are, however, by no means devoid of merit, which would have been more confpicuous, had his judgment led him to make in general, a better choice of nature, we have by him, and I believe, from his own defigns,

A fet of finall landscapes, length-ways; Views in the low countries. Abrisder Landschafft, a large map.

A fmall landscape, length-ways, in the front of which he has introduced fome boors, playing at nine-pins : this is one of his best prints.

RAPHAEL CUSTOS, or CUSTODIS. Flourished,

This artift was established at Antwerp, about the commencement of this century, and there are some few engravings by his hand.

D.

A B R A H A M D A. Flourished,

This artift appears to have been a defigner, as well as an engraver. We have by him the *laft fupper*, a finall plate, length-ways, neatly executed with the graver, in the ftyle of De Brye. This print is by no means devoid of merit: it is marked "Abraham Da fecit."

DADO.

Flourished,

I much doubt the existence of such an artist. The prints marked with a die are attributed to him, which in my opinion, belong rather to Bartolomeo Beham; and my reasons for thinking so are given in the account of that artist.

M. DAIGREMONT. Flourished, 1670.

This artift, who was by no means a man of fuperior talents, refided at Paris, and affifted J. Berain in the *books of ornaments*, which he published in that city. He also engraved feveral plates in the large folio collection of views of Verfailles.

CORNELIUS VAN DALEN. Flourisched, 1640.

This artift is called the younger, becaufe he generally adds the word junior to his name. For what reafon this diffinction was made I know not. It does not appear, that his father was an engraver, though perhaps of the fame baptifmal name. He was a native of Holland; but under what mafter he learned the art of engraving is uncertain. It is difficult to form a proper judgment of his merit; for fometimes his prints refemble thofe of Cornelius Vifcher, of Lucas Vorfterman, of P. Pontius, of Bolfwert, and other mafters. A fet of antique ftatues, engraved by him, are in a bold, free ftyle, as if founded upon that of Goltzius; others again feem imitations of that of Francis Poilly. In all thefe different manners he has fucceeded; and they plainly manifest the great command he had with his graver; for he worked with that inftrument only. He engraved a great variety of portraits, fome of which are very valuable, and form the beft, as well as the larger part of his works. works. He did not fucceed fo well in drawing the naked parts of the human figure; his outlines are heavy, and frequently incorrect, and the extremities, the feet effectially, are feldom well marked.

I fhall only mention the following by this mafter :

The four fathers of the church, a middling fized upright plate, from Rubens. This print bears great refemblance to the ftyle of P. Pontius.

The Graces embellifbing a ftatue of Nature, a large upright print, on two plates, from the fame. In the execution of this print, he feems to have had an eye to the neater works of S. Bolfwert.

A *fhepherd crowning a fhepherdefs*, a fmall plate, length-ways, from J. Casteleyn. Here he has followed the style of Cornelius Visicher; but more particularly fo in many of his portraits.

The Virgin presenting the breast to the infant Christ, a middling fized upright plate, from Flinck.

Venus and Love, the fame from the fame.

Among his portraits I shall mention the following :

Bocace and Aretin, two middling fized upright plates, for the collection of prints, entitled the Cabinet de Reynft. These have been attributed to C. Visicher.

Charles II. in armour, a half fheet print, much efteemed.

James II. when duke of York, from Simon Luttichuys, the fame.

Henry duke of Gloucester, the fame, from the fame.

Andreas Rivetus and Fred. Spanheim, from Van Negre, dated 1644. These two last portraits are engraved in the style of Lucas Vorsterman.

A. DALLE.

Flourished, 1686.

The name of an obfcure and very indifferent engraver. I found it affixed to a fpecies of triumphal proceffions, on a great number of plates, entitled, *Givochi Feftivi e militari*, publifhed at Venice 1686. They are coarfe, flight, incorrect etchings, and have nothing but the fingularity of the defign to recommend them. The initials A. D. are joined together in a fort of a cypher; but the family name is written at length, *A: Dalle via fculp*.

GILLES LE DAME. Flourished,

This engraver is mentioned by Florent le Comte, who informs us, that he imitated the flyle of Melan; but with no great fuccefs. His best works were *fubjetts of devotion* and *madonas*.

LUCAS DAMMAZE. See JACOBS.

CORNELIUS DANCKERS.

Flourished,

This artift was a printfeller, established at Antwerp. He flourished towards the

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the commencement of the last century, and engraved a variety of small plates, which are by no means destitute of merit; among others, we have by him an etching of *Meleager*, who is presenting the boar's head to Atalanta, from R. Picou, a small upright plate; also a set of prints representing the ruins of Rome; and a set of prints representing the passion of Christ, &c.

DANCKER DANCKERS. Flourifhed, 1660.

He was fon to Cornelius Danckers, mentioned in the preceding article, and refided alfo at Antwerp, where it is probable he was born. He not only etched, but frequently worked with the graver alfo, and we have a great number of prints by his hand; particularly landscapes, from Berghem, in which he attempted to imitate the ftyle of that mafter; but by croffing his first strokes with a square second, the effect is rendered heavy and unpleasing. The figures and cattle are sometimes prodigiously incorrect; and the spirit of Berghem is often much loss in the imitation. His best work, in my opinion, is a fet of large *landscapes*, lengthways, from Wouvermans. These are bold, free etchings, in a masterly style. I shall mention

A fet of landscapes, middling fized plates, length-ways, from Berghem.

Another fet of *landscapes* length-ways, fmaller, from the fame mafter.

He also engraved from Peter Nolpe, Titian, Gerrard Seghers, P. de, Jode the younger, &c.

JOHN DANCKERS.

Flourished, 1660.

This artift, it is highly probable, was of the fame family with the preceding. He refided at Amfterdam, where he died; but he was not, I believe, born there; for his brother Henry, of whom we fhall fpeak in the next article, declares himfelf to be a native of the Hague. He was an hiftorical painter of no great eminence. By him we have a flight, incorrect etching reprefenting *Venus lying upon a couch*, from Titian, figned "Joh. Danckers fculp. aquâ forti, 1657."

HENRY DANCKERS.

Flourished, 1670.

He was brother to John Danckers, mentioned in the preceding article, and inftructed in the art of engraving; but the perfualion of his brother John, joined perhaps with his own natural inclination, occafioned him to quit that profession, and take up the pallet and pencils. He excelled in landscape, and went into Italy to perfect his studies, where he remained fome time. From thence he came into England, and was patronized by Charles II. who employed him to draw views of the royal palaces, and the fea ports of England and Wales. These drawings are dated 1678 and 1679. He also made feveral defigns for Hollar to engrave. At the time of the discovery of the popish plot, being himself a Roman catholic, he left England, and returned to Amsterdam, where he died son after. We have engraved by him the following portrait: DAN [239] DAR

Charles the Second, a middling fized upright plate, from Adrian Hannerman. He has figned his name, " Hen. Danckers Haga Batavus fculp."

JUSTUS DANCKERS is also mentioned by M. Heineken as an engraver, but I am not acquainted with his works.

LEON DANET. See D'AVON.

JOHN DANET. See DUVET.

DANGERS.

Flourished, 1700.

He was the difciple of G. Chateau, by whom he was inftructed in the first principles of engraving; but from a diflike to the profession, or the more powerful motives of religion, he soon quitted it and embraced an ecclesiaftic life. I am not acquainted with the works of this artist.

P. DANNOOT.

Flourished,

This engraver flourished towards the conclusion of the last century. He engraved a *head of Christ* from P. P. Rubens, a small upright plate; also the portrait of *Pere Mastrille*.

DANZEL.

Flourished,

A modern French engraver, who was probably a pupil of Daulle's; at leaft, he imitated the manner of engraving, adopted by that artift. By him we have the *two children of Rubens in their infancy* from a picture painted by Rubens, a middling fized upright plate. This picture was also engraved by Daulle.

PHILIP DAQUIN.

Flourished,

The name of an engraver, mentioned by Florent le Comte; but none of his works are specified. I am not acquainted with them.

PETER DARET.

Flourished, 1641.

This artift was a native of France, born at Paris, where he learned the first principles of the art of engraving; and afterwards he went to Italy to complete his studies, where he worked a confiderable time. At his return he established himself at Paris, and died at a very advanced age. He was not only a defigner and an engraver, but an author. For Florent le Comte Comte informs us, that he composed a Life of Raphael, the celebrated painter, which he caused to be printed, A. D. 1650. His works are chiefly performed with the graver, without any other affistance; and though some of them are not devoid of merit, yet they have not a fufficient share to place them in any high degree of estimation. The mechanical part of his engraving is cold and filvery, the effect flat and unharmonized, and the drawing of the naked parts of his figures is frequently incorrect and heavy, especially upon the extremities. His works are very confiderable, and amount to upwards of 296 prints. I shall only mention the following.

The meeting of Elizabeth and the Virgin Mary, a middling fized plate, length-ways, from M. Corneille.

A holy family, with an angel prefenting fruit to the infant Jefus, a middling fized upright plate, from Simon Vouet.

A Madona giving fuck to the infant Christ, the fame, from Annibale Carracci.

St. John feated in the defert, holding a lamb upon his lap. The fame, from Guido.

St. Peter delivered from prison, a large upright plate, from Dominichino. Mariette also engraved a plate from the fame picture.

Upwards of 100 innall plates for a work, entitled, La Doctrine des Mæurs, by Mr. Le Roy de Gomberville, from the defigns of Otho Vænius, printed at Paris 1646.

A variety of other fubjects from his own deligns, many portraits, &c.

He also engraved from Polydoro, Vandyck, Champagne, Stella, La Hyre, Le Sueur, Le Brun, &c. See the mark, attributed to this master, on the plate at the end of the volume.

DARGENVILLE. See DEZALIER.

JAMES DASSONVILLE. Flourished,

This artift, who appears to have been a native of France, etched feveral plates in the ftyle of Oftade, which, though not equal to the engravings by that mafter in fpirit or effect, are notwithstanding posseffed of very great merit. He has succeeded best in the heads of his figures; the other extremities are often much neglected.

LOUISA DE MONTIGNI DAULCEUR. Flourished,

This lady, the wife of M. Daulceur, etched feveral plates from the defigns of Boucher, Pierre, Cochin, &c.

JOHN DAULLE.

This artift, I have been informed, was born at Abbeville in Picardy. He refided

refided at Paris, where he died 1763. He worked entirely with the graver; and his performances fufficiently manifeft the great command he had of that inftrument. His ftrokes are laid with much freedom, yet without any affectation. They are very clear, and produce a pleafing, harmonized effect. Had his knowledge in drawing been equal to his management of the mechanical part of his engravings they would have ranked with the first performances the world ever produced. But in this great requisite, he was exceedingly defective. His portraits, which are the least exceptionable part of his works, are justly held in the highest estimation. The following by him are ranked among his best prints.

The Quos Ego, or Neptune calming the tempest, as described in the first book of Virgil's Æneid, a large plate, length-ways, from Rubens,

Mary Magdalen in the defert, reading a book, a middling fized plate, lengthways, from Corregio, for the collection of prints from the Drefden gallery.

Diogenes with his lanthorn, a fmall upright plate, from Joseph Ribera, called Spagnoletto, for the fame volume.

The triumph of Venus, a middling fized upright oval, from Boucher.

. The two children of Rubens, from a picture painted by that mafter, a fmall upright plate.

The portrait of Peter Mignard, and of the countess of Feuquiercs, his daughter, two middling fized upright plates, from P. Mignard.

Gendron, the famous oculist, a middling fized upright plate, after Rigaud. Maupertuis, the fame, from Tourniere.

John Mariette, the engraver and printfeller, the fame, from Pefne. Mademoifelle Pelifier, the fame, from Drouais.

He alfo engraved a variety of other prints, from feveral mafters.

LEON DAVEN.

Flourished, 1547.

This eminent engraver, who ufed the mark L. D. is by fome called Louis Danet. He was apparently a native of France. The principal part of his works are engraved from the pictures of Francesco Primaticcio of Bologna, and especially those executed by that artist in the royal palace at Fontainbleau. His plates are chiefly etched in a very coarse, yet spirited manner, singular enough, but not without merit. The lights are kept broad and clear; but the masses of shadow are too equally powerful to produce any striking effect. His outlines are made by dark strokes in a stiff, tasteless manner, which render them hard and disgusting. The heads, with the other extremities and the naked parts of the figures, are incorrectly drawn. I shall only mention a few prints by this artist, as his works are not very uncommon, all from Primaticcio.

Jupiter and Europa, a'middling fized plate, nearly square.

A facrifice to Priapus, the fame.

- Cupid blinded, and mounted upon an afs; and two fatyrs, with a man walking before them, blowing a trumpet.

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VOL. I.

Diana

DAV [242] DAV

Diana reposing after the chase, a middling fized plate, length-ways.

The death of Meleager, a finall upright oval plate.

A man playing upon a barp, with fome figures dancing, a large plate, lengthways.

These are all marked with the initials L. D. for the name of the engraver; and besides, we often read upon them, "Bologna invent;" and "A. Fontana Bleo. Bol." which is the word Bologna abbreviated put instead of the painter's name, he being a native of Bologna. The other words evidently mean Fontainbleau, where the pictures were preferved.

CHARLES DAVID.

Flourished, 1640.

He was a native of France, and refided at Paris. From whom he learned the art of engraving does not appear. His ftyle of mechanical execution feems to have been founded on an examination of the works of feveral artifts, rather than a direct imitation of any one in particular. He worked entirely with the graver, in a clear neat manner; but with great freedom of hand, he often rendered the effect of his prints lefs pleafing, than it would otherwife have been, by croffing his fecond ftrokes too fquarely upon the firft. He certainly drew the human figure with a confiderable degree of correctnefs; but he was apt to overcharge his outline, and mark the appearance of the mufcles too powerfully. The extremities effectially are, in general, rather heavy and defective. His lights, a fault ufual with the engravers of that age, are too much fcattered, and too equally powerful. His beft prints are defervedly held in great effimation. I fhall mention the following only:

The labours of Hercules, twelve middling fized plates, length-ways, from Franc. Floris

The cries of Rome, middling fized upright plates, copied from Villamena fo exactly, that they would eafily deceive one, if feen feparate from the originals. He has also added the mark of that artift.

The Virgin and Child furrounded by angels, a small upright plate, from Champagne.

A man with a fnail upon his finger, accompanied by a goat, with a crown of fnails upon his bead. A difb full of fnails is feen upon a table; a fmall upright plate from Callot. This print is very rare.

A fet of *land/capes*, from Paul and Matthew Brill.

He also englaved from Camillio Procaccini, Tempesta, Albert Durer, Simon Vouet, Vignion, Brebiette, &c. and he frequently substituted the initials of his name, when he did not write it at full length, C. D. F. the F. standing as usual for *fecit*.

JEROM DAVID.

Flourished, 1640.

He was brother to the preceding artift; and also engraved a great number of prints, portraits especially, in a style something refembling that of his

brother,

1

brother, but not with equal freedom and correctnefs. I shall mention by this artift the following prints only:

The *beads of the philosophers*, on 36 plates from defigns of his own. These are executed with the graver, in a coarfe, dark style.

Chrift carrying the cross, a large plate, length-ways, from Hercul. Ferrariers, dated 1630. The naked parts and extremities of the figures are very defective.

An Ecce homo, a finall upright plate, from Guercino.

The Virgin of the rofary, a fmall upright plate, from Guido, dated 1633.

The Virgin and Child, a fmall circular plate, from the fame mafter.

The affumption of the Virgin, from Camillio Procaccini.

Among his portraits are the following :

Charles the First on horseback, a large half sheet print.

Henrietta Maria, queen to Charles the First, also on horfeback.

He ufually figned his prints "H. David," the H. and D. being joined together cypher-ways; and fome times the H. and the D. in a cypher alone, in the manner reprefented on the plate of monograms, at the end of the volume. The H. stands for *Hieronymus*, which in Latin fignifies Jerom. The author of the Series of Engravers, published at Cambridge, not attending to this circumstance, has made two artists, the one H. David, the other Jerom David; whereas, in fact, they are both one and the fame perfon.

LOUIS DAVID.

Flourished, 1667.

This engraver, according to profeffor Chrift, refided at Venice; and the prints, marked L. D. published at that place, about the year 1667, belong to him. I shall only mention by this artist, the *defcent from the crofs*, a small upright plate, engraved in a neat style, refembling that of Lucas van Leyden; but the drawing is exceedingly defective. This print is marked with the L. and D. joined together, in the manner represented on the plate at the end of the volume.

CLAUDE DAVID.

Flourished,

This artift was a native of Burgundy, and is mentioned as an engraver by Vertue, who informs us, that he published a print from a model of the fountain, ornamented with the statues of queen Anne, the duke of Marlborough on horseback, and several river gods, which was proposed to have been erected at the Conduit in Cheapside. Under the print is written, Opus Equitis Claudii David comitatus Burgundiæ.

JEROM DAVIDLO. Flourisched,

This artift is mentioned by professor Christ as an engraver; and those prints are attributed to him, which are marked with an H. a D. reversed, I i 2 and and an F. See this mark copied on the plate at the end of the volume. I own, it appears to me more like H. C. F. and may perhaps ftand for Hans, or John Collaert fecit. I have feen a finall upright print, reprefenting a *man in armour, holding a flag*, which is all graved in imitation of Albert Durer, but very indifferently executed. It is marked H. D. the H. and D. being joined together, and dated 1517. Perhaps this may be by the above mafter.

EDWARDLE DAVIS. Flourifhed,

Le Davis was of Welch extraction, and fhowing fome inclination for the arts, he was put as an apprentice to Loggan the engraver, with whom it appears, however, he did not ftay long; for being maltreated by his miftrefs, who obliged him to wear a livery, and follow her as a fervant, he ran away, and went to France, where he became a dealer in pictures; by which occupation he acquired an eafy fortune. At his return, he drew and engraved feveral portraits, and fome other fubjects. They have, however, very little merit to recommend them in any refpect. I fhall only mention the following:

Charles the Second feated: the face was afterward taken out, and king William the Third fubfituted in its place.

Catherine, queen of England, a large whole length, from John Baptist Carpers.

James, duke of York.

The dutchefs of Portfmouth, from Lely.

An ecce homo, from Carracci, faid to be very fcarce.

A man laughing, holding a fool's cap, only part of the figure feen; marked " Edward le Davis Londini fculp."

We have also by him, fome loofe etchings from Algardi, very indifferently executed.

DAWES.

Flourished, 1760.

He was a pupil of Hogarth's, and painted humorous fubjects. He alfo etched a few plates; among them, Kidgell with a pair of tongs taking paper from a jakes; the reformers of manners throwing down the baskets of fame industrious fruit women, in the fore-ground is represented an old foldier in the stocks. This artift died a few years fince. Mr. Groffe obligingly favoured me with this account of him.

THOMAS DAWKS.

Flourished, 1679.

I have feen a large engraving, with a printed defcription, of the murder of *Sir Edmond Bury Godfrey*, very badly executed in every refpect; and, at the bottom, this infeription, "Printed for Thomas Dawks, the defigner of thefe "Emblems, 1679;" and he very probably was the engraver alfo.

C. DECKER.

C. DECKER. Flourished,

This artift, who, according to professor Christ, relided at Nuremberg, was a defigner as well as an engraver. Indeed he feems chiefly to have worked from his own compositions. I should suspect, that he was the disciple of Roman de Hooghe, whofe style of defigning and engraving he feems to have clofely copied. The figures, of which he ufually introduces many into his compositions, are by no means devoid of merit. They frequently manifest a tolerable degree of taste, and knowledge of design ; but his manner of engraving, or rather etching, is coarfe, and hard, with dark outlines on the lights, are alfo greatly feattered, without the least attention paid to the chiaro-fcuro ; by which means the effect is harfh, confused, and difgufting. Allowance made for thefe faults, Decker will appear to be a man of genius.

By him we have the large folio plates (into which he has introduced a vaft multitude of fmall figures) for Athanafii Kercheri Turris Babel.

A great variety of book plates, and *small subjects*, &c.

He ufually marked his plates with his name; when he did not, he fubftituted the initials, C. D. fometimes feparate, and fometimes joined together, in the manner expressed on the plate at the end of the volume.

PAUL DECKER.

Flourished, 1740.

A modern engraver, probably of the fame family with the preceding artift, and also established at Nuremberg. By him we have some engravings; but I am not acquainted with them.

I. DE DECKER, a name affixed to a fmall copy of the treaty of Munster, originally engraved by Suyderhoef, from Terburg. He has attempted to copy the ftyle of Suyderhoef; but with no great fuccefs.

I. C. DEHNE.

Flourished, 1723.

By this engraver, who refided at Brandenburg in Germany, we have upwards of 200 plates of malquerade figures, reprefenting, in the most ridiculous. manner, the gods, goddeffes, demi-gods, heroes, heroines, &c. of antiquity, in folio. They are executed with the graver, in a ftyle, that does no fort of credit to the artift. He also engraved feveral plates of portraits for the work entitled Jcones Bibliopolarum et Typographorum, in folio, published. at Nuremberg.

LAUNAY. See LAUNAY. DE

FRANCIS DELARAM.

Flourished, 1620,

This artift was cotempory with Elftracke and the Paffes. Whofe difciple he was does not appear; but he engraved in the ftiff, formal manner, which prevailed too generally at that time, exceedingly neat, but devoid of all tafte

or expression. He affected much to cross his first strokes squarely with the fecond. He drew very indifferently; his outlines are hard and incorrect; and his draperies are heavy and the folds badly expressed. His portraits are the best part of his works; but even those are rather valuable for their fearcity, than for their merit. I shall only mention the following prints by him from his own defigns:

Nero Casar, or monarchie depraved, London, 1627. A frontispiece.

The frontifpiece to the Seven Golden Candlesticks, 1624.

The frontifpiece for Wyther's Preparation to the Pfalter, ornamented with emblematical figures. This I confider as one of his best prints. It is dated 1619.

Add the following portraits, namely:

James the First, as large as nature, an upright whole sheet print. Queen Mary, a small upright print.

Queen Elizabeth, the fame.

Hen. Percy, earl of Northumberland, dated 1619.

Frances, duchefs of Richmond and Lenox.

Sir Thomas Gresham, &c.

A. DELFOS.

Flourished, 1760.

A modern engraver, who refided in Holland, where he engraved a *land-fcape* and a *fea port*, two large plates, length-ways, from Berchem; also feveral prints from D. Teniers, &c.

WILLIAM JAMES DELFT, or VAN DELPHUS. Flourished, 1640.

This excellent engraver, a native of Holland, was born at Delft foon after the commencement of the laft century. He drew and painted portraits with great tafte, and in a ftyle that acquired him confiderable reputation; but as an engraver of portraits, he is more generally known; and in that light only I thall confider him. He worked entirely with the graver; and handled that inftrument with the greateft facility. He drew correctly, and his beft prints are very finely finished. Confidering the great number of plates, which were completed by the graver of this artift, it is not reafonable to fuppofe they should be all alike, or equal in merit. Accordingly I shall distinguish two manners, in which he engraved, and produced many excellent plates in both : First, a bold, powerful, open style, productive of a fine effect; and as a specimen of it, I would refer the reader to the portrait of Hugo Grotius, dated 1652. Secondly, a neat and much more finished manner, as we find in the admirable portrait of Michael Miravelt, a near relation to the engraver, from a picture of Vandyck. He ufually figned his name at length; when he omitted to do fo, he fubflituted the letters G. V. D. or a cypher composed of a G. and a D, which is copied on the plate at the end of the volume.

Delft engraved feveral English portraits; but it does not by any means appear, that he was ever in England. He styles himself the king's engraver. I shall mention the following portraits only by this artist:

Charles the First of England, a middling fized upright print.

Henriette

Henriette Maria, queen to Charles the First, the fame. George Villars, duke of Buckingham, a large half sheet after Miravelt. Elizabeth, queen of Bohemia, a large upright plate. Three princes of Orange, namely, William, Maurice, and Frederic Henry,

large heads, upright plates.

Hans des Ries, an upright oval, from M. Miravelt.

Jacobus Triglandus, professor in the academy of Leyden, dated 1636, a finall upright plate.

Abraham van der Meer, the fame.

John Olden Barnevelt, the fame.

He alfo engraved a number of portraits from Michael and John Miravelt, Ant. Vanden Venne, David Mytins, Henry Merman, C. Vandervoort,. Peter Moreels, R. van Voert, and other mafters.

DELLA BELLA. See Bella.

CATERIN DELLIO. Flourisched, 1611.

This artift worked entirely with the graver, and adopted a neat flyle, fomething refembling that of Agoftino Veneziano. He engraved the figures for a large folio volume of Anatomy, publifhed at Venice, A. D. 1611. The drawing of thefe figures is by no means incorrect, and the anatomical markings are well expressed.

DELPHIN. See DOLFIN.

JOHN ADAM DELSENBACH. Flourisched, 1721.

A modern engraver, who apparently refided at Vienna, where he engraved part of the plates for the *Hiftory of Architesture*, with views of the most famous buildings in the world, defigned by John Henhard Fischers, a large folio volume, published at Vienna, 1721; also part of the plates for the work entitled, Views of the Principal Buildings in the City and Suburbs of Vienna, in folio. They are neatly engraved, but in a very stiff style. We may add to these by him, several portraits for the work entitled Icones Bibliopolarum et Typographorum, published at Nuremberg.

JOHN DEMER. Flourished, 1621.

This name is given by Florent le Comte, as of an engraver; and we have by him, according to the fame author, a print of a *little infant walking*.

FRANCESCO DENANTO,

Flourished,

By this artift we have a very large upright print, cut on wood, in a very flight but fpirited ftyle. It reprefents *Chrift bealing the lame man*; and the engraver has introduced many figures, which are executed with great tafte. The The heads are well characterifed, and very expressive. Part of the background is performed in a very fingular manner : finall round holes, clofe to each other, were punched into the block of wood, which in the impression, make a multitude of white spots ; and the effect of them is by no means unpleasant. On a stone at the bottom is the following infeription, *Francifcus Denanto de Sabaudia f.*

DENISOT.

Flourished,

A name mentioned, as an engraver, by Mr. Evelyn, without the leaft reference to any of his works. I am not acquainted with them.

MICHAEL DENTISLER.

Flourished,

This name is mentioned by Florent le Comte, as an engraver of embroideries, and other ornamental works.

DEODATE.

Flourished,

A name affixed to a portrait of *Sir Theodore Mayerne*, phylician to James the First and Charles the First. The Hon. Mr. Walpole adds, that an Italian, called Deodate, was physician to Prince Henry, and perhaps the engraver of this print.

DE ROY. See Roy.

N. DERSON.

Flourished, 1625.

By this artift we have an engraving of the fumptuous front of the *church* of Notre Dame de Reims. It is a very laborious performance, neatly etched, and finished with the graver. The figures which he has introduced are very spirited; and the style, in which they are executed, refembles that of Callot. This print does honour to the engraver, who signs his name, N. Derson, Reim. fe. fculp. It is dated 1625.

NICHOLAS DERUSE. Flourifhed,

Florent le Comte mentions this artift, as chiefly excelling in engraving ornaments and foliage, for goldsmiths and jewellers, &c.

CLAUDE DERVET.

Flourished,

This artift was a painter, born at Nancy in Lorrain, and flourished in the

laft

last century. He was the disciple of Claude Henriet. Being a native of the fame city with Callot, an acquaintance was formed between these two artists, and they lived in friendship with each other. Dervet etched several plates in a style greatly refembling that of Callot.

DES BOIS. See Bois.

DESCHAMPS. See CHAMPS.

DES GODETZ. See GODETZ.

DES MARTEAU. See MARTEAU.

DES PLACES. See PLACES.

DES PERINI. See PERINI.

DES ROCHERS. See Rochers.

DEUTECUM. See DUETECUM.

NICHOLA'S MANUEL DEUTSCH. Flourisched; 1518.

This ancient artift was a native of Berne in Switzerland; and is fpoken of as a celebrated painter in his time. He cut on wood feveral of his own defigns, in a bold, free, but flight ftyle; and the naked parts of his figures are fometimes incorrect. He marked his prints with an N. an M. and a D. joined together, and a dagger underneath the letters, in the manner reprefented on the plate of monograms at the end of the volume. I fhall only mention the two following prints by this mafter:

A figure of a *woman ftanding*, a middling fized upright print. He has added, Von BERNN to the initials of his name, and the dagger.

Several women figures in a composition, a middling fized print, length-ways. To the initials of the name and the dagger is added the date, 1518. This is one of his neatest, and I think best engravings.

RODOLPHE MANUEL DEUTSCH. Flourisched, 1548.

There are fome prints marked with an R. an H. an M. and a D. joined together in a cypher, in the manner expressed upon the plate at the end of the volume, attributed by profession Christ to this artist, who flourist about the year 1548, and was an engraver on wood. The prints executed by him are cut in a bold, spirited manner, which prove him to have been an artist of confiderable merit. The fame author supposes him to have vol. 1. K k worked conjointly with Hans or John Holbein; and this conjecture arifes from the initials H. H. being often found upon the prints, marked with the cypher above-mentioned. Most of the engravings by this artist were published, A. D. 1548. Among other things by him, I have seen fome animals, finall prints length-ways. Also, three figures conversing, with a landscape back-ground, a small square plate. See the mark of this engraver copied upon the plate at the end of the volume.

DE WAEL. See WAEL.

DE WIT. See Wit.

ANTOINE JOSEPH DEZALIER DARGENVILLE. Flourisched, 1740.

A modern connoiffeur, and a man of letters. By him we have an Abridgment of the Lives of the Painters. He etched feveral *fmall fubjetts*, and *landfcapes*, from his own compositions.

GIOSEFFO DIAMENTINI. Flourisched, 1710.

A modern Italian painter, who refided at Venice. He flourished at the commencement of the prefent century, and etched feveral subjects from his own compositions, which, according to Basan, show more indications of genius, and fertility of invention, than correctness of drawing. I have seen so few of the works by this artiss, that I cannot form a decisive judgment, but from the few I have seen, I think much more favourably of him than that author seems to do with respect to his knowledge of drawing. The following engravings are by him:

Four emblematical fubjetts, finall upright plates.

Two emblematical subjects, large square plates.

Two other emblematical subjetts, one a large hexagon plate; the other an oval.

These, in my opinion, are etched in a free, masterly style, with a fine point; the designs are spirited; the actions of the sigures are often very graceful, and the heads and other extremities of them drawn in a superior style. They are marked, *Eques Diamantinus in. f.* Hence it appears, that he was honoured with a title.

H. F. DIAMER:

Flourished,

An artift of merit, who etched a fet of prints for a *Dutch bible*, in octavo, in the ftyle of Le Clerc. He alfo engraved fome few portraits; among the reft, that of *Aubert Miraus*, from Anthony Vandyck.

J. DICK-

J. DICKSON.

Flourished, 1660.

This artift, it feems, refided at Oxford, where he engraved among other things, according to the Hon. Mr. Walpole, the head of Edward Parry, episcopi Laonensis, dated 1660. I have never feen this print, but in another account of it I find the name written Ed. Parry, bifhop of Killalfe.

DIEPENBECK. ABRAHAM

Born, 1607. Died, 1675.

This well known artift, was at first a painter on glass; and though he excelled his cotempories in that art, yet difgufted by a variety of accidents, he quitted it, and turned his thoughts to painting in oil. He had ftudied in Italy, and now became the fcholar of Peter Paul Rubens; and under the -direction of that mafter, made great improvement.

Diepenbeck was a man of genius. He poffeffed great fertility of invention, and no finall knowledge of drawing; and it is obferved, that had he taken time to correct his first ideas, he would doubtless have produced fuch works, as might have ranked him among the first artists; but being greatly employed in making drawings for prints, and books of prints, he hurried his compositions, without attending to the propriety of his choice. He died 1678, aged 68.

He is faid to have engraved feveral devotional fubjects with great fuccefs.

ADRIAN VAN DIEST.

Born, 1655. Died, 1704.

This artift was born at the Hague, A. D. 1655. He refided chiefly in England, and painted landscapes with great fuccefs. He ftudied much from nature, in the western parts of the kingdom; and had he met with encouragement equal to his genius, he would probably have arrived at a very fuperior degree of excellence. But being often obliged to paint pictures at low prices, he hurried them over, without beftowing fufficient fludy upon them: and this is the reafon why his works are fo very unequal. He died, A. D. 1704, aged 49.

We have etched by this mafter, in a very flight, but mafterly flyle, feveral fets of fmall landscapes, fome of them upright, and fome of them lengthways.

F. A. DIETEL.

Flourished,

This artift, affifted by another, who figns his name CHR. DIETEL, and was very probably his brother, engraved conjointly a fet of fountains and theatrical fcenes at Rome; though it appears from the fignature at the bottom of the plate, that they refided at Vienna.

CHRISTIAN WILLIAM ERNEST DIETRICH, or DIETRICY.

Born, 1712. Died, .

A modern artift, who was born at Weimar, and refided chiefly at Drefden, K k 2 where

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where he was profeffor of the Academy of Arts. He was a painter of very extensive abilities, and fucceeded both in history and landscape. We have by him a great number of small subjects, to the amount of 150 or more, which he engraved from his own compositions, in the ftyle, fays Bafan, of Oftade, of Lairesse, and of Salvator Rosa. Sixty of these etchings are exceedingly rare. I shall only mention the following print by this master : A *fatyr entertained by a peafant and his family*. This is a very neat etching, finely drawn, and executed in a masterly manner : it is dated 1739.

VANDER DIETTERLIN. Flourisched,

The name of an engraver, mentioned by Florent le Comte, by whom we have, according to that author, fome *embroideries*, and other *ornamental* works.

J. C. DIETZSCH. Flourisched,

He etched feveral fets of finall *landfcapes*, length-ways, in imitation of the ftyle of Waterloo; they are executed in a more determined manner, but by no means equal in fimplicity, or refemblance of nature, to those of that mafter. They possible, however, a very confiderable share of merit.

J. DIEU DE SAINT JOHN. Flourisched,

This artift is mentioned by Florent le Comte, as one of the first engravers of *figures a la mode*, or the different modes and dreffes in fashion. His prints are hardly worth enumerating.

F. DIODATE.

Flourished,

A name affixed to the portrait of *J/brandus de Diemerbroeck*, professor of anatomy. This print, however, does no great credit to the engraver. I fufpect this artist to be the fame with him before mentioned, under the name of Deodate.

D. DIRICKSEN.

Flourished,

This artift refided at Hamburgh, and feems to have been chiefly employed by the bookfellers. He engraved portraits in a neat pleafing ftyle, greatly refembling that of the Paffes. Among other prints, by him is that of *Hadrianus a Minficht*, a finall upright oval plate, with an ornamental border, and fome Latin verfes underneath the head.

JOHN DITMER.

Flourished, 1574.

By this engraver we have, among other things, a middling fized upright plate,

plate, nearly fquare, reprefenting a *figure of Cbrift*, feated in the clouds, with the fymbolical animals, reprefenting the Evangelifts, and angels bearing the crofs, crown of thorns, &c. It is executed in a ftyle greatly refembling that of Cornelius Cort; but coarfer, and by no means fo well drawn, as the works of that mafter generally are.

J. DIXON.

Flourished, 1770.

A modern engraver of mezzotinto, by whom we have feveral portraits from Sir Joshua Reynolds, and other masters; among them, that of *Anabella Bunbury*, with the emblems of Juno, dated 1771.

WILLIAM DOBSON.

Born, 1611. Died, 1647.

Amidft all the difadvantages of life, the genius of this artift made its appearance; and his inclination led him to portrait painting. Vandyck, found him working in a garret, and was fo pleafed with his performances, that he took him under his patronage, and introduced him to Charles the Firft, who honoured him with the flattering appellation of the English Tintoret. At the decease of Vandyck, Dobson was appointed ferjeant painter to the king, and groom of the privy chamber. No man ever had a fairer opportunity than this artist, of acquiring an easy fortune; but leading a diffolute life, he ruined his constitution, and spent all his substance. He was imprisoned for debt, and died in London, in which city he was born, foon after his release, A. D. 1647, aged 37 years only.

By this artift, it is faid, we have his own portrait, a fmall half fheet print, very rudely etched, and in a ftyle greatly inferior to what one would have expected from him; efpecially, as he had the fpirited etchings of his tutor Vandyck for examples. Bafan, I apprehend, never faw this engraving, otherwife he would hardly have faid it was *digne de Van-Dyck*, or worthy of Vandyck. This portrait, though attributed to Dobfon, was, I believe, certainly etched by Mr. Evelyn; accordingly I have referred to it in the account of that artift, and there given my reafons for fuppofing fo.

DODD.

Flourished, 1760.

The name of an English artist, affixed to the portraits of Leveridge the actor, and of Buckhorfe, the noted boxer.

ANTHONY VANDER DOES. Flourisched, 1649.

I fuppofe this engraver was of the fame family with the Vander Does, who were painters, and natives of Amfterdam. His chief employment feems to have been in the portrait line, and if he was not a difciple of Paul Pontius,

at

at leaft he imitated his ftyle. And though he never equalled that mafter, yet his beft engravings are by no means devoid of merit.

J shall only mention the following prints from the works of this artist :

Part of the plates belonging to a work, entitled, Portraits des Hommes illustres dans 17 Sicele, published at Amsterdam. Some of them are dated 1649.

Ferdinand, Cardinal-Infant of Spain, and Governor of the Low Countries, on horfeback. In the back-ground is the reprefentation of the battle of Nortlingen, in which this prince, affifted by the king of Hungary, obtained a victory over the Swedish army, A. D. 1634; a middling fized upright plate, from Diepenbeck. By fome connoiffeurs this composition is attributed to Rubens.

A Magdalen, half figure, a fmall upright plate, from Vandyck.

A Madona and child, a small upright plate, from Erasmus Quillinus.

A *boly family* with an angel warming the linen for the child, a finall upright plate, from the fame mafter. One can hardly be perfuaded, that a man, in his fober fenfes, would have employed the angel in fo ludicrous a manner; but it is not uncommon, in the compositions of the Dutch and Flemish mafters to meet with these *ferious burlefques*, if I may be allowed the term. We shall not, however, wonder at fuch shall abfurdities in painting, if we give credit to the following anecdote of a Dutch tragic writer, who, according to M. du Bos, in his Reflections upon Poetry and Painting, has represented Scipio, the great Roman general, fitting in his tent, and very gravely fmoaking a pipe of tobacco, with a pot of ale by his fide; whils the is meditating upon the event of the battle of Zama, which he was to fight with Hannibal, the enfuing morning, and on which the fate of Carthage depended.

JACOB VANDER DOES.

Born, 1623. Died, 1673.

This artift was a native of Amfterdam, and a difciple of Nicholas Moyert. He went to Italy to improve himfelf in the art of painting, and refided there fome time. He excelled in landfcapes and cattle, and imitated the ftyle of Bambochio. Being a man of a melancholy turn of mind, and crofs temper, he incurred the hatred or contempt of all his acquaintance. Karel du Jarden, at laft, became his only companion; whofe friendship for him was such, that he put up with his crofsnefs, rather than forfake him. This unfortunate man died at Amfterdam, A. D. 1673, aged 50 years.

We have feveral fmall *land/capes* etched by this artift from compositions of his own, which are ornamented with animals. They are in a flight, free, masterly style.

This mafter is frequently confounded with his fon, who was also named JACOB VANDER DOES. He was a historical painter, and never engraved.

SIMON VANDER DOES. Born, 1653. Died, 1717.

This artift was the fon and pupil of Jacob Vander Does, mentioned in the preceding

preceding article. He imitated his father's manner, and acquired a confiderable fhare of reputation. He was in England, where he abode but one year; perhaps he did not meet with fufficient encouragement. On his return to Holland, he fettled at the Hague, where, though he was in a very advantageous way of bufinefs, his circumftances were conftantly low, from the extravagancies of his wife. He died, A. D. 1717, aged 64 years. We have etched by this artift a few finall *landfcapes*, with *animals*, from his own compositions.

J. DOESBURGH.

Flourished,

A very indifferent engraver, who worked chiefly, if not entirely, for the bookfellers. He executed feveral plates of the old *Romancuftoms*, in a flight, poor flyle, etched and finished with the graver. Also *Van Trump*, the Dutch admiral, engaging with the English fleet, a finall plate, length-ways.

JOHN A DOETECHUM, or DOETECOM. Flourisched,

This artift, with BAPTISTA A DOETECHUM, who, I fuppofe, was his brother, executed conjointly a work of confiderable magnitude, in which are reprefented the various habits and manners of the Indians. Both thefe artifts worked with the graver only, in a fliff, open flyle, without effect; and the drawing of the naked parts of the human figure is very indifferent on the plates of both. Thefe engravers are often confounded with the Duetecums; and perhaps they were of the fame family, the name being fpelt with with an O. inftead of the E. However, their flyles of engraving are manifeftly very different. Thefe artifts worked entirely with the graver, and the Duetecums ufually etched their plates in a flight manner. But of this matter I fpeak very diffidently. See DUETECUM.

BARTHOLOMEW DOLENDO. Flourished, 1590.

This engraver, who was a native of Germany, flourished at the conclusion of the fixteenth century. He worked entirely with the graver in an open, flight ftyle. He was probably one of the fcholars of Henry Goltzius. Gerard Douw learned the first principles of drawing from this artist, who might probably have more judgment than execution in that art; for the outlines, and markings of the naked parts of the figures, upon his plates, are by no means correct. See the cypher composed of a B. and a D. which he frequently used, when he did not put his name at length, on the plate at the end of the volume. The following prints are by this master :

A Dutch merry-making, a middling fized plate length-ways, probably from a defign of his own.

Adam

Adam and Eve receiving the forbidden fruit, a middling fized upright plate, from Carl van Mander.

A holy family, a finall plate, length-ways, from Michael Coexy.

St. John preaching in the defert, a middling fized plate, length-ways, without the painters name

Pyramus and Thifbe, a middling fized upright plate, from Crifpen Vander Borcht.

He also copied fome of the plates of Lucas Jacobs of Leyden, and engraved feveral others from Spranger and other masters.

ZACHARY DOLENDO.

Flourished, 1581.

This artift was probably of the fame family with the preceding, if not his brother, he imitated his ftyle of engraving; but was greatly his fuperior in tafte and correctnefs of drawing. We have fome portraits by this mafter, which are equal in neatnefs to any by Jerom Wierix. He often ufed a cypher, composed of a Z. and a D. joined together, in the manner expressed upon the plate at the end of the volume. I shall mention the following prints by this engraver, which will fufficiently prove his great merit.

Adam and Eve embracing each other, whilf Eve receives the apple from the ferpent, a finall upright print, from Spranger.

Andromeda naked, chained to a rock, a well drawn-figure; the head and other extremities are marked in a fine ftyle; a very fmall upright, perhaps from a delign of his own.

The continence of Scipio, a fmall circular plate, from A. Bloemart.

A fet of the Pagan gods and goddeffes, copied fmall from the prints of Henry Goltzius.

St. Martin dividing his cloak between two beggars, a fmall upright plate, from Spranger.

I shall only take notice of the following portrait, which I think a very fine one by this artift, namely,

William, prince of Orange, a half figure in armour, a fmall upright plate, without any painter's name: It is dated 1581.

OLIVER DOLFIN, or DOFIN. Born, Died, 1693.

This artift was, I believe, a native of France; but he refided at Bologna, where he etched a great number of plates, from the Carraccii, and other great mafters. He died about the year 1693.

WILLIAM DOLLE.

Flourished, 1630.

This artift worked chiefly, if not entirely with the graver, in a very poor, fiff ftyle; and his employment was in the portrait line for the bookfellers. His plates, in general, appear to be engraved from defigns of his own, which, as far as we can judge from the prints, were equally indifferent. However, antiquity or fcarcity frequently ftamps a value upon things, totally defitute $\mathbf{D} \mathbf{O} \mathbf{L}$ [257] $\mathbf{D} \mathbf{O} \mathbf{R}$

deftitute of merit in themfelves. By him we have the following portraits, among many others:

Sir Henry Wootton, a fmall upright print.

Mark Franke, master of Pembroke Hall, Cambridge; a small half sheet print.

George Villars, duke of Buckingham, the fame. Robert, earl of Effex, &c.

JOHN DOLIVAR.

Flourished, 1680.

This artift was a native of France, and a defigner as well as an engraver. His works are ufually, fays Bafan, placed with those of Chauveau and Le Pautre, but in fertility of genius he never equalled either of those masters. Some of the plates for *Berain's Ornaments* are by him; and one of the *Ceilings* in the Cabinet des Beaux Artes, published at Paris by Perault, 1690.

DOMINICO FIORENTINO. See BARBIERE.

CÆSAR DOMINICUS.

Flourished, 1614.

This name is affixed to a fet of *ornaments*, neatly engraved from the invention of Lud. Scal. They are middling fized upright plates, and ufually marked, "Cæs. Dom. inc. 1614."

JOHN DONALDSON.

Flourished,

A modern artift by whom we have feveral finall upright etchings of *beggars*, from Rembrant, by no means badly executed.

W. DONNE.

Flourished,

An obscure engraver, by whom, among other things, we have a finall plate, length-ways, from Elsheimer, representing *Venus and Cupid* in a landfcape, with feveral other distant figures. This is a flight foratchy etching, badly drawn, and without effect.

S. DONNET. Flourifhed,

An obfcure engraver, who apparently worked for the bookfellers only. He executed his plates with the graver, in a heavy, ftiff ftyle, without tafte or correctnefs. Among other things by him, is a finall print, length-ways, reprefenting a *man feated reading a book*, which is upon a table before him.

DORS.

Flourished,

The name of an engraver, mentioned by Evelyn, without any reference to vol. 1. L l his his works. Perhaps his name should have been written Durr, of whom an account will be found below.

P. VAN DOORT. Flourifhed,

This artift, a man of no great merit, worked entirely with the graver, in a ftyle refembling that of Cornelius Cort; but without tafte or correctnefs of defign. The heads and other extremities of his figures are peculiarly reprehenfible. We have by him a fmall upright *boly family*, where Elizabeth is giving an apple to the infant Chrift, and St. John is feated near them, from Bernard Paffarus.

DORBAY.

Flourished, 1690.

This artist appears to have been a native of France. Among other things engraved by him, are fome of the *plans and views of the royal palaces in France*; and they are executed in a very neat pleasing ftyle. He adds to his name, del. et fculp.

MICHAEL DORIGNY.

Born, 1617. Died, 1665.

This artift was born at St. Quentin in France; and difcovering an early inclination for the arts, he was placed as a difciple under Simon Vouet, a painter, at that time in great repute, and whofe daughter he married. Dorigny copied the manner of his mafter; and was himfelf a painter of fome note; but he is much better known as an engraver. He performed his plates chiefly with the point, in a bold, powerful ftyle; the lights are broad and maffy, efpecially upon the figures. But the marking of the folds of the draperies, and the fhadows upon the outlines of the flefh, are frequently fo extravagantly dark, that they form a harfh, difagreeable effect, and fometimes deftroy the harmony of the engraving entirely. He certainly underflood the human figure; and in fome few inflances, we find it correctly drawn, But, in general, from the *manner* which he had contracted in copying the ftyle of Vouet, rather than the fimple forms of nature, his outlines are affected, and the extremities of his figures too much neglected.

He was made professor of the Royal Academy of Painting at Paris, where he died, A. D. 1665, aged 48. According to Abbe Marolles, his works confist of 105 prints. I shall only mention the following:

The adoration of the Magi, a very large print, length-ways, on four plates, in the manner of a frieze, from a picture painted by Simon Vouet, dated 1638.

The nativity of Christ, a large upright plate, from the fame mafter.

Venus at her toilet, a middling fized plate, length-ways, from the fame.

" Venus, Hope, and Love, plucking the feathers from the wings of Time, the fame, from the fame."

Mercury and the graces, the fame from the fame.

The rape of Europa, the fame.

Some slight Bacchanalian fubjetis, from his own compositions. He also engraved from Le Sueur, Sarasin and other masters.

LOUIS

LOUIS DORIGNY.

Born, 1654. Died, 1742.

This artift was fon to Michael Dorigny, mentioned in the former article-After having learned the first principles of defign from his father, he became the pupil of Le Brun; and when he had finished his studies under that master, he went to Italy, where he took up his residence. He is greatly commended for the fertility of his invention, the grandeur of his composition, and the harmony of his colouring. He is also faid to have drawn the human figure very correctly. He died, A. D. 1742, aged 88 years. By the hand of this artist we have feveral etchings; among others, the following:

A fet of thirty-two fmall upright plates, comprehending the title, from his own compositions; which were engraved for an Italian edition of the *Penfées Chretiennes*, by Pere Bouhours.

Five emblems of Horace, fmall plates nearly fquare, the fame.

'The landing of the Saracens at Port D'Oftie, amiddling fized plate, lengthways, from Raphael.

SIR NICHOLAS DORIGNY, KNIGHT.

Born, 1657. Died, 1746.

This artiftwas the fon of Michael Dorigny, and brother to Louis, mentioned in the preceding article. He was born at Paris; and his father dying whilft he was young, he was brought up to the law. But at the age of 30 he quitted that profession, and studied drawing for a year very assiduously. Intending to engage in the arts, he went to his brother, who refided at Rome, in order to learn the principles of painting. After fome practice in that art, being advifed by him, he took up the point; and, in the courfe of feveral years, produced a number of different etchings. He ftrove to imitate the style of Girard Audran; and after ten years pursuit, finding he could by no means fucceed in his attempt, fo well as he expected, he refumed the pencil. But being of a very eafy difpolition, he was foon perfuaded to lay it down again; and having received fome inftructions, with refpect to the handling of the graver with more freedom, to harmonize the roughnels of the etching, he began again to engrave; and the feven planets from Raphael, it feems, were his first productions. Some time after, he finished the transfiguration, from the fame mafter. His reputation was now increased; and he was invited into England, in order to engrave the cartoons, then at Hampton-Court. He arrived June 1711, but did not begin to work upon them till the year following, the intermediate time being fpent in raifing a fund for the payment. At first it was proposed, that they should be done at the queen's expence, in order to be given away, as prefents to the nobility, foreign princes, ministers, &c. and the lord treasurer Oxford exerted himself greatly in the caufe of the artift. But he demanding the fum of four or five thousand pounds, the plan was rendered abortive. He had, however, an apartment affigned him in Hampton Court, with requifite perquifites. The work, at last, was undertaken by subscription, at four guineas each set. Dorigny fent for Dupuis and Dubofc from Paris to affift him; but from LI2 fome

fome difference, which happened between them they both left him, about two years and a half after their arrival, before the work was half completed. April 1, A. D. 1719, he prefented to king George the First two complete fets; and a fet a piece to the prince and princefs. The king give him a purfe with a hundred guineas; and the prince, a gold medal. The duke of Devonfhire, who had affisted him with the loan of 400l. remitted the interest of it for four years; and in the year following, 1720, procured him the honour of knighthood from the king.

During his relidence in England, he painted fome few portraits; but with no great fuccefs. His eyes failing him, he returned to Paris, where, A. D. 1725, he was made a member of the Royal Academy of Painting, and died 1746, aged 89.

If the great excellence of an engraver confifts in divefting himfelf of all manner of his own, and transcribing faithfully on copper the ftyle of the mafter, whofe picture he copies; and if he ought to be confidered as faulty, in proportion as he recedes from this rule, Dorigny will fall under very heavy condemnation. He drew in an incorrect affected manner. The naked parts of his figures are often falfely marked; and the extremities in particular are defective. His draperies are coarfe, the folds fliff and hard, executed without being properly harmonized, or well formed. And a manner of his own pervades all his prints; for the ftyle of the painter is conftantly loft in that of the engraver. Buthe feems never to have failed more, than when he worked from the paintings of Raphael. The fweet fimplicity, and chaftnefs of outline, which are the great characteriftics of that admirable artift, required much more judgment and attention, than Dorigny poffeffed, to express them properly. But, with all thefe faults, the prints of Dorigny are the best copies we have from feveral of the pictures of Raphael, and other great mafters. Bafan speaks of him in the following manner; and a little partiality to a countryman may be well excufed : "We have many excellent prints by his hand, in which one juftly " admires the good tafte of his drawing, and the intelligent and picturefque " manner, which he acquired by the judicious reflections he made upon the " works of the great mafters, during the refidence of 22 years in Italy." We have by him, among others, the following prints:

St. Peter curing the lame man at the gate of the temple, a large upright plate, from Civoli. This I take to be one of his first engravings. It is a dark, heavy print, executed exactly in the style of M. Dorigny his father.

The transfiguration, from Raphael, a large upright plate.

The *defcent from the crofs*, the fame, from Daniello da Volterra. This and the following, I confider, in my own opinion, as the best prints by this master.

The martyrdom of St. Sebastian, a large upright plate, arched at the top, from Dominichino.

The Trinity, the fame from Guido.

The biftory of Cupid and Psyche, from the pictures painted by Raphael in the Vatican.

The *cartoons*, feven very large plates, length-ways, from the pictures of Raphael, which were then at Hampton Court, but at prefent at the Queen's House in St. James's Park. DOI [261] DOY

He also engraved from Annibale Carracci, Lanfranche, Louis Dorigny, and a variety of other masters.

MICHAEL DOISIER.

Flourished, 1710.

This artift, if not a native of Paris, refided there about the commencement of the prefent century. He worked with the graver in a very neat ftyle, fomething refembling that of Drevet. The naked parts of his figures are not well drawn; the extremities in particular, are very faulty. Among other prints by him are the following:

Mary Magdalen washing the feet of Christ in the house of Simon the Pharisee, a large plate, length-ways, from Nicolas Colembel. The companion, the woman taken in adultery, from the same master, was engraved by Claude Duflos.

The two blind men of Jericho cured, a large upright plate, from the fame. Christ driving the merchandizers out of the Temple, the fame, from the fame.

The marriage of the Virgin, the fame from Jouvenet. This appears to me to be one of his beft prints.

The portrait of J. B. Colbert, marquis de Torcy, a large upright plate.

DOUET.

Flourished,

This artift, according to Papillon, engraved on wood a finall upright print, from Andrea Del Sarto, reprefenting the Virgin with the infant Jesus.

W. DOUGHTY.

Flourished, 1760.

This modern artift was, I believe, a native of England, and a painter. He etched fome few portraits; among others the two following: *Thomas Beckwith*, the antiquary of York; *Thomas Gay*, the poet.

LE DOYEN.

Flourished, 1666.

An indifferent artift, who refided at Paris, and was perhaps a native of that place. He worked entirely with the graver, in a ftiff, taftelefs ftyle; and his employment appears to have been chiefly for the bookfellers. I have feen fome ornamental frontifpieces by him; and he engraved the plates for a work in quarto, entitled, Figures des different Habits des Chanoines reguliers en ce Siecle, &c. Paris 1666; or, the Figures of the different Habits of the regular Canons of this Century.

JOHN

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JOHN DRAPENTIERE.

Flourished, 1691.

A very indifferent engraver of *portraits* and *frontifpieces*. He refided in London; but that he was a native of England, does not appear. He worked with the graver, in a ftyle fufficiently neat, but without tafte. His drawing of the human figure is below criticism. Among his portraits are the following: *Daniel Burgefs*, dated 1691. Jacob Dyer, Mr. Perkins, &c. Add to those, a small fatyrical print in an oval, representing a lady (baving a gentleman, half figures, with this infcription, Le beau fervice.

DREBBER.

Flourished, 1590.

This engraver is faid to have worked from the defigns of Goltzius. I am not acquainted with his works; nor are they fpecified by the authors who mention him.

DRUEFKEN.

Flourished,

The prints cut in wood, and marked with a cluster of grapes, are by Mr. Evelyn attributed to this artift; one in particular, which reprefents the king of the Boors in Hungary, eaten alive by the rebels, whom he feduced. See this mark on the plate at the end of the volume.

P E T E R D R E V E T, the ELDER./ Flourished, 1700.

This excellent artift was a native of France. Under what mafter he learned the first principles of engraving, is uncertain. Apparently it might be Girard Edelink. However, the progress he made in that art was fuch, as raifed his reputation above any of his cotempories. The command, which he had of the graver, was very great. His prints are firm, yet highly finiss from whom he worked. He confined himself to portraits; and the fostness and beauty, which appears in them, have stamped a confiderable value upon the first impressions. I shall only mention the following, which are reckoned among his most esteemed prints:

Louis XII. a whole length figure, ftanding, a large upright plate, from Hiacinthe Rigaud.

Louis XV. upon bis throne, companion to the former, after the fame painter. The prince of Conde, the fame, from the fame.

The comte de Thoulouse, a middling fized upright plate. This portrait was twice engraved. In the one, the hand has a glove on; in the other, the glove is taken away.

Cardinal de Fleury, the fame, from the fame.

Marechal de Villars, a large upright plate. The best impressions of this plate,

plate, are before the change was made in the infeription, which is cafily diffinguished.

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PETER DREVET, the Younger.

Born, 1697. Died, 1739.

This artift, the fon of Peter Drevet, mentioned in the preceding article, was born at Paris, A. D. 1697. He was influcted in the art of engraving by his father, whofe ftyle he adopted, and furpaffed his tutor in clearness and delicacy of finishing. He did not confine himself to portraits : we have feveral historical prints by him, which in point of neatness and exquisite workmanship, are fearcely to be equalled. His drawing, though he ferupulously copied his original, appears in general rather heavy; and the figures, from being entirely executed with the graver, without sufficient variation of the style, have fometimes a cold and filvery effect. His most effected and best historical print is very valuable; but the first impressions of it are rarely to be met with : it is,

The prefentation of Chrift in the temple, a very large plate, length-ways, from Louis de Bologna. The following are also by him.

Adam and Eve in their flate of difobedience, a large upright plate, from Ant. Coypel.

The meeting of Abraham's fervant with Rebecca at the well, the fame, from the fame.

Abraham, with his fon Ifaac on the altar, the fame, from the fame, dated 1707.

Among his portraits the two following are justly held in the highest estimation.

M. Boffuet, bifuop of Meaux, a whole length figure, flanding, a middling fized upright plate, from Rigaud : a most admirable print.

Samuel Bernard, a whole length figure, fitting in a chair, a large upright plate. The first impressions are, before the words Confeiller d'Etat were inferted upon the plate. This print is finished in a very wonderful manner. I shall add the following excellent portraits only:

Cardinal Dubois, a middling fized upright plate from the fame.

L'Abbé Pucelle, counfellor of the parliament, the fame, from the fame.

Louis XV. when young, conducted by Minerva to the temple of Glory, a middling fized upright plate, from Coypell.

CLAUDE DREVET.

Flourished, 1740.

He was first coufin to Peter Drevet, mentioned in the preceding article, and was living at Paris, at the time Bafan published his Dictionary of Engravers. He chiefly confined himself to portraits, and worked with great fuccefs. The following portraits are by him:

The cardinal d'Auverge, fitting in a chair, a middling fized upright plate, after Rigand.

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M. de

M. de Vintimille, archbishop of Paris, the same, after the same master. M. le comte de Zinzindorff, the same, from the same.

MARTIN DROESHOUT. Flourisched,

One of the indifferent engravers of the last century. He refided in England, and was employed by the bookfellers. His portraits, which are the best part of his works, have nothing but their fearcity to recommend them. He engraved the head of *Shak/peare*, *John Fox the martyrologift*, *John Hewfon*, *bifhop of Durbam*, &c. Alto feveral of the plates for Haywood's *Hierarchy of Angels*; and the *death of Dido* for Stapylton's Virgil, octavo, &c.

JOHN DROESHOUT. Flourisched, 1635.

Probably a relation of Martin Droefhout, mentioned in the preceding article. Like him he worked for the bookfellers, with the graver only, in a ftyle that does him but little credit as an artift. We have by this engraver the portrait of *Richard Elton*, a head, the figure in armour, marked " John " Droefhout, Lond. f." Alfo, the portrait of *Joan. Danefy*, affixed to his *Paralipyomena*, published in quarto, A. D. 1639. Several *frontifpieces*, and other book plates.

DUBOIS. See Bois.

D U B O S C. See Bosc.

DU CHANGE. See CHANGE.

GASPER DUCHE.

Flourished,

He refided at Rome, and probably was a painter. I have feen a landjcape etched by him, in a free, flight flyle; but without effect. It is marked, Gaspero Duche in. sculp. Romæ.

P. DUCHESNE.

Flourished, 1700.

An engraver on wood of no great eminence, mentioned by Papillon. His chief employment feems to have been in the ornamental line.

> JOAN LE DUCQ. Born, 1636. Died,

He was born at the Hague, and became a difciple of Paul Potter, the celebrated painter of animals, whofe manner he imitated with great fuccefs. In the year 1671, he was appointed director of the Academy at the Hague. By him we have feveral etchings; among others, a *fet of dogs*, on eight plates very neatly executed, and with great fpirit.

THOMAS

THOMAS DUDLEY.

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Flourished, 1678.

He was a native of England, and one of the pupils of the famous Hollar, whofe manner of engraving he imitated. But though he never equalled his mafter in the lightness of his point, or freedom of execution, his etchings are not without merit. His most confiderable work was a fet of cuts for the *Life* of \mathcal{L} fop, prefixed to the last edition of his fables, published by Barlow. He also etched the portrait of *biflop Ruffel*, which is fubscribed, "Thomas "Dudley, Anglus fecit, 1679." He frequently adds to his name, *quondam* condifcipulus W. Hollar; and fometimes he figned his plates with the initials of his name, T. D. only.

JOHN A DUETECUM. Flourisched, 1559.

By this engraver, conjointly with LVCAS A DUETECUM, who was probably his brother. We have feveral large whole fheet prints in folio, reprefenting the magnificent and pompous funeral of the *emperor Charles V*. they are flight coarfe etchings; but the figures are defigned with fpirit; and fome of the heads are executed in a mafterly manner. By John a Duetecum alfo is engraved an ornamental frontifpiece for a book of *Perfpedive*, by John Tridmanus Trifius, in folio, which print is chiefly, if not entirely, executed with the graver, in a ftyle which does no credit to the artift. The *Doetecums*, mentioned as engravers in a preceding article, were probably of the fame family; but the abfurd cuftom of fpelling names for many ways, is frequently the caufe of much confusion. If this be true, John a Duetecum, and Doetecum, will be the fame perfon; and the other two, Baptifta and Lucas, his brothers.

CLAUDE DUFLOS. See FLOS.

GASPAR·DUGHET.

Born, 1600. Died, 1663.

This admirable artift is better known by the name of Gafpar Poufin; which latter name was given him, becaufe he was the fcholar of Nicholas Poufin, who married his fifter. According to the general report, Gafpar was a native of France; but fome authors tell us, that he was born at Rome. However, his great excellence in landfcape painting is too well known, to need any repetition here. His brother in law, Nicholas Poufin, frequently painted the figures for him; which he himfelf was not fo well able to execute. We have feveral flight, but fpirited etchings of *landfcapes* by this artift; among the reft, a fet of four finall round plates; and another fet of finall plates, length-ways.

JOHN DUGHET.

Flourished, 1640. >

He was the brother of Gasper Dughet, mentioned in the preceding article, vol 1 M m and and as nearly related to the famous Nicholas Poulin, under whole inftructions one might have expected he would have made great progrefs. Whether he ever attained to any degree of perfection in the art of painting, I cannot tell ; but with all the advantages he had on his fide, he never fhone as an engraver. Among other etchings, from the pictures of his brother in law Poulin, are the following :

The *feven facraments*, from the pictures painted by that artift for the Commandeur del Pozzo, which differ much from those in the royal collection in France: Large prints, on two plates each. Chatillon copied these plates upon a smaller scale.

The judgment of Solomon, a large plate length-ways, from the fame master. Mount Parnassus, the fame, from the fame.

The birth of Bacchus, the fame.

DUGY.

Flourished, 1760.

By this modern artift, who is apparently a native of France, we have fome flight prints, from F. Boucher and other mafters.

DU HAMEL. See HAMEL.

DUJARDIN. See JARDIN,

DUNKERTON.

Flourished, 1770.

A modern artift, who refided in London, by whofe hand we have feveral portraits in mezzotinto; among others, *Mifs Hornick*, from Sir Jofhua Reynolds; *John Elliot*, from Dance; and *Mifs Bamfyeld*, from W. Peters. He also engraved from other masters.

DUPIN. See PIN.

JOHN DUNSTALL. Flourished, 1660.

He was a drawing master, and lived in the Strand, London. He alfo engraved feveral plates, which he etched, and retouched with the graver in initation of the ftyle of Hollar. His performances, however, do him no great honour. The following prints are by his hand: A fet of prints reprefenting birds, beasts, stowers, fruit, sties and worms. On the title he writes, "in-"vented, etched, and graven, by John Dunstal, 1662." He likewise engraved fome frontispieces for books, and several portraits; among the last are the following: king William and queen Mary; Samuel Clarke, the martyrologist; Jacobus Usferius, &c.

DU PONT. See PONT.

DU PUIS,

DU PUIS. See Puis.

J. DURANT.

Flourished,

He was an engraver, employed chiefly, if not entirely, by the bookfellers. It was greatly the fafhion, in the laft century, to ornament books with cuts; and little attention it feems was paid to the manner in which they were defigned or engraved. Of courfe, I fhould fuppofe, very fmall prices we re given; fo that the artift had no inducement to fludy for improvement; fince, in the firft inftance, he had fufficient employment; and, in the fecond, little hope of having his price advanced, in proportion to his merit. And this, I believe, was the caufe that fo many indifferent artifts flourished at that time. Durant poffeffed no great merit to recommend his works to the notice of the collectors; but worfe engravers than he may be found among his cotemporaries. We have by him a variety of book plates and fome portraits; among the laft, is that of *queen Mary*, from Kneller, a middling fized upright oval plate.

DURELLO.

Flourished, 1674.

This artift was, I believe a German. It is certain he refided at Vienna, where he engraved fome of the portraits for the large work entitled, *Hifteria di Lepoldo Cefare*, published in that city, 1674.

ALBERT DURER.

Born, 1471. Died, 1528. 4-

The powerful efforts of genius, however they may be retarded by compullion, or interested purfuits, or depressed by the hand of poverty, can feldom be totally extinguished in the mind. Like the latent flame, they are ftill expanding; and generally, at one time or other, manifest themselves; and fometimes indeed more powerfully, in proportion to the refiftance they meet with. Genius is often found furrounded with all the difadvantages and difcouraging circumftances of life, and too frequently unable to fupport the man who is guided by her influence. This, however, was not the cafe with Albert Durer ; for though bern in poverty, he followed the dictates of his genius, and obtained in the end, what he certainly deferved, a comfortable fubfiftance. From his father, who was a goldfinith at Nuremberg, he learned the first principles of engraving; but afterwards he studied under Michael Wolgemuth, who not only engraved on wood and copper but is faid to have practifed etching with great fuccefs, and was an artift of no mean abilities. It was Albert's defire to have placed himfelf with Martin Schoen, whofe reputation was, at that time, very confiderable; but he was prevented by the death of that mafter. He ftudied however from his prints; many of which he copied, as well as some of those of Israel van Mecheln. But he feems evidently to have preferred the first, and upon them he formed, that ftyle of engraving, which he ever after practifed. His first print, or, at leaft, M m 2

least, the first that is dated, is marked with the year 1497; at which time he must have been 26 years of age. And, if we may believe Sandrart, he did not begin to paint till fome time after; 1504 being the earliest date that writer had ever fein upon any of his pictures.

To free himfelf from the noife and impertinence of his wife, who was a very great fhrew, he travelled into the Low Countries, where he contracted an acquaintance with his cotemporary, Lucas Jacobs of Leyden; and a ftrict friend/hip continued between these excellent artifts till the death of Albert Durer. Being perfuaded to return to Nuremberg, on promise of his wife's amendment, he complied with the request of his friends; but he foon felt the ill effects of his goodnature; and, though a man of most excellent temper, she broke his heart by her ill treatment. He died at Nuremberg, the place of his birth, A. D. 1528, aged 57 years.

He was honoured with a feat among the magistrates of the city of Nuremberg; and the emperor Maximilian gave him an armorial bearing.

The following ftory is related by Vafari, and others after him, that on feeing fome of his wood cuts, copied by Marc Antonio at Venice, he fet out for that city, and complained to the fenate of the damage he fuftained. But the only redrefs he could obtain was, that Marc Antonio fhould not in future counterfeit the mark of Albert Durer. The truth of this relation indeed is not greatly depended upon.

Albert Durer was a man of univerfal genius. He underftood the arts in all their various branches; and wrote Treatifes on Anatomy, Perspective, Geometry, and Architecture both civil and military. As a painter, Vafari fays of him: "If this exact and admirable artift, whofe genius was fo extensive, had been " born at Tufcany, rather than Germany, fo that he might have had an op-" portunity of fludying the beautiful pieces which are at Rome, as the reft of " us have done, he would have been the best painter in Italy, as now he is to " be reckoned the most excellent and most celebrated genius of the Fle-" mish school :" which character he undoubtedly deferved in every respect. But in order to conceive an idea, equal to the merit of this great mafter, it is requifite, that without prejudice we fhould examine many of his works; and we shall then find, that he possessed aftonishing fertility of invention. His conceptions were excellent; he composed his figures with great propriety; he varied the characters and expressions of the heads in a judicious manner; and the hand of the master is evident in all his works. He engraved on copper, and on wood. The first, a few etchings excepted, are executed with the graver only, in fo neat and excellent a ftyle, that for facility of execution, and command of that inftrument, he has never been excelled. His etchings are coarfe, but spirited; however, they do not equal the rest of his works. His engravings on wood are in a flight, bold ftyle, refembling the mafterly sketches he made with the pen. He certainly understood the human figure, and often drew it very correctly; but his outlines are by no means beautiful and flowing, or his choice of forms the most pleasing. But thefe defects are owing to the prevailing tafte of the country where he refided, and his want of those advantages, which Vasari has justly mentioned. The works of Albert Durer are very numerous, and many of them exceedingly valuable. 2

valuable. I can only mention fome few under the following heads.

FIRST, those on copper, executed entirely with the graver.

Three naked women, with a globe above their heads, and an appearance of Hell in the back-ground, a finall upright plate. On the globe is the date 1497, with thefe letters, \mathfrak{D} . \mathfrak{G} . \mathfrak{H} . which mean in German \mathfrak{D} . \mathfrak{Gott} . \mathfrak{Hilf} , O! God help, or a fift us. This plate was copied by Albert Durer, from Ifrael van Mecheln. Originally the letters on the globe were \mathfrak{G} . \mathfrak{B} . \mathfrak{A} . \mathfrak{Gott} \mathfrak{Behute} Alle, God keep all. There are feveral other copies of this print with variations.

A boly family, where Jofeph is leaning on 2 ftone, and three figures behind him; one of them with a high crowned hat on, dated 1506. Captain Baillie has a copy of this print, with fome flight variation, which he fuppofes, and with great reason, was executed by Rembrant.

Adam and Eve in Paradife, and the ferpent entwined round the tree, a fmall upright plate, dated 1504. Jerom Wierix, A. D. 1566, at the age of 16, made a very furprifing copy of this plate. I have mytelf one of the original pictures (for Albert Durer repeated this fubject feveral times) which was certainly painted prior to the engraving of the print; for in the print there is a moufe, playing directly before a cat, which bears fome analogy to the harmony that exifted in Paradife. But in my picture, there are two frogs, inftead of the moufe. The former was doubtlefs an improvement too material to have been omitted, had the picture been posterior to the print.

A nativity, called the *fmall nativity*, where Jofeph is feen filling a vafe with water at a well, a very fmall upright plate, dated 1504.

A holy family, with a monkey in the fore-ground, called the Virgin with the Monkey, a finall upright plate.

The *prodigal fon*, a middling fized upright plate. Those impressions, before the date 1513 was added to the plate, are the most estimable.

St. Hubert kneeling before the crucifix, which appears upon the head of the ftag, a middling fized upright plate.

St. Jerom in the desert, kneeling before a crucifix, and holding a ftone in his hand, the fame.

St. Jerom, feated in a room, writing at a defk, the fame, dated 1514. There is a copy of this print by Jerom Wierix.

Melancholy, a finall upright plate. This has been copied the fame fize, and the fame way, the date 1514 being added.

Pandora's box, as it is falfely called. It reprefents a winged woman, ftanding on a globe, holding a fort of cup in her hand, a middling fized upright plate.

A man armed on borfeback followed by a fpettre, and accompanied by Death on borfeback. This print is called Death's Horfe; the fame. The beft imprefions are before the date, 1513, was added to the plate. There is a close copy of this print, dated 1564.

The *death's bead*, fo called becaufe a fcull is reprefented on a coat of arms, furmounted with an helmet; a fatyr, with a young woman liftening to him, are ftanding by it, a fmall upright plate.

A coat of arms, reprefenting a lion rampant, with a cock, the fame.

The life and passion of Christ, a fet of very neat small upright plates. The twelve apostles, the same.

He also engraved, among a variety of other subjects, several excellent portraits.

SECONDLY, among his etchings on copper are the following :

Christ seated, leaning his bead upon his left hand, and a figure lying down in the front, and pointing towards him, a small upright plate.

Moses receiving the tables of the law, a very small upright plate, dated

The cannon, fo called becaufe a cannon is feen in the fore-ground, a fmall plate, length-ways, dated 1518. From the rough appearance of this print, it has been thought by fome, though I believe without foundation, that it was etched on a plate of iron. This was copied fmaller, the fame way, by Jerom Hopfer.

THIRDLY, his wooden cuts, among which are the following :

A fet of fifteen folio prints, the fubjects of which are taken from the Apocalypse.

The life and paffion of Chrift, on thirty fix finall upright prints. Thefe are the engravings, the copying of which, according to Vafari, occafioned the difpute between Albert Durer and Marc Antonio. Certainly the latter did copy them the fame fize on copper. It is equally certain, that he did not put the mark of Albert Durer, but his own.

The *life of the Virgin Mary*, on twenty finall folio prints; feventeen of thefe were also copied by Marc Antonio, and with the mark of Albert Durer, except upon the last plate, to which he has put his own.

Two large prints, confifting of feveral blocks, reprefenting the triumphs of the emperor Maximilian.

P. DURET.

Flourished, 1760.

A modern engraver, who refided at Paris, by whom we have feveral landfcapes, from Ruyfdael, Wouvermans, Venet, &c.

JOHN DURR.

Flourished, 1625.

The name of a very indifferent artift, who was chiefly employed in engraving portraits, and book plates. He worked entirely with the graver, in a very flight poor ftyle, without tafte or correctness. Among other portraits by him, is that of *H. I. Erneft*, with his family; and of *J. Zimmer*, dated 1625.

CORNELIUS DUSART.

Born, 1665. Died, 1704.

He was born at Harlem, and became the pupil of Adrian van Offade. He imitated the ftyle of his mafter with no finall fuccefs; and his fubjects were alfo taken from low life. We have feveral etchings by him, and fome few mezzotintos; mezzotintos; and indeed fome of his etchings are helped in the fhadow with a mezzotinto tool. Among others by him, are the following:

An old man playing on the violin, while a Dutch peasant is regaling. Marked " Corn, Dufart pinx. et fecit 1685."

A Dutch peafant reading a paper, and holding a bottle in his right hand, a finall upright print.

Thefe two are mezzotintos; the following are etchings.

Dutch boors making merry at a fair, a finall plate, length-ways, dated 1685. A man with a burdy gurdy, playing at the door of a cottage, the fame.

The *fhoemaker*, and its companion, the village dottor, two middling fized upright plates.

The infide of a Dutch cottage with boors drinking, and a man playing upon the violin, dated 1685; with verses underneath beginning thus: Rusticus ex animo, &c.

D U V A L. See VAL.

JOHN DUVET.

Flourished,

This artift flourished at the commencement of the fixteenth century. The Gothic ftyle of his engraving has given occasion to many to suppose, he was more ancient than he really was. In some few instances, his name is found fubscribed at length upon the plates; but, in general, he substituted the initials I. D. either separate or joined together. He is called, fays Professor Christ, the *master of the Unicorn*; because it is likely, that he engraved several *allegorical subjects*, concerning the triumph of that animal.

SIR ANTHONY VAN DYCK.

Born, 1599. Died, 1641.

This admirable painter was born at Antwerp. His genius led him to the fludy of the arts, he became the difciple of P. P. Rubens; and by the rapid progrefs that he made, not only acquired a lafting reputation to himfelf, but was an honour to his mafter. He fucceeded both in hiftorical and portrait painting; but efpecially in the latter; and his pictures are juftly held in the higheft effimation. During his refidence in England, he was honoured with the order of knighthood by Charles the Firft, A. D. 1632; and he died in London, A. D. 1641, aged 42, and was buried in the cathedral church of St. Paul. For his amufement he took up the point; and the etchings which he produced are executed in a free, and mafterly ftyle; those especially, which are more highly finished, cannot be fufficiently admired.

I shall only mention the following :

The ecce homo, a fmall upright plate, half figures, an excellent print from a composition of his own.

The portrait of Lucas Vorsterman, a small upright plate, the same. Add to these,

Paul Pontius, the fame,

Joss de Momper, the same.

Peter Sneyders, the fame.

Titian with his mistres, who is leaning upon a box, containing a fcull, half figures, a small upright plate, from a picture painted by Titian himself.

DANIEL VANDEN DYCK. Flourisched,

This artift was a painter, who refided at Venice, during the last century. by his hand we have fome few etchings, as the *deification of Æneas*. This is very flight, but spirited. The masses of light and shadow are broad and well preferved; and the naked parts of the figures correctly drawn; excepting only, that the extremities are rather heavy. Also a spirited *basso relievo*, refembling a Bacchanal, a middling fized plate, length-ways, both from his own compositions.

3

E.

ECHARDTS.

Flourished,

The name of an obscure and indifferent engraver, affixed to a portrait of *Conyers Middleton*.

EDWARD ECGMAN, or ECKMAN. Flourished, 1621.

This artift, who appears to have been a native of France, was a most excellent engraver on wood. He copied many of Callot's prints, and even imitated the free ftyle of that master with great fuccefs. The distant parts of his engravings are very neatly executed; and the perfect forms of the fmallest figures exceedingly well preferved. Among other things by him, is the reprefentation of the *fire-work upon the river del'Arne* from Callot, which Papillon, who certainly was a good judge in this inftance, calls an admirable print; adding, that it is impossible to find a more delicate engraving on wood.

Ecgman engraved alfo from Louis Bufink, Abraham Boffe, &c. The number of his prints is faid to be 105.

GEORGE DAVID ECKSTEIN.

Flourished, 1721.

A very indifferent engraver, who was apparently a native of Germany, by him we have part of the portraits for a work entitled *Icones Bibliopolarum et Typographorum*, publifhed at Nuremberg, 1721.

GIRARD EDELINCK. Born, Died, 1707.

This admirable artift was a native of Antwerp, where, probably, he learned the firft principles of engraving. About the year 1665 he went to Paris, where he refided. His great merit procured him the favour and protection of Louis XIV. who appointed him an apartment in the Gobelins, and honoured him with the title of *Chevalier*. He was also a member of the Royal Academy of Painting and Sculpture at Paris; and he died in that city, A. D. 1707, at a very advanced age.

He worked entirely with the graver, and, I believe, never called in the point to his affiftance. The freedom and delicacy, with which he executed his plates, cannot be too much admired. He neglected no part of his engravings, but finished them with great care, and perhaps too close an atvol. 1. N n tention

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E D E

tention to neatnefs prevented his making more variety between the dark parts of the fore-ground and the diffances. He fucceeded particularly in the heads of his figures, which are often uncommonly fine. He certainly underftood the human figure; yet he did not draw it with that great tafte and correctnefs, which is fo remarkable in the prints of Girard Audrau; neither are his hands and feet marked in that mafterly manner, or with equal truth. And if we compare that excellent engraving by him, reprefenting the Tent of Darius, from Le Brun, which he has finished in fo beautiful a manner, with the battles of Alexander by Audran, from the fame mafter, we shall readily agree, I believe, that the animation, correctnefs, and tafte which we find in the latter, amply compensates for the want of that clearnefs and neatnefs, which appears in the execution of the former. Among the most estimable prints by this great artift, may be reckoned the following.

A battle between four horfemen, with three figures flain upon the ground, a large plate length-ways, from Leonardo de Vinci. By miftake the name is written at the bottom, " De la Finfe pinxit."

A boly family, with Elizabeth, St. John, and two angels, one of which is fcattering flowers, a middling fized upright plate, from the famous picture of Raphael, in the king of France's collection. The first impressions are before the arms of M. Colbert were added at the bottom of the plate; the fecond are with the arms; and in the third the arms are taken out; but the place where they had been inferted is very perceptible. Giaçomo Frey has made a very exact copy of this plate, of the fame fize as the original.

The crucifixion of Christ, who is furrounded with angels, a large upright print on two plates, from Le Brun.

Mary Magdalen bewailing her fins, and trampling upon the riches of the world, a middling fized upright plate, from the fame painter. The first impressions are without the narrow border which furrounds the print.

St. Louis praying, a large upright plate, from the fame.

St. Charles Borromens, its companion, the fame.

Mofes with the tables of the law, a half figure, engraved conjointly with Nanteuil, a large upright plate, from P. Champagne.

Alexander entering into the tent of Darius, a large print length-ways, on two plates, from Le Brun. This engraving belongs to the three battles, and triumphal entry of Alexander into Babylon, by Girard Audran, and completes the fet. The first impressions have the name of *Goyton* the printer at the bottom.

Alexander entering into the tent of Darius, a large print, length-ways, on two plates, from Peter Mignard. This plate was finished by P. Drevet.

He also engraved feveral admirable portraits; among the reft the following:

Philip Champagne, the painter, from a picture painted by Champagne himfelf, a middling fized upright plate.

M. d'Hozier, the genealogist, from Rigaud, the fame.

Martin Vanden Bogaert, the fculptor, the fame from the fame. Madam Helyot, the fame.

M. Arnauld

M. Arnauld d'Andilli, a finall upright plate, from Champagne. Nathaniel Dilgerus, a finall oval.

M. le Brun, the painter, from a picture painted by Le Brun himself.

He alfo engraved from Corregio, Pietro de Cortona, Guido, Rubens, Jouvenet, Ant. Coypel, &c.

JOHN EDELINCK.

Flourished, 1679.

He was brother to Girard Edelinck, mentioned in the preceding article, whole ftyle of engraving he closely imitated; but he never equalled him either in drawing or the execution of the mechanical part of his plates. Several of the *flatues in the garden at Verfailles* are by him. They do him great credit, though the effect is cold, and the extremities rather heavy. But his beft performance is, I think, the *deluge*, a large plate length-ways, dated 1681, from Alexander Turchi, called Veronefe. This engraving fo nearly equals the beft works of Girard Edelinck, that it is generally believed he affifted John confiderably in the execution of it. This plate was engraved from the collection of prints, for the pictures in the collection of the king of France.

NICHOLAS EDELINCK. Flourisched, 1760.

He was the fon of Girard Edelinck, mentioned above. He imitated the ftyle of his father; and though the plates he produced do him no difcredit, they are by no means equal to what one might have expected, from the fon of fo capital an artift. He refided at Paris, A. D. 1760; but according to Bafan, had been in Italy, and engraved at Venice a *Madona and Child*, half figures, a middling fized upright plate arched at top, from Corregio. *Vertumnus* and Pomona, the fame, from J. Ranc. Several portraits for the Crozat collection; and other fubjects from various mafters.

J. EDELING.

Flourished,

This engraver was a native of Holland. The principal part of his employment was in the portrait line, and chiefly, I believe, for the bookfellers. Among other portraits by him are the following: J. Deimerbroeck, a fmall half fheet print, and Timon van Geiffel.

GERBRANT VANDEN EECKHOUT.

Born, 1621. Died, 1674.

A celebrated painter of portraits and hiftory, born at Amfterdam. He was the difciple of Rembrant, and imitated the ftyle of that mafter fo nearly, that his pictures have frequently been miftaken for the productions of Rembrant's pencil. We have by him an etching of *Cornelius Tromp*, a half fheet print.

EIM [276] ELL

GEORGE CHRISTOPHER EIMMART. Flourisched, 1680.

This engraver was a native of Ratifbon, and flourished towards the conclusion of the last century. He etched fome small plates, in a free, masterly style, of *ruinated buildings*, *vafes* with figures also upon them, which though not perfectly correct in the outline, have nevertheles great merit. He also engraved several of the plates for Sandrart's *Academia Pittoriæ*.

FRANCOIS EISEN.

Flourished, 1750.

This artift was a native of Brussels, but established at Paris, where, among other things, he etched a small upright plate from Rubens, representing *Christ giving the keys to Peter*.

CHARLES EISEN, fon to Francois, was a celebrated defigner of vignettes and book-plates, of all kinds; feveral of which he etched himfelf, in a free, fpirited ftyle: perhaps he may be ftill living.

WILLIAM ELDER. Flourished, 1680.

This was one of those industrious engravers, whose labours were befowed on the ornamenting of books with frontifpieces, portraits and other ordinary decorations. Indeed many of the publications of the last century deferved no better embellishments; It is by no means uncommon to find fome commendatory fcraps of poetry annexed to them, which are often as totally devoid of merit, as the prints themselves are of taste. Engraving, among the greater number of these book-plate makers, feems to have been merely mechanical; and their stiff, formal productions, convey to us the idea of their having been executed by a machine, rather than the hand of an artist, directed by the least taste or genius.

William Elder was a Scotfman by birth; but he refided, I believe, chiefly in London. Among the portraits by this artift, who worked chiefly, if not entirely, with the graver, are the following: *Ben. Johnfon, the poet*, half fheet. *Theodore de Mayerne*, a finall oval. This is by far his beft print. *His own portrait*, with a fur cap; and the fame with a wig, &c.

OTTOMAR ELLIGER.

Born, 1666. Died, 1732.

This artift, the fon of Ottomar Elliger, a famous flower painter of Berlin, was born at Hamburgh. He learned the principles of painting from Gerard de Laireffe, and fucceeded in hiftory. His place of refidence was almost entirely at Amsterdam, where he died, A. D. 1732, aged 66. He engraved feveral plates from compositions of his own; a great part of which were for the *History of the Bible*, in two volumes, folio, published by Mochir. The first volume appeared, A. D. 1700, and the fecond, A. D. 1702.

WILLIAM

WILLIAM ELLIOT. Born,

Died, 1766.

This ingenious artift was an Englishman, and refided at London. He excelled in landscapes, which he engraved with much tafte. The freedom of his point, in particular, was admired; 'and great expectations wera justly formed in his favour; but he died in the prime of life, at his houfe in Church-street, Soho, A. D. 1766. He was a man of an amiable and benevolent difpolition, and greatly beloved by all who knew him. His beft engravings are from the pictures of the three Smiths, landscape-painters, who refided at Chichefter, and frequently worked conjointly. Among thefe is a large landscape, length-ways, in which a city appears at a great distance; alfo a landfcape from Gasper Pousin, in which a boat is seen in the front with fifthermen in it, a middling fized plate, length-ways. He alfo engraved the portrait of Helena Formans, the fecond wife of Rubens, from a picture painted by that mafter.

ADAM ELSHEIMER.

Born, 1574. Died, 1620.

This great artift was born at Franckfort upon the Maine, and learned the first principles of drawing and painting from Philip Uffenback, a man of no great note. He afterwards completed his ftudies in Italy, where he fettled. He excelled in landscapes with small figures, moonlight scenes, and subjects illuminated by fire or torch light. His pictures are finished in a most admirable manner. They were never large; yet the time beftowed upon them was fuch that the prices he received though confiderably great, were inadequate to the labour, and infufficient for the fupport of himfelf and family. He was thrown into prifon for debt; and notwithstanding the time of his confinement was very fhort, it had fuch an effect upon his fpirits, that it broke his heart. He died, A. D. 1620, aged 46. We have fome finall etchings by him from his own compositions.

RENOLD, or REGINALD ELSTRACKE, Flourished, 1620.

A very laborious engraver, who flourished foon after the beginning of the last century, and worked chiefly for the bookfellers. His best engravings are portraits; but these are very fliff and deflitute of tafte, though neatly executed, entirely with the graver; and I believe, ufually from his own defigns. Among his portraits are the following: Sir Philip Sidney, faid to have been engraved foon after his death. Mary, queen of Scots, one of his beft prints. BAZIAI Ω LOGIA, or the true and lively effigies of all our Englifb kings, from the conquest to the present time, dated 1618. He sometimes fubflituted the initials of his name, R. E. when he did not choofe to write it at length.

EMPEREUR

EMPEREUR. See LEMPEREUR.

PHILIP ENDLICH.

Flourished,

A Dutch engraver. He worked chiefly in the portrait line, and for the bookfellers. Among other plates by him are the following portraits, J. G. E. Alftein, Peter Holleboek, and John Philip, governor of the ifle of St. Martin.

ENFANT. See LENFANT.

JOSIAS ENGLISH.

Died, 1718.

Born,

This perfon, of whom I find no fatisfactory account, refided at Mortlake, in Surry, where he died 1718. He etched a print from Titian, reprefenting *Cbrift with the two difciples at Emmaus*: probably a copy only from the engraving of Maffon, well known by the name of the *table clotb*. He imitated the ftyle of Hollar, but with no great fuccefs; we have alfo by him a fet of fmall upright prints, reprefenting the gods and demy-gods, dated 1654. See his cypher, composed of an *I*, an *E*, and an *F*, upon the plate at the end of the volume.

CHRISTIAN ENGELBRECHT. Flourisched, 1721.

This engraver, with his brother MARTIN ENGELBRECHT, were eftablished at Augsburg, where they carried on a confiderable commerce in prints. The former engraved fome ornamental works for jewellers and goldsmiths, conjointly with J. A. PFEFFEL, from A. Morrison; also fome views for the History of Architesture, published by John Hernhard, in folio, 1721; and the latter part of a fet of prints for Ovid's Metamorphoses, small plates, length-ways.

The latter engraved from Rugendas and other masters, also part of the plates for the work entitled, Repræsentatio Belliob fuccessionem in Regno Hispanico, in folio, are by him.

Both of them worked chiefly with the graver; but their prints are not very highly effected.

There was a very ancient engraver named ENGLEBRECHT, mentioned by Sandrart, and to whom, falfely, fome authors have attributed the engravings marked with a Gothic E, which I take to be an E and S joined together; I have fpoken of thefe old prints, in the fifth chapter of the Effay at the beginning of the volume.

E P I S C O P I U S. See Bischop.

A P I C I E. See Lepicie.

I. ERRAR.

Flourished,

This attift engraved feveral *landfcapes*, from Anthony Waterloo, and is faid to have marked his prints with the initials, I. E. F. the F. as ufual, ftanding for fecit.

FRANCOIS

ERT

FRANCOIS ERTINGER. Flourisched, 1680.

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He was, according to fome authors, a native of Antwerp; however, he refided chiefly, I believe, at Paris, where he engraved a great variety of plates, which are not very excellent, though poffetfed of fome merit. Amongst his best, I think may be reckoned the following:

Several large views of towns and landscapes with figures, from Vandermeulen. He fometimes, in his landscapes, imitated the ftyle of Callot, but not with great fuccefs.

The marriage at Cana in Galilee, a large plate, length-ways, from Raymond Le Fage.

The *biftory of Achilles* from Rubens, a fet of eight middling fized plates; fome upright, and fome length-ways, the fame that were afterwards engraved by Baron.

Twelve prints, from the Metamorphofes of Ovid, after the miniatures of de Werner.

The history of the *Comtes de Thoulouse*, ten large plates, length-ways, from Le Fage.

A Bacchanalian, a large plate, length-ways, from Nicholas Poufin, dated 1685.

He also engraved a great variety of other subjects, from different masters.

ESPAGNOLETTO. See RIBERA.

GEORIG ETLINGER.

Flourished,

An ancient engraver in wood, a native, I believe, of Germany, by whom we have among others a middling fized upright print, reprefenting *Bifhop Blaize*, the portrait is inclofed in an ornamental border, embellifhed with the fymbols of the Gofpel; it is cut in a very fpirited manner, and marked "Georig Etlinger Z^u Bamberg, f."

JOHN EVELYN.

Born, 1620. Died, 1705.

This ingenious gentleman was a great lover of the arts. As a man of fcience he undoubtedly claims a diftinguished place in the learned world. He was the first in England, who undertook to write upon the subject of engraving; and though his Lift of the principal Artists is very defective, yet he has preferved the remembrance of several curious circumstances, which might otherwise have been entirely lost. He has treated his subject, more like a man of letters, than an artist. However, it plainly proves, that he had the undertaking much at heart; and it is much to be wished, that he had entered more fully upon it. There are attributed to him the following etchings, namely,

Five small prints of his journey from Rome to Naples, after drawings of his own.

The portrait of William Debson, the painter, after a picture painted by Dobson hunfelf, a middling fized upright oval plate, with this inscription, Vere

EVE [280] EYN

Vere Effigies Guilielmi Dobson armiger et pictor Regiæ Majestatis Anglice; and this mark upon the margin, in aqua forti per J. E. The letters J. E. are frequently cut off; for they are quite at the edge of the plate: and for this reason it has falsely been attributed to Dobson himself; a plain proof of the absurdity of the custom of cutting prints close to the edges, by which means an infeription or date of confequence is often irrecoverably lost.

ALBERT VAN EVERDINGEN.

Born, 1621. Died, 1675.

This artift was born at Alkmaer in Holland, and learned the first principles of painting from Roland Savery. After which he was a difciple of Peter Molyn; and he profited fo much by their instructions, and his own studies, that he became a most admirable landscape painter. He died, A. D. 1675, aged 54. We have a great number of flight, spirited etchings, in a very masterly style, by this artist, which he usually marked with these initials, A. V. E. Among others are the following:

A fet of 100 fmall landscapes, length-ways.

A fet of 56 very small plates, length-ways. The subjects are taken from a German book, entitled, the Tricks, or Deceits of the Fox.

$\mathbf{E} \mathbf{X} \mathbf{S} \mathbf{H} \mathbf{A} \mathbf{W}$.

Flourished, 1760.

A modern artift, who was a native of Holland. We have a variety of engravings by his hand; among the reft, a young girl carrying a bafket of cherries, accompanied by two little boys, each having a gun; a middling fized upright plate from Rubens. The *fhip in which the apoftles are croffing* the water, beaten by the tempeft, a large upright plate, from Rembrant, and executed in imitation of the flyle of engraving adopted by that mafter.

REMOLDUS, or ROMBAUT EYNHOUEDTS. Flourished, 1660.

This engraver refided at Antwerp; but I am not certain, whether he was born in that town, or not. His plates are chiefly etched, and in a very flight, dark ftyle. If he was not a painter himfelf, I fulpect that he learned to engrave from a painter. His drawing, though not correct, in general, is often very fpirited, and his maffes of light and fhadow well preferved. Among other plates by this artift are the following:

The adoration of the Magi, a very small upright plate, from Rubens.

The tomb of Rubens, the fame, from the fame.

Cambyfes king of Perfia, having ordered an evil judge to be flead alive, caufed bis fkin to be put upon the feat of justice, and placed the fon of the culprit upon it, making him judge in his father's flead; a fmall fquare plate, from the fame.

Pope Gregory furrounded with emblematical figures, a middling fized upright plate, from the fame

The affumption of the Virgin, a large upright plate, from Cornelius Schut.

GIOVANNA

F.

GIOVANNA FABBRI. Flourifhed,

A modern Italian artift, who, I believe, refided at Bologna, where he engraved a *nativity*, with attendant angels, and other figures, from Franc. Francia, a middling fized upright plate. It is executed entirely with the graver, in a neat, ftiff ftyle.

PETER FABER.

Flourished, 1621.

This artift refided at Lyons in France, and worked chiefly for the bookfellers, in a neat taftelefs ftyle, with the graver only. His name is affixed to an ornamental fronti/piece, belonging to the fecond volume of the work, entitled, Operis Moralis, &c. by T. Sanchez in folio, published at Lyons, 1621. A portrait of Henry IV. of France, &c.

GABRIEL FABER.

Flourished, 1633.

According to Florent le Comte, he was procureur of the order of St. Francis; and in the year 1633, engraved a genealogical tree of the order of that Saint.

JOHN FABER, the Elder.

Born,

Died, 1721.

He was born in Holland, where he learned the art of mezzotinto fcraping. He alfo drew portraits from the life, on vellum, with a pen. What time he came into England does not appear; but he refided here a confiderable time, and lived in Fountain Court in the Strand, London. He died at Briftol in the month of May, A. D. 1721. We have by him a confiderable number of portraits; many of which he alfo drew himfelf from nature; but they do no great honour to his tafte; neither do they manifeft any fuperior skill in the execution. His greatest and most efteemed work was the

Portraits of the founders of the colleges at Oxford, half fheet prints. Alfo, the heads of the philosophers, from Rubens, the fame are by him. And the portrait of Dr. John Wallis, the celebrated mathematician, after Kneller, the fame; this is one of his beft prints.

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JOHN

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JOHN FABER, the Younger. Flourished, 1730.

1

He was fon to John Faber, mentioned in the preceding article. He was born in Holland, and brought into England, whilft yet an infant, being only three years old. His father first instructed him in the rudiments of defign; but he improved himfelf in Vanderbank's Academy. He refided at London; and in the year 1735, lived at the Golden Head in Bloomfbury-Square, where I believe he died of the gout, A. D. 1756. Like his father, he chiefly confined himfelf to the engraving of portraits in mezzotinto; and he excelled him in every requisite of the art. The following are his chief and most esteemed works:

The portraits of the Kit Cat Club, half fheet prints, from Lely. A. - The beauties of Hampton Court, the fame, from the fame.

Charles II. fitting in bis robes of flate, a whole fleet print, from the fame. The taking of Namur, a large half fleet print, very fine, from Wyck...s rit The children of Frederick prince of Wales, after Dupan, a fleet print.

D. FABRICIO.

Flourished,

This artift, according to Florent le Comte, engraved a print from a defigh of Abraham Bloemart, which, if I underftand him, fhould be a fingle figure. The name is affixed in this manner, *D. Fabricio della Corvia fecit*.

FABRIZIO. See CLARUS.

RAYMOND LA FAGE.

Born, 1648. Died, 1690.

He was a native of France, born at Thouloufe, according to fome authors; or, at Lille, according to others. The first opinion is most generally followed. It is faid of him, that he never had any mafter, but following the dictates of his own genius, he applied himfelf to drawing; and his works fufficiently teflify the furprifing progrefs he made in that art. His drawings are compositions of his own, chiefly outlines, and flight sketches, made with a pen; but executed in a most masterly style. The actions of his figures are spirited, bold, graceful, or elegant, as the subject required. His groups of figures are finely contrasted. And frequently, without the affistance of fhadow, he has contrived to detach them from each other, in fuch a manner, that the fubject is by no means confused, or the effect difagreeable. Certainly no man ever poffeffed greater fertility of invention, or facility of execution; and though he has fometimes borrowed whole figures from the works of other masters, and ingrafted them in his own, yet he fo well adopted those of his own invention to the style and action of those he borrowed, that the plagiarism feems rather to do him honour, than tend to his difcredit. He refided fome time in Italy; and when he fhowed his defigns at Rome, they aftonished every one who beheld them. Going one day to vifit Carlo Maratti, he found that artift at work. Maratti, pleafed

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to fee him, received him very affectionately, and rifing up from his place, offered to put his pallet and pencils into his hand; but he refufed, declaring that he did not underftand the management of the pencil. " I am very "happy," replied Maratti, "to find that is the cafe, for had you known how " to paint, as well as you do how to draw, I should have been the first to aban-" don the art, because you could have filled my place for much better." He led a loofe, depraved life, which his repeated debaucheries put an end to; A. D. 1690; he being only at the age of 42. The following prints, among others are engraved by the hand of this artist:

The fall of the angels, a large upright plate. The brazen ferpent, a large upright plate. A Bacchanalian, a large plate, length-ways. Several friezes, &cc.

WILLIAM FAITHORNE, the ELDER. Born, Died, 1691.

This celebrated artift, a native of London, was the difciple of Peak the painter, and worked with him three or four years. At the breaking out of the civil war, Peak efpoufed the caufe of his fovereign, and Faithorne, who accompanied his mafter, was taken prifoner by the rebels at Baringhoufe, from whence he was fent to London, and confided in Alderfgate. In this uncomfortable fituation, he exercifed his graver; and a finall head of the first Villars duke of Buckingham, in the style of Melan, is reckoned among his performances at that time. The folicitations of his friends in his favour at last prevailed; and he was released from prison, with permission to retire to the continent. The ftory of his banifhment for refufing to take the oath to Oliver Cromwell, and fludying feveral years under Champagne, is by no means fufficiently authenticated, not to admit of a doubt. However, in France he found protection and encouragement from Abbé de Marolles ; and at this time it was, that he formed an acquaintance with Nanteuil, from whofe inftructions he derived very confiderable advantages. About the year 1650, he returned to England, and foon after married the fifter of captain Cround. By her he had two fons, Henry, who was a bookfeller, and William an engraver in mezzotinto.

Faithorne opened a fhop near Temple-Bar, where he fold, not only his own engravings, but those of other English artifts, and imported a confiderable number of prints from Holland, France and Italy. About the year 1680, he retired from his fhop, and refided in Printing-House Yard; but he ftill continued to work for the bookfellers, especially Royfton, Martin, and Peake the younger, his former master's brother. He painted portraits from the life in crayons; which art he learned of Nanteuil, during his abode in France. He also painted in miniature; and his performances in both these ftyles were much efteemed.

He feems to have been well paid for his works. Mr. Afhmole is faid to have given him feven pounds for the engraving of his portrait; which, if the plate was not a large one, or very highly finished, could not at that time have been a bad price. But unfortunately for him, his fon William, not acting

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with the difcretion he ought, involved himfelf in trouble fo deeply, as to affect his father's spirits to a very great degree; this vexation joined to a lingering confumption, with which he was afflicted, put an end to his life, A. D. 1691. He was buried by the fide of his wife, in the church of St. Ann, Black-Friars, the 13th of May the same year.

He published a Treatise upon the Art of Engraving, A. D. 1662, which he dedicated to his master Sir Robert Peake.

Portraits constitute the greater part of this artist's performances. He worked almost entirely with the graver, in a free, clear style. In the early part of his life, he feems to have followed the Dutch and Flemish manner of engraving; but at his return from France, he had confiderably improved it. Some of his best portraits are admirable prints, and finished in a free, delicate style, with much force of colour. It is certain, he did not draw the human figure correctly, or with good tafte; having chiefly confined his ftudies to the drawing and engraving of portraits, his historical plates, which indeed are chiefly neat, laboured copies from prints, do by no means convey to us a proper idea of the abilities of this great mafter. From his inattention to the art of defign, may proceed the difference between the works of this artift, when he copied the pictures of other masters, and when he engraved from drawings of his own. The former have, by repeated observations, been thought to be the beft. I can mention only two or three of his hiftorical prints, and a few of his excellent portraits, which are exceedingly numerous, and many of them very valuable.

A boly family from S. Vouet, a middling fized plate, length-ways, in the ftyle of Couvey.

A dead Christ, from Vandyck, a small upright plate.

The last supper, without any painter's name, in folio.

Christ praying in the garden, the fame.

The scourging of Christ, from Diepenbeck. Under this is written, "Fai-" thorne fculp. Antwerp. 1657."

The marriage of Cana in Galilee, an etching, the fame. Thefe four last plates are, among others, engraved by this artist for Taylor's Life of Christ, published 1653.

Lady Pafton, from Vandyck.

Thomas Mace, a finall half fheet print.

William Sanderson, the fame, from Sourt, dated 1658.

Thomas Stanley, the fame, from Lely.

William Harvey. The face of this portrait is finished with little dots.

Henry Lawes. This portrait appears to have been first roughly etched.

In fome few inftances, Faithorne omitted his name, and used a cypher composed of two F's. in the manner represented on the plate at the end of the volume.

WILLIAM FAITHORNE, the Younger. Flourished, 1680.

He was fon to William Faithorne, mentioned in the preceding article; and from whom, without doubt, he learned the first principles of defign. He did not, however, follow his father's mode of engraving, but scraped portraits in mezzotinto; by which employment, had he been industrious, he might have acquired

acquired a comfortable fubfiftance; but neglecting his bufinefs, he fell into diftrefs, and involved his father in fo much trouble, that his death was thought to be haftened by it. This unfortunate young man, who never reached any fuperior degree of excellence, died about the age of thirty, and was buried in St. Martin's church-yard. I fhall only mention the following portraits by him:

Mary princess of Orange, a middling fized upright plate, from A. Hannaman.

Sir William Reade, oculist to queen Mary. The duke of Schomberg, from M. Dahll.

copied on the plate at the end of the volume.

DOMENICO FALCINI. Flourished,

This artift engrayed on wood, from the defigns of Raphael and other masters. He used three separate blocks for one print. On the first he cut the outline; on the second, the dark shadows; and on the third, the fainter tints, bordering upon the lights. See the mark, attributed to this master,

JEREMIAH FALCK.

Flourished, 1660.

According to the generality of authors, this artift was a native of Poland; but he has written upon fome of his plates, *van Stockholmia*, or of Stockholm, which feems plainly to indicate, that he was a Swede; unlefs it fhould be fuppofed, that he refided in Sweden, and ufed the fignature for that reafon only.

This engraver certainly poffeffed a very confiderable fhare of merit in general. He worked entirely with the graver, in a bold, free ftyle. His plates are fometimes rather defective in harmony; his drawing is in common tolerably correct, the extremities excepted, which are often heavy. Among others by this artift, are the following prints:

St. John preaching in the wilderness, from A. Bloemart, a large plate, length-ways, dated 1661.

The virgin feated with the infant Christ, presenting some flowers to a lamb, which St. John holds in his arms, a middling fized upright plate.

The four evangelists, half figures, finall upright oval prints, probably from his own defigns; for the fet I have before me has no painter's name affixed.

A lady with three men, one of whom holds fome mufical notes, half figures, a large plate length-ways, from Guercino. This plate was first etched, and then finished with the graver: it is not equal to such of his works, as are executed with the graver only.

A confiderable number of portraits of Polifh and Swedish noblemen.

The queen of Sweden, a small upright plate, from David Beck.

Adrian Spigelius, for the folio edition of his works, published at Amsterdam, 1645.

Axelio Oxenstierna, a middling fized upright oval print. This portrait is marked " I. F. V. Stockholmiæ, fecit et excud. 1652." He frequestly ufed the initials of his name only.

FREDERIC

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FREDERIC VAN FALCKENBOURG. · ····· Flourisched,

To this artift are attributed certain prints, marked F. V. F. They are loofe, foratchy etchings of *portraits*, *genealogical ftems*, &c. Francefco Vanni, and Francefco Villamena, both ufed this mark; but their works are eafily. dittinguished; the former by the beauty of his etching; and the latter by his plates being executed with the graver only.

LUCAS VAN FALCKENBOURG, perhaps of the fame family as the foregoing artift, according to profeffor Chrift, was an engraver; and those prints are attributed to him, which are marked in this manner, L. V. F.

ANGOLO FALCO.

Flourished,

I have no account of this artift. I found the name affixed to a middling fized plate, length-ways, reprefenting a *land/cape*, defigned by himfelf, and. rudely etched, in a very taftelefs ftyle. He has introduced the ftory of *Apollo and Daphne*, from Ovid; but the figures are exceedingly bad.

GIOVANNA BATISTA FALDA. Flourished, 1660.

This excellent artift, according to the generality of authors, was a native of Italy, born at Milan. Whofe difciple he was, does not appear; but he executed his plates in a clear, neat ftyle, bearing no finall refemblance to that of Ifrael Silveftre. He drew and engraved a prodigious number of views of palaces, gardens, &c. which he enriched with finall figures, exceedingly well defigned, and etched with great tafte, The works of this artift are defervedly held in very high effimation. Among them are the following:

Several fets of views of churches, palaces, gardens, and fountains at Rome, finall plates, length-ways.

A very large view, length-ways, of St. Peter's at Rome.

GIOVANNA ANTONIO FALDONI. Flourisched,

A modern Italian artift, who affected greatly to imitate the ftyle of Melan, and frequently fucceeded very happily. He was a man of ability; and fome of his works poffefs great merit. By this engraver, among others are the following prints:

A boly family with St. John, a small plate, length-ways, from Sebastian Ricci.

The portrait of Sebastian Ricci, a small upright plate, from Rosalba.

Part of the *defigns of Parmigiano*, for the collection in two volumes, folio, published by Zanetti. He fometimes figned his plates with the initials of his name only.

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JOHN FALLER.

Flourished,

The name of an artift, mentioned by Florent le Comte, as an engraver of ornaments, grotesque figures, &c. I am not acquainted with his works.

CESARE FANTETTI.

Flourished,

An Italian artift who flourished about the conclusion of the last century. He drew and etched in the ftyle of a painter. His outlines are not always correct, or the extremities of his figures well marked. He worked conjointly with Pietro Aquila, in engraving the paintings in the Vatican by Raphael, known by the name of *Raphael's Bible*. The first thirty fix prints, and the fortieth, of this collection, which confists of fifty-five, are etched by Fantetti; the reft by Pietro Aquila. I cannot help thinking, that the plates executed by the former, are neater, more determined, better drawn, and superior to those by the latter. Fantetti engraved besides,

Several friezes and antique bass reliefs. Alfo,

The *death of St. Ann*, a middling fized upright plate, from Andrea Sacchi. Jacomo Frey engraved a plate alfo from the fame picture.

- Several other fubjects, from different Italian mafters.

FANTUZZI. See Fontuzzi.

BENOIT FARIAT.

Flourished, 1700.

This engraver was born at Lyons. He became the pupil of William Chateau, and followed the ftyle of his mafter with great fuccefs. His works diffeover more command of the graver, and laborious neatnefs, than refined tafte, or correct drawing, They are, in general, like thole of his mafter, heavy, cold and filvery. The heads, and other extremities of his figures, are by no means well expressed. This artift, however, is not without his admirers. After he left Chateau, he went to Italy, and refided chiefly at Rome, where, I believe, he died. The following plates are ranked among his beft works: The marriage or as fome think the communic of St. Cathering a laws of

The marriage, or, as fome think, the crowning of St. Catherine, a large upright plate, from Agostino Carracci.

The marriage of Joseph and the Virgin, from Carlo Maratti, the fame.

The temptation of St. Anthony, a finall upright plate from Annibale Carracci.

The death of St. Jerom, a large upright plate, from Dominichino. This picture was also engraved by Jacomo Frey, Cæsar Testa, and others.

A boly family, from Pietro de Cortona.

Some few portraits, and a variety of other fubjects, from Guido, Albano, Ciro Ferri, Solimene, &c.

PAOLO

PAOLO FARINATO.

Born, 1522. Died, 1604.

This artift was a native of Italy, and born at Verona. He learned the first principles of painting from Antonio Badiale; after which he became the disciple of Nicolo Golfino. His genius led him to historical subjects, and in this line he acquired a very confiderable reputation. He also etched feveral plates from his own compositions, in a free, flight style, which manifest, however, the hand of the master. His plates are frequently marked with his name at length, and sometimes with the initials, P. F. or P. V. F. the V. standing for Verona, to fignify that he was a native of that city. The following etchings are by this master.

St. John, a finall upright plate, marked " Paulo Farinato f."

St. Jerom kneeling and leaning upon a bank, the fame, marked, P.F.

Mary Magdalen seated, with a book and crucifix before her, a small plate length-ways, marked " Paul Farinat. f."

Several angels bearing the cross, a finall upright plate, marked P. F.

ORAZIO, or HORATIUS FARINATO. Flourisched, 1550.

This artift was fon and pupil of Paolo Farinato, mentioned in the preceding article. He imitated his father's ftyle of painting, and from the fuperior abilities, which he difcovered early in life, promifed fairly to have equalled the greateft mafters; but he died very young. He etched feveral plates from his father's defigns; and though they are eafily diftinguished from the etchings by the father, yet they have constantly been confounded with them. The following etchings, among others, are the productions of his point:

The destruction of Pharoah's host in the Red Sea, a large plate, length-ways, marked, HO. F. F. Paulus Fa. V. I.

A boly family with St. John, a finall upright plate, &c.

Carol FAUCCI.

Flourished, 1760. 🦯

This engraver was a native of Italy; but he refided fome time in London, where he worked for Mr. Boydel. His prints are held in no very high effimation. The following, among others, were done by him.

The birth of the Virgin, from Pietro de Cortona, a middling-fized upright plate.

The adoration of the shepherds, the fame, from the fame.

The coronation of the Virgin, from Rubens, a middling fized upright plate. Pontius engraved a print from the fame picture.

Alfo feveral other plates, for the collection of prints engraved from the pictures in the gallery of the marquis Gerini, which he executed at Florence before his arrival in England.

A Bacchanalian subject, a middling sized upright plate, from Rubens, published by Mr. Boydel, May 11, 1763.

He alto engraved feveral portraits, &c.

R. FAUCCI, probably a relation of Charles Faucci, mentioned above. He engraved fome of the portraits which appeared in *Allegrini's Hom. illuf:*. *Tofc.* published 1764.

J. DE FAVENNES. Flourisched, 1760.

A modern engraver, who, I believe, was a native of France, and refided at Paris. By him, according to Bafan, we have a print, entitled the *pleafures of the Summer*, from Watteau.

T. M. FAULTE. Flourished,

The name of an obfcure engraver, who apparently worked for the bookfellers. It is affixed to the portrait of *Joan. Paffirus*. If we may judge of his merit by this performance, he never role above mediocrity: it is a finall upright oval print.

NICHOLAS DE LA FAYE. Flourisched,

He was a native of France, and refided at Arles in Provence. If I underftand Le Comte rightly, he painted patterns for embroidery and needlework. The fame author adds, that he etched fix prints; but he has not fpecified the fubjects : they were probably ornamental.

FAYRAM.

Flourished, 1740.

I believe this artift was a landfcape painter. We have by him fome flight coarfe etchings of views about Chelfea and Batterfea, also the hermitage in Kew gardens.

CLAUD LE FEBURE, or LE FEVRE. Born, 1633. Died, 1675.

This artift, a native of France, was born at Fontainbleau. He principally excelled in painting portraits; but he fucceeded alfo in flowers and historical fubjects. He refided at London, where he met with encouragement, and died, A. D. 1675, aged 42. He etched fome few plates; among others, *bis* own portrait, a fmall upright print; that of his *mother*, the fame, and that of *Boudan*, the copper-plate printer, a middling fized upright plate, &c.

VALENTINE LE FEBURE, or LE FEVRE. Flourisched, 1680.

This artift was a native of Bruffels, and a painter; for he is fpoken of as fuch; but he is much more generally known as an engraver; vol. 1. P p we we have a variety of prints which were executed by him, during his long refidence at Venice, from the works of Titian and Paolo Veronefe thefe ollected together, form a large folio volume. They are flight etchings, feeble in effect. The lights are broken and fcattered, without any broad maffes of fhadow, or depth of colour. The drawing of the naked parts of the figures is not incorrect, but executed in a mannered ftyle, that is by no means agreeable. We find much fpirit and freedom in feveral parts of thefe etchings; and fome of the back-grounds difcover a mafterly hand. They are the more valuable, as they are the beft transcript of the defigns of those great painters.

The engravings by Le Febure, from the painters above-mentioned, were published at Venice, 1680, with this title : Opera feleziora, quae Titianus Vecellius Cadubriensis, et Paulus Calliari Veronensis inventârunt & pinxerunt; quæque Valentinus le Febre Bruxellansis delineavit et sculpsit. A fecond edition was published in 1682; and a third, with the plates retouched, A. D. 1749.

This artift is faid to have refided fome little time in London, and for this caufe feveral perfons, fays Bafan, have confounded him with another, named Roland Le Febure, a portrait painter, who died in London, A. D. 1677; and was diffinguished by the name of Lefevre of Venice.

SIMON FELICE. Flourished, 1665.

A very ingenious artift, who worked conjointly with Giovan. Batifta Falda, in a fet of prints, entitled, *Le giardini de Roma*, or the *gardens of Rome*, middling fized plates, length-ways. They are exceedingly neat, ornamented with fpirited little figures, and nearly, if not entirely equal to those executed by Falda.

DE FEN.

Flourished,

I infert this name with caution, becaufe I am by no means positive, that I read it properly. The letter which I take for an F. may perhaps be an E. but it certainly bears the greatest refemblance to the former. It is affixed to a large upright, spirited wood cut, representing the *Temptation of St. Anthony.* This print possess great merit. There is much grandeur in the figure of the faint; and the head is finely characterised. Two naked women are standing before him; and at the bottom, on a finall tablet, the name is written. There is also a figure engraved by Schaeussen the younger, which is marked with this artist's name also, who was probably the inventor. See the manner in which the name is written on the plate at the end of the volume.

TOBIE FENDT.

Flourished,

The name of an engraver, who, according to professor Christ, resided at Breslaw, and marked his prints in this manner: T. F. The professor has not, however, specified any of his works.

LOUIS

LOUIS FERDINAND. Flourisched, 1640.

This artift was a painter of portraits, and flourished near the middle of the last century. He was the fon of Ferdinand Elle, the first instructor of Nicholas Pousin. He also engraved a confiderable number of plates; among which are some *portraits* from Vandyck, and *friezes with boys*, from Louis Testelin, Louis de Boullogne, &c.

GIOVANNISA TISSTA FERDINANDI, a name affixed to fome jewellers ornaments, executed in a neat dark ftyle, with the graver only.

J. FERDINAND.

Flourished, 1644.

This artift was probably of the fame family with Louis Ferdinand, mentioned in the preceding article. They were cotemporary, and etched in a fimilar ftyle. By Ferdinand we have a drawing-book, in folio, with this title: Le Livre Original de la Portraiture, pour L'feunesse, tire de Bologne et autres bon Peintres a Paris, 1644. Though the figures in this book are not correctly marked, or in a masterly manner, yet the lights and shadows are well disposed in masses, and they may certainly be of use to young beginners. He fometimes omitted his name, and substituted one of the initial letters, as F. F. the fecond F. standing for fecit; and sometimes he affixes the fingle F. without any other letter.

A lady's head, a fmall upright plate, from Vandyck.

The portrait of Nicholas Poufin, from a painter, whofe initials are V. E.

FRANCESCO FERDINAND, is a name affixed to a fmall upright etching, emblematical of *gluttony and debauchery opposed to virtue*; it is executed in a coarfe flight ftyle.

FRANCIS PAUL FERG.

Born, 1689. Died, 1740.

This artift was born at Vienna, where he learned the first principles of painting, and became very celebrated for his landscapes, which he enriched with ruins, cattle, and figures. He refided at London, where he might have lived in a very comfortable manner; but an imprudent marriage greatly depreffed his circumstances. Mr. Grose favoured me with the following anecdote concerning him: Ferg was always poor, not from any excesses in his manner of living, but merely from indolence. His pictures were much fought after by the Virtuosi; and if he took earness to paint one, he would not let the person have it, by whom it was bespoken, but carried it immediately after it was finished to the pawn-broker, from whose hand he rarely redeemed it. He died, as it is faid, for want of common necessaries, A. D. 1740, aged 51, and was buried by fubscription.

He etched eight plates, feven of them very fmall upright prints, and one larger length-ways, reprefenting landscapes with ruins, fountains, and figures drawing water; to which fet he gives this title, Capricci fatti per F. V. F.

FERNAZERUS. See FOURNIER.

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MARTINO

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MARTINO FERRABOSCO. Flouristed, 1620.

An artist of no great note, who engraved the architectal plates for the work entitled, Architettura della Basilica di S. Pietro in Vaticano, published at Rome, A. D. 1620. They are executed entirely with the graver, in a stiff, sight style.

CIRO FERRI.

Born, 1634. Died, 1689.

This excellent hiftorical painter was born at Rome, and became the difciple of Pietro da Cortona, in whofe school he finished his studies. The great reputation this artist acquired did honour to his industry, and procured him the favour and protection of the Duke of Tuscany, who entrusted him to finish the works, begun by his master, in the palace of that Prince. He died, A. D. 1689, aged 54. He is faid to have etched several plates from his own compositions : he is called by the French Cirofer.

JEROM FERRONI.

Flourished, 1700.

This artift was a native of Italy, who etched feveral plates in the flight, fpirited flyle of a painter, with great tafte. Among others by him are the following:

The chastity of Joseph, a middling fized upright plate, from Carlo Maratti. Jael killing Sisera, the fame, from the fame.

Judith cutting off the head of Holophernes, the fame, from the fame.

DOMINICO FERRUCCIO.

Flourished, 1670.

The works of this artift have very little merit to recommend them. His labours appear to have been confined to the fervice of the bookfellers; and his mode of working, which was with the graver only, might fufficiently answer their purpose. We have by him a number of *naked figures fencing*, (perhaps from his own defigns, for the compositions of these prints are as indifferently executed as the engraving itself) for a book, entitled, *La Scherma illustrata composta da Giuseppe Morficato Palermitano*, dated 1670.

M. DE LA FERTE.

Flourished, 1760.

A modern connoiffeur, who, for his amufement, etched feveral little landfcapes, from Boucher and other masters.

DE FERTH.

Flourished, 1760.

A modern engraver, a native of France, by whom we have feveral prints, after Vanden Bosch, Fontaine, and other masters.

STEPHEN

STEPHEN FESSARD.

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Flourished, 1760.

This artift who refided at Paris, was a native of France. He engraved a great variety of neat plates; but he fucceeded beft in finall fubjects, though fome of his larger engravings are by no means devoid of merit. The following, among others, are by him:

A Flemish festival, a large plate, length-ways, from Rubens.

The birth of Venus, the fame, from De Troy.

The triumph of Galatea, from Boucherdon, the fame.

Jupiter and Antiope,, a middling fized plate length-ways, from Carlo Vanloo.

Alfo feveral portraits, and a variety of *small plates for books*, &c.

SIGISMOND FEYERABEND.

Flourished, 1587.

The celebrated family of the Feyerabends, well known in the literary world, were eftablished at Franckfort upon the Mayne, towards the conclusion of the fixteenth century, where they printed and published a prodigious number of books, and books of prints. They employed most of the defigners and engravers on wood. It is generally believed, and not without good reason, that they engraved themselves a confiderable part of those prints, with which they embellished their publications, Sigismond, who is the most confpicuous amongst them, marked the prints, which he executed; with the letters S. F. under which he usually represented a finall knife, to denote that he was the engraver.

The following initials fo frequently found upon the little wooden cuts, publifhed at this time by Sigifmond, are alfo attributed to engravers of the fame family, though the baptifmal names of thefe artifts are not certainly known: I. F. and S. H. F. the F. is ufually joined to the H. and M. F. the M. and the F. are alfo joined together: and V. F.

ODOARDO FIALATTI.

Born, 1573. Died, 1638.

He was born at Bologna, and learned the first principles of defign from Cremonino; but he finished his studies in the school of Tintoretto. He painted historical subjects; and his works are spoken of with the warmest commendation. He etched a great number of plates, as well from his own composition, as from those of other masters. His etchings are executed in a slight, masterly style. He drew correctly, composed his sigures with much taste, and frequently selected very graceful actions. If he had no other testimony left of his merit, than the prints he has engraved, they would abundantly prove him to have been a man of great ability. I shall take notice of the following by this artist:

The pastimes of love, a fet of 20 finall upright prints, from his own defigns : the title is Scherzi d'Amore.

Venus

Venus and Cupid; Diana at the chace; the god Pan; and a man holding a vale; four finall plates, length-ways, from Le Pordenon.

The marriage of Cana in Galilee, a middling fized plate, length-ways, from Tintoretto.

St. Sebaftian, a small upright plate, from the same master.

A book, with fludies for drawing, in folio, published at Venice, A. D. 1608. See the mark usually adopted by this master, composed of an O. and an F. on the plate at the end of the volume.

BARTOLEMEO FIALETTI. Flourished,

This artift, of whom I find no account, engraved, according to Florent le Comte, the *ceremony of the Agnus Dei*, which prints I have never feen.

STEPHEN FIQUET. Flourisched, 1760.

A modern French engraver of portraits. This artift knew how to unite neatnefs, and high finifhing in the greateft degree, with excellent drawing. His portraits are very aftonifhing exertions of the art; and fo prodigioufly delicate, that the flrokes and dots upon the faces cannot be feen diffinctly, without a magnifying glafs. I fhall only mention the following:

La Fontaine.

T. Corneille.

Descartz, &c, All of them very small upright plates.

PAOLO FIDANZA.

Flourished, 1760.

This artift was a native of Italy, and refided chiefly at Rome, where he engraved the Mount Parnaffus, and the miracle of the fire extinguished at the intercession of the pope, two large plates, from the pictures of Raphael, in the Vatican. A descent from the cross, a finall upright plate, from Annibale Carracci, &c.

MARC FIDUCIUS.

Flourished,

An artift cited by Florent le Comte, who informs us, that he excelled in engraving processions and cavalcades; but he has not specified any of his works.

JOHN DE FILHET.

Flourifhed,

Florent le Comte calls him Jean de Filhet de la Curee, chevalier de la Promenade de Zutphen, and tells us, that he engraved on copper, from his own defign, an *image of buman life*.

T E O-

TEODORO FILIPI. Flourisched,

This artift (who perhaps was of the fame family with Camillo Filipi, an Italian painter of fome eminence) etched feveral fmall plates of fingle figures, in a very fpirited manner, and with great tafte. He figns his name "Teodor. "Filipi de ligno Nap. f."

GILBERT FILLEUL.

Flourished,

An artift of no great eminence, who flourished in the last century, and engraved feveral plates from Le Brun and other masters.

PETER FILLEUL. on Filoeuil, Flourisched,

He was fon to Gilbert Filleul, mentioned in the preceding article. By him we have the *carriers*, a middling fized plate, length-ways, from Wouvermans, and feveral of the prints for the fables of *La Fontaine*.

JOHN FILLIAN.

Flourished, 1676.

This artift, an Englishman, was the disciple of the elder Faithorne, and because there are but few plates engraved by him, it is very reasonably conjectured, that he died young. Those we have, out of the portrait line, do him no credit. He imitated, in his heads, the style of his master; and probably, had he lived to have improved himself by more extensive study and practice, he might have claimed a much higher rank, than can at prefent be allowed him. We have by him, the portrait of *Faithorne*, his master, copied from a print engraved by himself; that of *Thomas Cromwell*, and a head of *Paracelfus*. Among his other works is the frontispiece to *Heylen's Cofmography* in folio.

MASO, or TOMASO FINIGUERRA. Flourished, 1460.

To this ingenious artift, a goldfinith and enameller of Florence, the Italians attribute the invention of engraving on copper; and, according to Vafari, we owe it to the following accident. Having one day engraved upon a piece of plate the objects he meant to reprefent, and intending to fill up the ftrokes with a black enamel, in order to try the effect of it, previoufly to the putting on of the enamel, he caft fome melted fulphur upon it; and, on taking it off, perceived, that the dirt collected at the bottom of the ftrokes adhered to the fulphur, and gave an impreffion of the object. Struck with this obfervation, he tried feveral other ichemes, and at laft fucceeded, by filling the ftrokes with black paint, and laying damp paper upon the plate, over which he contrived to pafs a roller.

I

He

He communicated this difcovery to Baccio Baldini, from whom it paffed to Sandro Boticelli, and in the end, to Antonio Pollajolo, Andrea Mantegna, and the reft of the Italian artifts. The juftnefs of this claim to the invention of the art of engraving, has been already confidered in the Effay at the beginning of this volume. It is very true, we can fpeak with no certainty, with refpect to the works of Finiguerra. Some may be inclined to think that the *feven planets*, deferibed in the foregoing Effay, one of which, with the callender, are exactly copied, are by him. These must have been engraved as early as the year 1464; but I cannot conceive that they are fufficiently well done, either with refpect to the drawing or the execution. I should rather attribute to him the plate of the artift, of which an exact copy is also given in the Effay; and the F. which appears upon the ftone near his hands, maybe thought to ftrengthen the conjecture.

J. FINLAYSON.

Flourished, 1770.

This artift, who, I fuppofe, was a native of England, refided chiefly in London, where he engraved a confiderable number of portraits from various mafters. Among others by him, are Signiora Zamperini, a half fheet print from Hone; Shooter, Beard, and Dunstal, in Love in a Village, a large plate, length-ways, from Zofany.

DOMENICO FIORENTINO. See BARBIERE.

PETER FIRENS.

Flourished, 1640.

This engraver refided at Paris, where, perhaps, he was born. He was one of those artists, who endeavour by labour and affiduity to compensate for the want of genius. Having no taste of his own, he copied fervilely whatever was placed before him; and was as utterly incapable of mending the faults, as of expressing the beauties of the original. We have fome *portraits* by him, among others, that of *Henry the Fourth of France*, a large upright plate. It appears also by the word *excudit*, which he has added to his name, that he was a publisher, as well as an engraver. His best work, I think, is the *hermits*, which he copied from the Sadelers. He also engraved from Simon Vouet, Claude Vignon, &c.

JOHN FISCHER.

Born, 1580. Died, 1643.

He is mentioned by Sandrart as an engraver on wood; and the prints to the *Bible*, printed at Strafbourg, A. D. 1606, which are marked with the initials I. F. are attributed to him.

EDWARD FISCHER.

Flourished, 1760.

This artist is falfely named Etienne, or Stephen Fischer, by Basan. He refided

refided at London. By his hand we have feveral effimable mezzotintos from Sir Jofhua Reynolds and other mafters; among them,

Lord Ligonier on horseback, a large upright plate.

Two young ladies, one in the habit of a fultanefs holding a bird, the fame, from the fame : the fine impressions of this plate are not common.

Elizabeth Keppel, the fame, from the fame.

Lady Sarah Banbury, companions to the last, from the fame.

A. FISCHER.

Flourished, 1760.

A modern artift, mentioned by Bafan, who, he informs us, engraved a print called the *carriers*, from Wouvermans. Filleul alfo engraved from the fame picture.

ALBERT FLAMEN.

/ Flourished, 16_

This artift, a native, I believe of Flanders, flourished towards the conclufion of the fixteenth century. He was a painter of fome effimation, and excelled in landscapes, birds, fishes, &c. but he is more generally known as an engraver, from the number of very excellent etchings we have by his hand, which, though flight, are exceedingly fine and masterly. I shall mention the following :

A fet of views, length-ways, ornamented with finall figures, executed in a pretty ftyle: one efpecially firikes me as excellent, which reprefents an encampment at the end of the Fauxbourg St. Victor, by the fide of the Horfe-walk.

A let of twelve plates, representing fifth of all forts, with landscape backgrounds, and fea-ports, &c.

See his mark, composed of an A. and a B. joined together, which he fometimes used, when he did not fign his name at length, on the plate at the end of the volume.

A. C. F L E I S C H M A N N. Flourished, 1626.

A very indifferent artift, who engraved feveral of the heads for a work, intitled, *Icones Bibliopolarum et Typographorum*, published at Nuremberg and Altdorf, 1626.

T. F. FLEISHBERGER.

Flourished, 1660,

This engraver, who worked for the bookfellers, was apparently a German, and refided at Nuremberg. He executed his plates with the graver only, in a ftiff, heavy ftyle, without tafte or correctnefs of outline. By him I have feen an ornamental frontifpiece, with figures, for *Gregorii Horfti opera Medica*, printed at Nuremberg, A. D. 1660, in folio. To this work is alfo prefixed the portrait of *Horftius*, a three quartered figure in folio.

HENRY FLETCHER.

Flourished, 1729.

An artift, who refided, I believe, at London, where he engraved feveral vol. 1. Qq portraits

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portraits for the bookfellers, and a print of *Bathfheba*, with her female attendants, at the bath, from Sebastian Conca: a print, however, that does him no great credit as an artist.

A. FLETCHER.

Flourished,

An engraver fays Bafan, of this century, by whom we have feveral views of *Rome*, from Canaletti.

PETER FLEUNER. Flourisched, 1549.

An ancient engraver on wood, by whom we have a very fpirited print, executed in a bold, free ftyle. It is an emblematical fubject, and apparently reprefents the *proceffion of Gluttony*. On a ftone at the bottom his name is figned at length, with the date, 1549.

NICHOLAS WILLIAM DE LA FLEUR. Flourisched, 1639.

This artift was a native of Lorrain, but he refided chiefly at Rome, where he engraved a *book of flowers*, confifting of twelve fmall plates, with a title, on which is reprefented his portrait furrounded with flowers.

JOHN CHARLES FLIPART. Flourisched, 1720.

He was a native of France, and refided at Paris, where he engraved the *Virgin and Child*, from Raphael, a finall upright plate, for the Crozat collection. *Chrift praying in the garden*, the fame, from the fame painter, and for the fame collection. Thefe are neatly finished with the graver; but they want effect, and correctness of outline.

JOHN JAMES FLIPART. Flourisched, 1760.

Of the fame family with the preceding artift. He refided at Paris, where he engraved a large number of plates; among the reft, a holy family from Julio Romano, a middling fized upright plate, for the Drefden Collection. Venus and Æneas,, the fame, from Natoire. A tempeft, from Vernet, a large plate, length-ways. The fick man furrounded by bis children, the fame, from Greufe, &c.

PETER FLODING.

Flourished, 1760.

A Swedish engraver, by whom we have an allegorical fubject, representing the king of Sweden, as the protector of religion, the laws, the arts, and the fciences, a large upright plate in an oval, from Cochin. He also engraved from Boucher and other masters.

ISAAC

ISAAC FLORE.

Flourished,

An engraver, according to Florent le Comte, of ornamental plates for goldfmiths and jewellers, &c.

JOHN FLORIMUS.

Flourished,

According to Florent le Comte, this artift was an engraver of portraits. I have feen by him a frontifpiece to a collection of *antique heads*. It confifts of feveral figures; and is executed entirely with the graver, in a neat, dry ftyle.

FRANCIS FLORIS.

Born, 1520. Died, 1570.

This artift was a native of Antwerp, and followed the profession of a ftatuary, till he was twenty years of age; when preferring painting, he entered the fchool of Lambert Lombard, whose manner he imitated very perfectly. He afterwards went to Italy, and completed his studies from the works of the most eminent masters. The great progress he made in historical painting, at his return procured him much employment; and his countrymen complimented him with the flattering appellation of *the Flemish Raphael*. He got much money, and might have rendered his acquaintance more worthy of the attention of the great, had he not debased himself by frequent drunkenness. He died 1570, aged 50. We have fome few etchings by him, which, though strength of the area and the extremities are marked with a masterly hand. Among the rest is a middling fized plate, length-ways, representing Vistory standing by a figure, surrounded with warriors in chains: It is dated 1552.

A. DE FLOS.

Flourished, 1760.

A modern engraver, who, according to Bafan, refided in Holland. By him we have a *land/cape*, and a *view of a fea-port*, both large plates lengthways, from Bergham. He alfo engraved from Teniers and other mafters.

CLAUDE DU FLOS. Flourisched, 1710.

This ingenious artift was a native of France. I know not under what mafter he itudied; but the works of Poilly and Edelinck feem to have been the fources from which he formed his tafte. He worked chiefly with the graver, and occafionally with the point. He had great command of the former inftrument; and his prints are neat and well finished, but rather cold and filvery. He understood the human figure very well, though the extremities are very often rather heavy. Bafan, who published his Dictionary

Q q 2

of engravers, 1567, mentions him, as having been dead about four years. We have engraved by this artift,

Christ with the two disciples at Emmaus, a large plate, length-ways, for the Crozat collection.

The woman taken in adultery, the fame, from Nicholas Colombel. Part of this plate is etched, and it makes a companion to the anointing of the feet of Chrift by Mary Magdalen, engraved by Nicholas Doffier.

The entombing of Christ, a middling fized plate, length-ways, from Pietro Perrugino, for the Crozat collection.

St. Michael and the Devil, a middling fized upright plate, from Raphael, for the fame collection.

Love stung by a bee, a large upright oval print, from Anthony Coypel, companion to Zephyrus and Flora, engraved by Picart.

St. Cecilia, a middling fized upright plate, from P. Mignard. This plate is engraved in a very fingular tafte : the drapery and back-ground are executed in a bold, free manner ; and the flefh of the faint, and a naked cherub, who ftands before her, is finished in a neat ftyle, with dots only. The drawing is good, and the effect is by no means unpleasing.

PAUL FLYNT.

Flourished,

According to M. Heineken, he was an engraver; and he fometimes named himfelf Paul de Nuremberg. His works are not fpecified.

FO.

Flourished, 1551.

This artift, a Swifs by nation, fays Papillon, was an excellent engraver in wood, and contemporary with the famous Holbein. He ornamented with prints the books, which Conrad Gefner, the phyfician of Zurick in Switzerland, wrote in Latin, upon animals of all kinds. He alfo engraved the *coins* and medals of the Roman emperors, published by Gefner, in folio, 1559; and feveral other works of confequence. Papillon, who certainly was a good judge, with respect to the execution of these prints, speaks very highly of them, and affures us, that Fo was an artist of great ability.

MARCELLO FOGELINO.

Flourished,

An old Italian mafter (who was probably of the fchool of Marc Antonio) by whom, according to M. Heineken, we have fome prints, marked with his name; but the fubjects are not fpecified.

SIMON FOKKE.

Flourished, 1744.

A modern engraver, who refided at Amsterdam: A great part of his employment ployment was for the bookfellers. Small portraits and vignettes he performed neatly and tolerably well; but when he went out of that line, and undertook large historical plates, he failed very confiderably. We have by this artift part of the portraits for a work in quarto, entitled, Portraits Historiques des Hommes illustrees de Denmark, published 1746. The prodigal fon, from Spagnoletto, a middling fized upright plate. Jacob keeping the sheep of Laban, the fame from the fame, for the collection of prints from the Drefden gallery. A variety of Vignettes and other subjects, as well from his own compositions, as from those of other masters, as Picart, Troost, De Beyer, &c.

JACOB FOLKMA.

Flourished, 1746.

This artift, who, as Bafan informs us, was a native of Holland, engraved fmall portraits and vignettes for books, in which he fucceeded tolerably well. We have alfo fome few hiftorical fubjects by him; but they are not equal to his other works. Several of the portraits of the *illustrious men of Denmark*, published 1746, are by him. He alfo engraved a variety of other *portraits, book-plates*, &c. and the *martyrdom of St. Peter and St. Paul*, a large upright plate, arched at the top, from Nicholo dell'Abbate, for the Drefden collection.

FONBONE.

Flourished, 1715.

This artift, a man of no very fuperior abilities, was a native of France. He engraved, among a variety of other fubjects, part of the plates for the large folio publication of the views of Verfailles, &c.

GIACOMO BATISTA FONTANA.

Flourished, 1573.

This artift, a native of Verona, defigned as well as engraved. We have feveral prints by his hand. They are flight etchings, by no means correctly drawn; yet in the execution we fee fome appearance of the hand of the mafter. I fhall mention the following:

Several subjects from Virgil's Æneid, middling fized plates, length-ways, from his own compositions.

The battle of Cadora, between the imperial troops and the Venetians, a middling fized plate, length-ways, from Titian.

The martyrdom of a Saint in a forest, a middling fized upright plate. Martin Rota and Le Febre both engraved from this picture. Papillon, miftaking Marolles and Le Comte, fays, that this fubject was engraved by this artift on wood; when nothing can be more contrary to truth.

GIULIO FONTANA, who, according to Le Comte, was of Verona, and probably, if that be true, of the fame family with the preceding artift. He is also faid to have engraved feveral plates.

DOMI.

DOMINICO MARIA FONTANA.

Born, 1673. Died,

This artift was born at Parma, and learned the art of drawing in the fchool of Bologna. He engraved a great number of prints, which, according to profeffor Chrift, he marked with the initials D. F. This matter is at leaft doubtful. Le Comte and others have confounded this artift with Domenico Fontana, the famous architect.

VERONICA FONTANA, daughter to the above artift, learned the art of defign from her father and Elizabeth Sirani. She engraved very neatly fmall portraits in wood.

CÆSAR FONTANA.

Flourished,

This artift is mentioned by Florent le Comte as an engraver, who excelled in the execution of *funeral processions*, *cavalcades*, &c.

GERARDO FONTANA is inferted in the lift of engravers, at the end of the Abecedario; but his works are not fpecified.

E. FONTAIN.

Flourished, 1681.

An obscure and indifferent engraver on wood, a native, as it should feem, of France, by whom, among other small subjects, we have the *figure of Christ, standing upon a pillar*, under which is written, *Sauveur du Monde aves pities de nous*: In English, "Saviour of the world, have mercy upon us." It is marked *E. Fontaine fculpsit, anno* 1631.

M. D. FONTANIEU. Flourished, 1760.

This gentleman, a lover of the arts, was a native of France, and for his amufement made feveral fmall etchings of animals, &c.

FRANCESCO FONTEBASSO.

Flourished,

He was born at Venice, about the beginning of the prefent century; and after having learned the first principles of painting at Rome, he perfected himself in colouring under Sebastian Ricci, he etched

A fet of feven whimfical fubjetts from his own compositions, middling fized plates, length-ways.

The Virgin appearing to St. Gregory, who is offering up his prayers for the delivery of fouls from Purgatory, a middling fized upright plate, from Sebaftian Ricci. He also etched feveral other subjects, from the same master.

FOR

[3°3] F'OU

LE COMTE DE FORBIN. Flourished, 1760.

By this gentleman, who, according to Bafan, was a lover of the arts, we have feveral fmall etchings; but the fubjects are not fpecified.

M. FORD.

Flourished, 1760.

A modern engraver in mezzotinto, by whom we have feveral portraits; among others, that of the earl of Harrington; also of Henry Singleton, Chief Justice of the common pleas in Ireland, half sheet prints.

LE FORE.

Flourished,

The name of an obscure engraver, affixed to the following portraits : Henry de Mausses, and Nicolaus de Netz. Episc. Aurelianensis, &c.

FORNACERYS. See FOURNIER.

J. P. FORNAVERT.

Flourished,

This artift worked, I believe, chiefly, if not entirely, for the bookfellers. He executed his plates with the graver only, in a ftiff, formal ftyle, very neatly, but without any tafte; and the outlines of his figures are exceedingly incorrect. I have before me a fmall folio frontifpiece to a book of devotion: it reprefents *Mofes and Aaron*, with the four Evangelifts.

DAVID ANTONIO FOSSATO.

Flourished,

A modern Italian artift. He flourished, according to Basan, towards the beginning of this century. By him we have a set of *landscapes*, from Marco Ricci.

DE LA FOSSE.

Flourished, 1760.

A modern French engraver of no great note, who refided at Paris, where he engraved feveral portraits after Carmontel; among the reft,

The Calas family, a middling fized plate, length-ways.

A variety of finall book-plates, as part of those for the last edition of Fontaine's Fables, and for Ovid's Metamorphoses, &c.

MOSES FOUVARD.

Flourished, 1690.

He was a native of France, and one of the artifts employed by Beaulieu to

to engrave the plates for the fieges, towns, conquests, combats, and other military expeditions, during the reign of Louis XIII. and XIV.

JAMES FOUQUIERES. Born, 1580. Died, 1659.

This artift was born at Antwerp, and received his chief inftructions in the art of painting from Velvet Brughel. He applied himfelf to the fludy of landfcapes, and went to Italy to improve himfelf in colouring; and fucceeded fo happily, that his works are faid to be nearly equal to those of Titian. He refided much in France; and being honoured by the king with the title of chevalier, he was fo puffed up with pride and vanity, that he was called, by way of ridicule, Baron de Fouquieres. He is faid to have thought it beneath him to work, but in a full drefs with a bag and fword. He died at Paris in very low circumftances, A. D. 1659. We have etched by him feveral fmall *landfcapes*, from his own defigns.

N. DU FOUR.

Flourished, 1760.

A modern French engraver, by whom, among other things, we have feveral finall views, after Veirotter, &c.

PETER FOURDRINIERE.

Flourished, 1740.

He was, if I mistake not, a native of France; but he refided at London, where he died a few years fince. He was one of those industrious men, whose labours were chiefly confined to the embellishment of books, plays, and pamphlets. It was a happy circumstance for the artists of this class, that the taste of their employers was not more refined, otherwise they would, without doubt, have confidered the engravings as a difgrace, rather than an ornament, to any creditable publication. The best works of Fourdriniere are his large *architestal plates*, which are often very neatly and carefully executed; but without the least taste. Some of these may be found in a large folio volume, entitled the *Villas of the Ancients*, illustrated by Robert Castel, and printed in London, 1728. He also engraved part of the plates of the *plans and elevations*, *Sc. of Haughton Hall*, in Norfolk, published by J. Ware, A. D. 1735.

ISAYE FOURNIER. Flourifhed,

This artift, who is alfo called Fornaceriis, was painter to king Henry IV. of France. Florent le Comte informs us, that he engraved feveral plates ; but has not fpecified the fubjects, probably portraits. To the head of *Camillus B*. (Paulus V.) the name "Fornageris" is affixed ; perhaps a corruption of the name Fornaceriis, which was given to him.

FOURNIER.

Flourished,

A much more modern artift than the foregoing; but a man of no great note. His works are chiefly executed with the graver, in a cold, flight ftyle, and very poorly drawn. Part of the plates for a fet of prints, entitled, *Les Tableaux de la Penitence*, a fmall folio volume, are by him.

JACOB DE FORNAZERIS. Flourisched, 1615.

This artift, who, I believe, was a native of France, and refided at Lyons, appears to have worked chiefly for the bookfellers; but in a ftyle far fuperior to the generality of engravers of that clafs. We have a variety of frontifpieces by him, which he ufually ornamented with fmall hiftorical figures, defigned in a pretty manner, and with a tolerable degree of correctnefs. He executed his plates entirely with the graver, very neatly, but in a formal, ftiff ftyle, excepting which fault, his prints, generally fpeaking, poffefs great merit. Among many others, the following frontifpieces are by him:

To the Commentaries of I. Fernandus, in folio, published at Lyons, 1622.

To the Tabula Chronographica, Lugduni, 1616, in folio.

To the Praxis Fori Panitentialis, Lugduni, 1616, the fame.

To the Biblia Sacra in quarto, Lugduni, 1606.

To the Biblia Sacra in folio, 1609.

J. FOUTIN.

Flourished, 1619.

By this artift, who was probably a goldmith, we have a fet of engravings, by no means well executed, reprefenting *ornamental foliage*, with grotefque heads, figures, &c. He figns his name, J. Foutin, a Chafteaudun; and they are dated 1619.

HONORE FRAGONARD.

Flourished, 1760.

A modern artift, and native of France. According to Bafan, he was a painter. For his improvement he went to Italy, where he engraved feveral prints from the pictures of the great mafters. On his return to Paris (where he refided at the time Bafan wrote his Dictionary) he etched feveral plates from his own compositions; but the fubjects are not specified.

D. FRANCESCHINI.

Flourished, 1725.

A modern Italian artift, by whom we have a flight and indifferent etching of *L'Anfiteatro Flavio*, or the Ampitheatre of Flavius, in folio, dated 1725.

VOL. I.

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VICENZIO

VICENZIO FRANCESCHINI. Flourisched, 1748.

A modern Italian artift, and probably of the fame family with D. Franceschini, mentioned in the former article. He engraved part of the plates of portraits for the *Museo Fiorentino*, published 1748. He sometimes subflituted the initials of his name only, in this manner, V. F.

FRANCESCO MARIA FRANCIA. See RAIBOLINI.

ADAM OF FRANCKFORT. See Elsheimer.

HANS, or JOHN FRANCK. Flourished, 1666.

This artift refided at Nuremberg, and was probably a native of that place. We have many prints, which were engraved by him, principally portraits, in which line he appears to have been greatly employed. Several of those in *Priorata Hist. Leop.* are by him. He also engraved part of a fet of the *fountains*, which are in and about Rome, conjointly with Sufan Sandrart, A. Zelt, and J. Meyer.

BAPTISTA FRANCKALS. Flourisched,

An artift, whofe excellence, according to Le Comte, confisted in engraving tournaments, theatrical fcenes, and magnificent decorations.

BAPTISTA FRANCO.

Born, 1498. Died, 1561.

This celebrated artift was born at Venice, where he learned the first principles of defign. He afterwards went to Rome, and particularly attached himfelf to the fludy of the works of Michael Angelo Buonaroti. The improvement he made in the art of drawing the human figure was fuch, as acquired him a very confiderable fhare of reputation. The correctnefs of his outlines, and the fcientific manner in which he marked the appearance of the mufcles, is highly commended; but his colouring by no means equalled the other merits, which as an artift he poffeffed : his pictures are faid to be hard and dark, and without harmony. The fenfibility of this imperfection was perhaps the caufe, that he applied himfelf fo much to defigning and engraving. From whom he learned the practice of these arts is uncertain : fome have faid in the fchool of Marc Antonio Raimondi; and indeed there is no fmall refemblance between the mechanical part of the execution of the plates of Baptista Franco, and of those of Julio Bonosona, who was, without doubt, the fcholar of that excellent mafter. Franco worked chiefly, if not entirely, with the graver; yet many of his prints have the appearance of etchings. They are very freely performed, in a flight, but agreeable ftyle.

The

The lights upon the fingle figures are broad and maffy; but in his larger compositions they are too much fcattered; and there is a great want of depth of fhadow, to relieve the objects reprefented as close to the eye, from those which should recede from it. His compositions in general, however, are well conceived. His figures are often grand, and constantly well varied and contrasted with no small degree of tafte. The heads perhaps are sometimes rather too small; but they are well drawn and finely characterised, and the other extremities are marked in a masterly manner.

He died 1561, aged 63. He usually marked his plates in this manner, B. F. V. F. that is Baptista Francus Venetus fecit.

I shall mention the following only by this master :

Abraham's facrifice, a middling-fized plate, length-ways, from a compolition of his own.

Abrabam meeting Melchizedek, the fame. To this plate he figns his name at length, BAPTISTA FRANCO FECIT.

Moses striking the rock, the fame.

Adoration of the shepherds; in the clouds are fix angels seated, a middling fized upright plate, the same.

Christ disputing with the learned men in the temple, a middling fized plate, length-ways, the fame.

The disciples putting the body of Christ into the tomb, a small plate lengthways, the same.

The donation made to the church by the emperor Constantine, a large plate, length-ways, from Raphael.

A Bacchanalian subject, a large plate length-ways, from Julio Romano.

The deluge, a middling-fized plate, length-ways, from Polydore.

The cyclops at their forge, a large plate length-ways, from his own compofition, &c.

GIACOMO FRANCO.

Flourished, 1590.

This artift was born at Venice, and was probably of the fame family with Baptifta Franco, mentioned in the preceding article. He adopted a bold free ftyle of engraving, much refembling that of Agoftino Carracci, with whom he was contemporary. He drew well, and marked the heads and other extremities of his figures in a very mafterly manner. Among other valuable prints by the hand of this effimable artift are the following:

Part of the plates for an edition, in quarto, of *Taffo's ferusalem Delivered*. The reft were executed by Agostino Carracci. They are from the defigns of Bernard Castelli, and were published at Genoa, 1590.

Habiti delle donne Venetiane, published 1626.

A collection of portraits of the great men, dated 1596.

A crucifixion, a finall plate lenthways, marked "Giacomo Francha. f." He also engraved from Baptista Franco and other masters.

J. C. FRANCOIS.

Flourished, 1760.

A modern French artift, who refided at Paris, where he engraved feveral R r 2 plates,

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plates, from Boucher, Parocel, Pierre and other masters, in a manner reprefenting *drawings made in crayons*, which is performed by two or more copperplates, according to the number of tints required. He also engraved with strokes, feveral small portraits; among others that of *comte de St. Florentin*.

J. DE FRANSSIERES. Flourished, 1714.

A modern engraver of no great merit, by whom, among other things, we have fome plates of Turkish habits. The whole fet was published at Paris, A. D. 1714, by M. de Ferriol; the rest were engraved by Huressard and Bafan.

FREMONT.

Flourished,

A name inferibed upon fome portraits, which fignifies them to have been drawn from perfons confined in the Fleet Prifon, London, about the year 1730. Among others, as non common Groves, a quarto print, is figned Fremont.

GEORGE FRENTZEL. Flourifhed, 1600.

This engraver was a native of Germany, born at Ingolstadt. He was, according to professor Christ, a very famous artist in his time. The prints which he engraved are marked with a G. and an F. joined together, in the manner expressed upon the plate at the end of the volume.

CHARLES DU FRESNE. Flourisched, 1680.

This gentleman, a native of France, was a great lover of the arts, and a man of letters. For his amufement he engraved feveral prints; and among others, according to Bafan,

The interview between S. Nil, and the emperor Otho III. a large plate, length-ways, from Dominichino.

AGNES FREY.

Flourished, 1510.

She was the wife of Albert Durer, and, according to the report of feveral authors, engraved alfo, ufing a mark or cypher fomething refembling two A's. joined together, in the manner expressed upon the plate at the end of the volume. The wife of Albert Durer, according to the history which is given of her, had not patience enough, one would think, to become an engraver. And, with respect to the mark itself, it is exceedingly uncertain to whom it might properly belong; unless it should, as some have supposed, denote Philip Adlar Patricius, of whom we have spoken before. This point however must be left to the determination of the curious; but I cannot conceive ceive that there is the least good foundation for attributing it to Agnes Frey, admitting she really was the wife of Albert Durer, and did also engrave.

acob **JOHN JAMES** FREY. Flourished, 1730.

This admirable engraver was a native of Switzerland. Poffeffed of great genius, with every requisite to form the artist, he purfued his studies successfully; and having the good fortune of being placed in the fchool of Carlo Maratti, and working under his immediate inspection, with Robert van Audenarde his fellow difciple, it is no wonder he made fuch hafty strides towards perfection; especially as his rival was also a man of great ability. Frey drew with much tafte, and carefully attended to the effect and harmony of his engravings. To produce which, he very judicioufly executed the flesh in a more foft and delicate ftyle than his draperies; and kept his diftances properly covered, in order to relieve and bring forward the principal objects of the composition. He etched with great spirit and freedom, and worked over the etching with the graver with great firmnefs and facility. In fhort, his beft prints are justly held in the highest estimation, as being admirable transcripts of the pictures he copied. If we may venture to blame him at all, it will be for the fameness of style, which appears in all his prints, though they are engraved from a great variety of masters. He was established at Rome, where he died fome years fince. Among his most effected works, the following may be numbered :

A boly family, a middling-fized upright plate, copied exactly from that which Gerard Edelink engraved after Raphael.

Aurora with the Hours dancing before the chariot of the Sun, a large plate, length-ways, from Guido. Audenaerd, Pascalini, and others, also engraved from this picture.

Bacchus confoling Ariadne, after the departure of Thefeus, companion to the former, from the fame.

The communion of St. Jerom, a large upright plate, from Dominichino. Cæfar Tefta, and Farjat, also engraved from this picture.

The adoration of the shepherds, a large upright plate, from Sebastian Conca. A saint kneeling, and an angel showing bim a pitture of the Virgin and Child, with this inscription: In conspettu Angelorum psalmam tibi, a middling fized upright plate, from Carlo Maratti.

The Virgin giving the Scapular to St. Simon Stock, a large upright plate, arched at the top, from Sebastian Conca.

St. Francis de Paul, reftoring fight to a child, a large upright plate from Bonaventura Lamberti.

An emblematical fubject, where fome ecclefiaftics are reprefented as afcending into the clouds, a large upright plate, from Andrea Sacchi.

St. Charles Borromee causing a procession to be made, to obtain from Heaven the ceffation of the plague, a large upright plate from Pietro de Cortona.

A repose, where Joseph is presenting cherries to the infant Christ, a middling fized upright plate, from Carlo Maratti.

St. Andrew kneeling before the cross, previous to his martyrdom, a middling fized plate, length-ways, from the fame.

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The four cardinal virtues, namely, Fortitude, Prudence, Temperance, and Justice, commonly called the four angels, from Dominichino, four large upright plates.

He also engraved from Guercino, Balestra, Pietro Bianchi, and other masters.

GIOVANNI GIROLAMO FREZZA. Flourisched, 1700.

This artift, a native of Italy, was an engraver of fome note, and refided at Rome. He etched his plates very carefully, and finished them much with the graver, in a neat style; but without any force of colouring, or boldness of execution. His drawing, though not very incorrect, is nevertheless heavy; and the extremities of his figures in general, are poorly marked. We have by his hand,

The first and fecond plates for the Crozat collection, one representing Venus, the other Pallas, from antique paintings.

The Vero/pian gallery, confifting of feventeen folio plates, including the title; these were published at Rome, 1704.

The twelve months, middling fized plates, length-ways, from Carlo Maratti. I. B. de Poilly engraved the fame fubjects.

The judgment of Paris, a middling fized plate, length-ways, from the fame.

He alfo engraved from Dominichino, Rubens, and other masters.

JAMES ANDRE FRIEDRICH. Flourisched, 1760.

A modern engraver, and native of Germany, by whole hand we have feveral prints; among others, feveral *buffars and other foldiers on horfeback*, after Rugendas.

LOUIS FRIG.

Flourished,

An ancient engraver on wood, by whom we have the *plan of the town of Zuric*, in the cosmography of Munster. His mark, according to professor Christ, was an L. and an F. joined together, in the manner represented upon the plate at the end of the volume.

FRIQUET DE VAUROSE.

Flourished,

This artist was a painter, the disciple of Sebastian Bourdon. He engraved several prints after the designs of his master.

JOHN VREDEMAN FRISIUS.

Flourished, 1563.

By this engraver, who was, I believe, a native of Holland, we have a book.

of

of monuments, &c. entitled *Cænotaphiorum*, tumulorum, & Mortuorum Monumentorum, published 1563, by Jerom Cock : they are etched, and retouched with the graver in a coarse, heavy style.

JOHN EILLART FRISIUS. Flourisched,

This engraver was probably of the fame family with the foregoing. His labours feem to have been chiefly confined to the bookfellers. He engraved feveral portraits; and among the reft that of a *prince of Naffau*.

SIMON FRISIUS.

Flourished, 1640.

This artift was a native of Holland, and very probably related to the engravers mentioned in the two preceding articles; but he was greatly fuperior to either. Simon Frifius was a man of no mean talents; he handled the point with great tafte and facility; his etchings, though ufually very flight, are neverthelefs free, broad, and mafterly. The finall figures, which he frequently inferted into his views and landfcapes, are executed in a very agreeable manner. The following are his chief works:

A fet of *beads*, finall upright plates, reprefenting *female faints*, the fibyls, &c. He adds the word *fecit*, to his name; hence it is probable, that he engraved them from his own defigns.

A large collection of *views*, finall plates, length-ways, from Matthew Bril, entitled *Topographia Nariorum Regionum*, date 1651.

Several portraits after Henry Hondius.

A fet of *birds and butterflies*, twelve finall prints, length-ways, from Marc Gerard, dated 1610.

He alfo engraved from A. Bloemart and other mafters.

Sometimes he omitted to fign his name at length, and fubstituted the initials, S. F.

CHRISTIAN FRITZSCH. Flourisched,

A native of Hamburg. He was an engraver of portraits, and worked probably for the bookfellers only. This name is affixed to the following portraits: John duke of Marlborough, a fmall octavo print. Benedictus XIV. Pont. Max.

CHRISTIAN FRITZSCH, fon to the above artift, was also an engraver.

JOHN FROSNE.

Flourished, 1654.

This engraver was a native of France, and refided, I believe, at Paris. He was a man of moderate abilities as an artift. His beft works are in the portrait line. He feems to have imitated the ftyle of Nanteuil; and, in fome few

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few inftances, not without a tolerable fhare of fuccefs. He engraved, among other things, part of the large ornamental plates in folio, for the Collection of Views, &c. by S. de Beaulieu; alfo the following portraits : Louis de Lorraine, duc de Joyeuse; Henry D'Orleans, duc De Longueville; Nicholas Potier; M. Dreux D'Aubray, &c.

FROYEN.

Flourished,

A very obfcure and indifferent engraver. His name is affixed to a finall print, reprefenting the *bead of our Saviour*, executed entirely with the graver.

PHILIP FRUYTIERS.

Flourished,

This artift was a native of Antwerp. He was first instructed in oil painting: but he afterwards preferred water colours, and excelled greatly in miniature, His works are chiefly *portraits* and *converfations*, which he executed in a very masterly style. Rubens was so pleased with his performances, thathe, with his family, fat to him; and the picture which he produced on this occasion, was confidered as his master-piece. According to Basan, he etched steveral plates; but the subjects are not specified.

THOMAS FRYE.

Flourished, 1740.

This ingenious artift was a portrait painter of fome eminence. He refided in London, where he drew and engraved in mezzotinto, a fet of heads as large as life. Among them are the following: *His prefent majefty*; *the queen*; *bis* own portrait; the celebrated *Mifs Pond*, &c. large upright plates.

ADAM FUCHS.

Flourished, 1543.

An ancient German engraver, who worked both on copper and on wood. To him are attributed thole prints, dated 1543, or about that time, which are marked with an A. and an F. joined together in a kind of cypher, as reprefented on the plate at the end of the volume. I have feen a finall upright etching, reprefenting the *flight into Egypt*, with this mark; but it apparently belongs to another mafter: for Fuchs, I believe, worked entirely with the graver, when he engraved on copper.

SEBASTIAN FURCK, or FULCARUS. Flourished, 1720.

This engraver appears, fays profeffor Chrift, to have been born at Goflar in Germany, as the name of that town is inferted upon feveral of his prints. He went to Italy, and worked at Rome, as early as 1612, if it can be proved, that Furck and Fulcarus were one and the fame artift, which not only the mark,

mark, but the ftyle of engraving; feems to prove fufficiently. From 1620 to 1630, he is faid to have relided at Franckfort upon the Maine, and other neighbouring places. I do not recollect, that any of his engravings appeared after the year 1650; at which time a genealogical work, entitled Arboretum Principis Augusti, was printed at Wolfenbuttel. This artist possefied great merit, and worked with the graver chiefly. However we have fome few etchings by his hand. See the marks he frequently fubilituted upon his plates, when he omitted to fign his name at length. The following prints are by him :

The portraits of the Columna family, and a variety of other portraits, apparently moft of them for books.

An ornamental frontispiece for the works of Gul. Fabricius, a very spirited etching, and dated 1646; to this he figns his name S. Furck, f.

The last judgment, from Michael Angelo Buonarota, a very finall upright plate. On the tomb-ftone, at the left hand corner, is the cypher in capitals; and underneath it is written, Sebastian Fulcarus reinciditque, which was not added till after he had retouched the plate.

. St. Sebastian, a half figure, a middling fized plate, length-ways.

He alfo engraved from Titian, and feveral other mafters.

JOHN FULLER. Born,

Died, 1676.

He was born in England, but refided much in France, where he ftudied under Perrier. He professed historical painting; but never arrived at any great degree of perfection. His drawing is, however, much commended for its correctnefs; and he is faid to have underftood the anatomical markings of the figure exceedingly well. His pictures are held in no great estimation. We have etched by him a fet of prints, from his own defigns, for the Moral Emblems of Cafar Ripa, in quarto. They are very flight, incorrect performances, every way unworthy of the hand of an artift.

PETER FURNIUS.

Flourished, 1570.

This artift was an excellent defigner, and probably a painter. He was contemporary with the Sadelers and the Galles, who worked confiderably from his defigns. If we may judge by his ftyle of engraving, it is probable he learned that art from his connection with them. He refided at Antwerp; but whether he was actually a native of that city or not, I cannot discover. His compositions have generally much merit in them; though fometimes they have an air of affectation, from the violent contrast of his figures, and an attempt at the grand ftyle, in which Michael Angelo alone fucceeded fo happily. He drew the human figure correctly; the heads have much character, and the other extremities are well marked. But from a want of proper knowledge in the diffribution of the light and fhadow, the effect of his compositions is confused and feeble. The following are executed by him in a flight ftyle, entirely with the graver.

VOL. I.

The escape of Celia, with feveral other fubjects, taken from the Roman Hiftory, marked "P. Furnius, fecit," small plates, length-ways.

The martyrdom of St. Felicia, a middling fized plate, length-ways, " P. "Furnius inventor et fec."

The parable of the good Samaritan, on fix fmall plates, length-ways.

He alfo engraved a variety of other fubjects, as well from facred as prophane hiftory. See the marks, which he frequently used himfelf, and which are often on prints composed by him, but engraved by other artifts.

JOHN FYTT.

Flourished, 1640.

This admirable artift was born at Antwerp, about the year 1625. The fubjects which employed his pencil were all forts of animals, fruits, flowers, and landfcapes. He excelled greatly in these branches of the art; and his pictures are held in very high estimation. We have by him fome very spirited, bold etchings, executed in a hasty manner. They are small plates, length-ways, representing *dogs and other animals*, marked Io. Fyr. and dated 1640. G.

BALDASSARE GABBUGGIANI. Flourisched, 1750.

ONE of those modern Italian artists, who were employed to engrave the plates for the *Museo Fiorentino*, which was published at Florence in ten folio volumes.

BARTOLOMEO GAGLIARDI.

Born, 1555. Died, 1620.

This artift was born at Genoa. He was a painter of reputation, and by his hand we have feveral plates, both etched, and finished with the graver; among others is a large *emblematical print*, length-ways, executed in a ftyle greatly refembling that of Cherubino Alberti, but not equal to the works of that master.

GAGNIERES. See GANIERES.

ROBERT GAILLARD.

Flourished, 1760.

A modern French engraver, who refided at Paris, by whom we have, among others, the following plates:

Jupiter and Calista, a middling fized plate, length-ways, from Boucher. Bacchants sleeping, a middling fized upright plate, from the fame.

The portrait of the queen of Sweden, a middling fized upright plate, from Lantinville.

PETER JOSEPH GAILLARD DE LONJUMEAU. Flourisched, 1750.

This gentleman, a modern connoiffeur and lover of the arts, took up the point for his amufement; and we have feveral fmall etchings by his hand of the *antiquities of Aix*. His portrait was engraved by Balechou, from a picture of J. B. Van Loo.

GIOVANNA BATISTA GALESTRUCCI. Flourisched, 1657.

This artift was born at Florence, from whence he went to Rome, where S f 2 he he refided. He is fpoken of as a painter, but is much better known as an engraver. We have feveral etchings by him, in a neat, correct, mafterly ftyle, greatly refembling that of Salvator Rofa. The chief of them are as follows:

Several fets of friezes and bass reliefs, from Polodoro Caravaggio.

A set of antique gems, with explanations; by Leonardo Agostino, in four volumes, quarto.

John Baptist beheaded in prison, from Batista Ricci, &c.

PHILIP GALLE.

Born, 1537. Died, 1612.

The family of the Galles make a very confpicuous figure in the hiftory of engraving. By Philip Galle, conjointly with the Sadelers, the Wierixes, and the Collaerts, we have a prodigious number of finall hiftorical prints, both facred and prophane, but efpecially the former. The great object with thefe artifts appears to have been, that of putting forth fets of prints as haftily as poffible; therefore no pains were taken by them to improve the manner of engraving, which prevailed at that period. Hence we fee the fame ftiff, formal ftyle is difcoverable in all of them, without any attempt to add tafte and freedom to correctnefs. Thefe hafty and numerous publications, however they might enrich the artifts, evidently retarded the progrefs of the art : for, in any other point of view, it is not reafonable to fuppofe, that it fhould have remained ftationary, as it were, fo long, in the hands of fo many men of great abilities.

Philip Galle, if not a native of Antwerp, refided there, and carried on a very confiderable commerce in prints. He was, as before obferved, a man capable of improving the art; for he drew correctly, and handled the graver with fufficient facility. His engravings are, in general, flight; and from the lights being too much difperfed, the harmony and force of effect are much weakened, and too often entirely deftroyed. We have by him,

Several fets of prints from the Old and New Testament, after Martin Hemfkerck, Martin de Vos, Abraham Blockland, the elder Brughel, and other masters; chiefly small middling fized plates, length-ways.

The triumph of Death, Fame, and Honour, a fet of middling fized plates, length-ways, from Martin Hemfkerck.

Divinarum nuptiorum conventa et alta, a set of twenty-eight small plates, length-ways, dated 1580.

A fet of prints, entitled, Mediciæ Familiæ Gestarum, from John Straden, published 1583.

The feven wonders of the world; to which he has added the ruins of the ampitheatre of Vefpafian at Rome, for the eighth, from Martin Hemskerck, eight fmall plates, length-ways.

A book of defigns for drawing, in finall folio.

The Trinity, a very large upright plate, with many figures, from Martin de Vos, dated 1574. This, l conceive to be one of his best prints.

See his cypher, composed of a P. and a G. joined together, on the plate at the end of the volume.

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THEODORE GALLE.

Flourished, 1580.

He was the eldeft fon of Philip Galle, mentioned in the preceding article; and having learned from his father the first principles of the art of engraving, he went to Italy in order to improve himfelf, and refided fome time at Rome, where he studied from the antique, and engraved from the works of feveral great mafters. He, however, still continued too closely to imitate his father; and though his works were neater, and more finished, in general, yet the fame stiffness, and defects in the distribution of the light and shadow, appear in them. They are well drawn, and executed with the graver only. At his return to Antwerp, he commenced printfeller; and we find he was a very confiderable publifier. The following prints are by his hand:

The life of St. Norbeti, a fet of small upright plates, published at Antwerp. The life of Joseph and the Virgin, a fet of twenty-eight finall upright plates.

CORNELIUS GALLE, the ELDER.

Flourished, 1600.

He was the younger fon of Philip Galle, and brother to Theodore Galle, mentioned in the preceding articles. He learned the art of engraving from his father, and imitated his ftyle; till, following his brother's example, he went to Rome, where he refided a confiderable time, and there acquired that freedom, tafte, and correctness of drawing, which are found in his best works, and render them far more effimable, than those of his father or his brother; though, like them, he worked entirely with the graver. He fettled at Antwerp, upon his return from Italy, where he carried on a confiderable commerce in prints. Among many others, the following engravings are by his hand :

The life of John the Baptist, a fet of middling fized plates, length-ways, from J. Straden.

The life of the Virgin Mary, the fame, from the fame mafter.

Part of the plates for the *Life of Chrift*, after Martin de Vos, published by Collaert.

These prints are in the stiff, formal style of his father, and were probably engraved at Antwerp, previoufly to his going to Rome.

Adam and Eve, a middling fized upright plate, from J. B. Paggi.

Judith cutting off the head of Holophernes, a large upright plate, from Rubens.

The Virgin Mary standing in an arch, which is ornamented with flowers by *feveral little cherubs*, a large upright plate, from the fame mafter.

The Virgin holding the infant Christ, to whom St. Bernard of Sienna offers a book, with a branch of laurel, a finall upright plate, from Francesco Vanni.

The flight into Egypt, a large upright plate, arched at the top, from J. B. Paggi.

A crucifixion, from Francesco Vanni, a middling fized upright plate.

St. Peter baptifing St. Priscia, a small upright plate, from Civoli.

The four fathers of the church, a middling fized plate, length-ways, from. Rubens. Rubens. The first impressions of this plate are before the work was enlarged, which is diffinguished by two black strokes, one on each fide.

Seneca in the bath, a middling fized upright plate, from the fame.

Venus bound, and Minerva chastifing Cupid, a finall upright plate, from Agostino Carracci.

Venus kissing Cupid, a small upright plate: Venus is a half figure only, from J. B. Paggi.

A naked woman grinding colours, a finall upright plate, from Rubens. The first impressions are without the French verses, which were afterwards inferted at the bottom of the plate.

A repast, with figures playing on Music, &c. a middling fized plate, length-ways, without any painter's name.

Several excellent portraits: among them, that of *Rubens*, brother to P. Paul Rubens, by whom the picture was painted; also *Artus Walfort*, a finall upright plate, from Vandyck. *Charles I. of England* from N. V. Horft, in quarto. *Henrietta Maria*, queen to *Charles I*. the fame, from the fame. He also engraved a variety of other fubjects from different mafters.

CORNELIUS GALLE, the Younger. Flourisched, 1640.

He was the fon of Cornelius Galle, mentioned in the preceding article. He learned the principles of drawing and engraving from his father, whofe ftyle he imitated; and though he certainly never equalled the beft works of that artift, yet he produced feveral plates, which have much fterling merit, and prove him to have been a man of genius. He worked entirely with the graver; and fome of his portraits, which, I think, fuperior to the reft of his performances, are very clear, and executed with great freedom. His outlines are the most defective; for he did not understand the human figure. But whether this arofe from his inattention to drawing, or the not having an opportunity of studying in Italy, as his relations had done, I leave to the determination of the experienced collector. We have by him,

A nativity, with the angel appearing to the shepherds, a small upright plate, from D. Teniers.

Venus fuckling the loves, a fmall upright plate, from Rubens.

The descent from the cross, a middling fized upright plate, from Diepenbeck.

The hospitality of Bachus and Philemon towards Jupiter and Mercury, a middling fized plate, length-ways, from John van Hoeck.

The portrait of the emperor Ferdinand III. from Vandyck.

The portrait of Mary of Austrich, his confort, the fame.

The portrait of Henriette of Lorraine, the fame.

The portrait of John Meissens, the painter, the fame.

SEBALD GALLENDORFER. Flourisched, 1494.

A very ancient engraver on wood, and apparently a native of Nuremberg.

He

He was employed by Sebald Schreyer, in the year 1494, to ornament with prints a little book, written by Peter Danhaver, entitled, Archetypus triumphantis Romæ.

CLAUDE GALLIMARD. Flourished, 1780.

A modern engraver, who refided at Rome. By him we have feveral plates from Sebaftian Bourdon, I. F. de Troy, Subleyras, and other mafters. His engravings are flight and fufficiently neat; but they poffers no fuperior degree of merit.

BERNARD GALLO.

Flourished, 1559.

In the Abecedario we are told, that this artift flourished about the middle of the fixteenth century, when he engraved a fet of historical prints from the Old Testament; another fet of prints from the New Testament; and also a third fet for the Metamorphofes of Ovid, printed at Lyons, A. D. 1559. He ufually marked his engravings with the initials B. G.

JOHN GALSTOT. Flourished,

This artift is mentioned at the end of the Abecedario, as an engraver. He marked his plates, J. Gal. Nardois, F. The F. as ufual, stands for fecit. Dr. Monro has in his collection a *small landscape*, executed with some fpirit, in which is badly reprefented Tobit, with the angel. The figures are below all criticism. It is marked Galtoth, N. F. However, they are apparently both the fame artift, the name by miftake being differently fpelt,

JAMES GAMMON.

Flourished, 1660,

A very indifferent engraver, who refided, I believe, in London, about the year 1660, where he engraved a variety of portraits, in a stiff, tasteles ftyle. Among them are the following: Richard Cromwell, a fmall upright plate, in an oval. Sir Toby Matthews, the fame. Catherine of Braganza, the fame. Mascall the painter, the fame. As there is no painter's name affixed to these plates, we may suppose they were drawn by the engraver himfelf; and the miferable flyle of the attitudes, will, I think, fufficiently justify the opinion.

V. GAMPERLIN or GEMBERLIN. Flourished, 1510.

A very ancient engraver on wood, who refided chiefly at Strafburg in Alface, where he executed a fet of twenty-two prints, for the Life of our Saviour, which was printed in that city by John Knobbouch, A. D. 1507. Thefe

These engravings are eight inches and a half high, by fix inches wide. They are very neatly cut; but in a ftiff ftyle exceedingly incorrect, and taftelefs;yet fome few good figures may be pointed out. According to the ancient custom, the principal perfonages and places are diffinguished by their names, which are written over their heads : as, Lazarus, Mary Magdalen, Bethany, &c. It is fingular enough, that in the print, which reprefents Christ riding to *Terufalem*, the crowd are meeting him as he is passing a bridge; and one of them is spreading his garment. But he, and the reft of the figures behind him, are nearly as fmall again as those on the other fide of the river, notwithstanding they are equally near to the eye of the fpectator. But this mafter had not the most diftant idea of perspective. His prints are marked with the initals V. G. The letters are formed in the old Gothic style, and separate from each other. We must be careful not to confound the works of this artift, with those of another engraver on wood, who used the fame letters, but joined together in the ftyle of a cypher, apparently not fo ancient, but far fuperior. See an account of his works, under the article Goar. The fame letters were also used by an engraver on copper, who flourished about the year 1574.

GANDENSIS. See Auden-Aerd.

GANIERE.

Flourished, 1650.

He was apparently a native of France, and refided at Paris. He engraved a variety of fubjects; but portraits conflitute the greater part of his works. He executed his plates entirely with the graver, in a fliff, taftelefs flyle. The following prints are by him: a *boy fleeping*, with a fkuil lying near him, a fmall plate, length-ways, dated 1640.

Louis XIII. of France, a finall head in an oval, furrounded with ornaments, for a book printed at Paris, 1640.

Flavio Chigi Card. a finall upright plate.

M. de la Melleraye, a middling fize upright plate, dated 1679. He alfo engraved from Valentin, Blanchard, and other artifts.

STEPHEN GANTREL.

Flourished,

He was a native of France, and exclusive of his profession as an engraver, traded confiderably in prints. By him we have, among others, the following plates:

The rod of Mofes as a ferpent, devouring the rods of the magicians, from Nicholas Poulin, a large plate, length-ways.

The I/raelites paffing the Red Sea, the fame, from the fame master.

A descent from the cross, a middling fized plate, length-ways, from the fame.

St. Francis Xavier restoring an Indian to life, a middling fized upright plate, from the fame.

THOMAS

THOMAS GARDNER.

Flourished, 1735.

He was, I believe, a native of England, and worked for the bookfellers. By him we have a fet of prints for the Common Prayer, paraphrafed by James Harris, A. D. 1735.

NOEL GARNER.

Flourished, 1560.

A very indifferent engraver, both upon wood and upon copper. He is fuppofed to have been the first that introduced the latter manner of engraving into France; but there is much obfcurity in this matter. His works, it is true, are very rude, and badly executed; but this is, by no means, a fufficient proof of their antiquity. I have before me a very finall plate, length-ways, reprefenting feveral naked men fighting, in which he feems to have made a feeble attempt at copying the ftyle of Sebald Beham, his cotemporary. On a finall tablet, at the bottom, the name is thus written, NOEL G. At other times, it appears, that he figns the three first letters of his baptifmal name only, and adds a Gothic character, refembling the figure 8, fuppofing it to be open on the top. He engraved befides feveral grote/que ornaments, and a fet of 48 figures, reprefenting the arts, sciences, trades, &c. Le Comte mentions two other Garners: one, fays he, uses the letter A. for the initial of his baptifmal name; and the other the letter V. for the fame purpofe: I doubt not but he means by the first Antoine Garnier, mentioned in the following article, and by the latter V. Gamperlin; and I am more inclined to think fo, as he attributes the life and paffion of Chrift to the Garner, who uses the V. and Gamperlin's mark was V. G. which he has affixed to the life of Chrift executed by him.

ANTOINE GARNIER. Flourished,

This artift, who was a native of France, flourished about the commencement of the last century. He etched his plates in a dark, bold style, and finished them with the graver. They are however by no means finely executed. The heads, and other extremities of his figures, are fometimes rather heavy, and his outlines hard and incorrect; yet, in general, they are by no means defititute of merit. He engraved twelve plates from the pictures of Primaticcio, which are in the chapel belonging to the palace de Fleury at Fontainbleau. Charity, a middling fized plate, length-ways, from Blanchard. He alfo engraved from Poufin, Michael Angelo Caravaggio, and other mafters. See his mark upon the plate at the end of the volume.

HENRY GASCAR.

Flourished, 1660.

He was a native of France, but fent for into England, to paint the portrait of the duchefs of Portfmouth, his countrywoman. He met with great VOL. I. Τt encourageGAS

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encouragement here, notwithstanding Sir Peter Lely was living, and he himfelf a most miferable artist. What he wanted in grace and elegance, he endeavoured to supply by rich embroidery, fine clothes, laced drapery, and tawdry trimmings, which may, and do too frequently, deceive the eye of the ignorant. It is faid, that he amassed upwards of ten thousand pounds in this kingdom, in a short time; with which he retired to the continent; and, if report be true, imposed as grossly afterwards upon the Spanish nobility, as he had done upon the English. We have a few vile mezzotintos by him, which he engraved from his own pictures, among the rest, the duchess of Portsmouth, and some other portraits.

GASPER. See Avieus.

OLIVIERO GATTI. Flourished, 1626.

This painter was born at Parma. He fludied in the academy at Bologna, and was received as a member of it A. D. 1626; and in that city he refided the greateft part of his life. Apparently, he learned the art of engraving from Agoftino Carracci; for he certainly imitated his ftyle; and though he by no means equalled that great artift, his prints have a confiderable fhare of merit. He drew the human figure very correctly; but the extremities are fometimes heavy, and not marked in that mafterly ftyle, fo confpicuous in the admirable engravings of Carracci. The following prints, among others, are by him:

St. Francis Xavier kneeling on the fea shore, and taking up a crucifix which was floating in the water, a middling fized upright plate, from a composition of his own.

An emblematical fubjest, from Lodovico Carracci, reprefenting an armorial bearing, fupported by two river Gods, with a figure completely armed, ftanding alone, furrounded by Jupiter, Hercules, Neptune, Apollo, and Minerva, a middling fized plate, length-ways.

The Deity forming the world; the creation of Adam; Abraham's facrifice; and Judith with the head of Holophernes, four finall upright ovals, from H. Pordenone.

A drawing book, from Guercino, &c.

GAUDE. See Goudt.

GIOVANNA BATISTA GAULLI. Born, 1639. Died, 1709.

This artift, who was also named Le Bacici, was a native of Genoa. He ftudied at Rome, and painted a great number of portraits, though he chiefly excelled in historical fubjects, to which his genius more naturally inclined. He coloured with great force, and is particularly commended for the judgment with which he foreshortened his figures. He died at Rome,

A. D.

A. D. 1709, aged 70. The portrait of *Cardinal Calio Piccolommi*, is faid to be engraved by him.

LEONARD GAULTIER.

Flourished, 1620.

This artift is generally confidered as a native of France; but profeffor Chrift, without affigning his reafon, fuppofes him to have been a German. He imitated the ftyle of the Wierixes; and his works are executed with the utmost precifion, with the graver only. But while we admire the exceffive neatness, which is discovered in them, we cannot help lamenting the want of taste, freedom, and correctness of defign, by which they are equally characterized. He excelled chiefly in small figures and portraits. Of the latter we have a confiderable number by his hand. According to Abbé Marolles, the number of prints, engraved by this master, amount to 800, and chiefly from his own defigns. I can only mention the following: A number of fmall plates, the subjects taken from the Old and New Testament.

Many very small upright plates, forming sets, of the Prophets, Apostles, and Evangelist.

The Psyche of Apuleius, a fet of thirty very small plates, length-ways.

The *last judgment*, copied from the print, which Martin Rota engraved from Michael Angelo.

The portrait of Henry the Fourth of France, a finall upright plate.

The portrait of Stephen Paschius, a middling fized upright oval print.

The portrait of *Alexander Bouchart*, from D. Dumonster, a large upright oval print, and he also engraved from Daniel Rubel, John Caron, &c. See his cypher, composed of an L. and a G. on the plate at the end of the volume.

J. GAULTIER.

Flourished,

This artift was perhaps of the fame family with the preceding, whofe manner of engraving he imitated. Among other things by him, is part of a fet of fmall upright plates of *emblematical fubjects*, which are by no means defititute of merit.

PETER GAULTIER.

Flourished, 1730.

This artift was a painter of the prefent century, and he also engraved feveral plates from different masters. He resided at Naples, where, I believe, he died some years since. The following are by him :

The vifitation of the Virgin, a middling fized plate, length-ways, from Solimena.

St. Michael overthrowing the Devil, a fmall upright plate, from the fame. The defeat of Darius, a middling fized plate, length-ways, from the fame. The battle of the Centaurs, the fame, from the fame.

The four quarters of the world, finall oval plates, from the fame.

T t 2

G. GAUW.

G. GAUW. Flourished,

This name is affixed, as the engraver, to a very fingular print, reprefenting a head of the fabulous deity, Mercury, a large upright plate, from J. Matham. It is engraved in a bold, open ftyle, fo as to imitate precifely à drawing with a pen.

R. GAYWOOD.

Flourished, 1660.

Gaywood was a native of England, and the difciple of Hollar, whofe manner of engraving, or rather of etching, he imitated. But he fell greatly short of the merit of his tutor. He had neither that taste nor judgment, which was fo confpicuous in the works of the latter. His outlines are hard and incorrect, and the etchings are heavy and laboured. We have a great variety of portraits by Gaywood; and as fpecimens of them may eafily be acquired, I shall pais them over. His best print, I think, is a couchant Venus, with a man playing upon an organ, a middling fized plate, length-ways, from Titian. The original picture was in the collection of Charles the First, from whence it came into the poffession of lord Cholmondeley.

A fet of lions, finall plates, length-ways, from Rubens.

A book of birds, middling fized plates, lengthways, from Barlow, &c.

CORNELIUS VAN GEEST.

Flourished,

The name of an artift, affixed to a portrait of Gilbert Burnet, bifbop of Salifury, a half fheet print.

G. D. GEIIN.

· Flourished,

An obscure engraver, who imitated, in some faint degree, the style of Paul Pontius; but he had neither fufficient tafte nor judgment to harmonize the effect, and render it agreeable to the eye. By this artift, among other book plates, we have the portrait of Carolus Aleaspineus, in octavo.

WILLIAM GELDORP. Flourished,

He was, according to Le Comte, an engraver of portraits, and refided in England. I am neither acquainted with his works, nor can I find any further account of the artift.

SIGISMOND GELENIUS.

Flourished, 1576.

To this artift professor Chrift attributes fome ancient engravings on wood, marked with a G. having an S. within its circle, and furmounted with a fort

fort of double crofs, as reprefented on the place at the end of the volume. Among others diffinguished by this master, are twelve small upright prints, representing the labours of Hercules. They are very neatly executed in a fingular manner, with fine ftrokes, accurately cut, and chiefly fingle, without any crofs flrokes or hatching. The lights are too much covered, and the fhadows are not fufficiently ftrong to produce any ftriking effect. Yet there is much fpirit in them; and the drawing of the naked parts of the human figure, though not quite correct, is well managed, upon the whole; and the heads have fome degree of merit. The other extremities are heavy, and badly marked. This artift was apparently a native of Germany, and flourished, according to professor Christ, about the year 1576.

CLAUDE GELEE, called CLAUDE LORRAINE.

Born, 1600. Died, 1682. 1/

It is rarely the cafe, that a man of fine natural abilities can help manifefting them at times, however they may be obfcured by indolence, or loft in purfuits of an improper tendency. Yet, in fome few inftances, nature has concealed her favours for a time, fo that, like a diamond in the rough, their value has been unobserved even by the posseffor himself. Thus it was with Claude; born in obfcurity, he ferved his time to a paftry-cook; and no diftant appearance of those great talents, which shone so conspicuously afterwards, was observed in the early part of his life. Nay, at school he could learn nothing; and it was with difficulty he could be taught a few rules, relative to perfpective, and the mixing up of his colours. His tutor was Taffi, a scholar of Paul Bril. Claude's genius displayed itself by flow degrees. He fludied nature for every thing; and treafured up in his mind whatever he observed either beautiful or striking in her. And the admirable works, which afterwards he produced, fufficiently certify how well he remembered what he had remarked, and the excellent use to which he could apply those studies. The works of Claude are too generally known to need any eulogium here. The enormous prices which they fetch, when ever they come to fale, prove the great estimation in which they are held.

This great artift, for his own amufement, etched a fet of 28 middling fized landscapes, length-ways, from his own compositions. They are prodigioully flight, but very spirited, and abundantly testify the hand of the master, The fubjects are precifely the fame with those, which ufually employed his pencil, and confift of views, rivers, fea-ports, &c. cnriched with figures and cattle.

JOHN GELLE.

Flourished, 1628.

This artift was apparently a native of Cologne, in Germany. He engraved part of the plates for a work, entitled Academie de l'Elpie, per Girard Thibault, a large folio volume, published at Antwerp, 1628. They are executed

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executed with the graver only, in a ftiff, taftelefs ftyle. By the fame artift is a portrait of *Frederic II. Emp.* furrounded by a border of medals, a middling fized upright plate, dated 1619, and figned " Joan. Gelle fec. et ex."

JACINTO GEMIGNANO, or GEMINIANI. Born, 1611. Died, 1680.

This artift was born at Piftoia. He went to Rome, and became the difciple of Pietro da Cortona. He ftudied with great application, and excelled in hiftorical painting. He refided a confiderable time in Rome, where he acquired great reputation. Afterwards he returned to Piftoia, where he died, A. D. 1680, aged 70. By him we have, among others, a fet of twelve flight etchings, executed with great fpirit. They reprefent *children at play*, and are finall plates, length-ways, from his own compositions.

THOMAS GEMINUS, or GEMINIE. Flourished, 1545.

Geminus was a printer; but, it feems, he took up the graver, in order to ornament his publications with cuts. Virtue, who certainly was a good judge, fpeaks of his engravings as exceedingly bad. He dwelt in Black-Fryers, London, where he published a prognostication, relating to the weather, phenomena of the Heavens, &c. decorated with a number of cuts, probably by his own hand. It was we find, " Imprinted by Thomas Bemine." In the year 1545, he published a book, with this title, Thomæ Gemini Lysiensis compendiosa totius anatomes delineatio, æra exarato, in folio; and the plates, according to Ames, were the first printed with a rolling-prefs in England. But the truth of this affertion is doubtful, at leaft. The book just mentioned was a new edition of Vefalus's Anatomy, first published at Padua, A. D. 1542, with large wooden cuts. Thefe Geminus imitated on copper; and it was dedicated to Henry the Eighth. He also published a translation of the fame work, by Nicholas Udal, A. D. 1552, which he dedicated to Edward the Sixth. The cuts in a book, relative to Midwifry, are also attributed to him. He published a fecond edition of his Anatomy, A. D. 1559, which was dedicated to queen Elizabeth.

ABRAHAM GENOELS.

Born, 1640. Died, June

This artift was born at Antwerp. He learned the first principles of landfcape painting in his native country, under Jacques Bakkerel. In order to improve himfelf, he went to France, where he was employed by de Seve and Le Brun; and the latter procured for him a royal pension, and apartments in the Gobelins. He also studied in Italy, and returned to Antwerp with the reputation of an excellent artist. He died there at a very advanced age. We have by him many bold free etchings of *landfcapes*, executed in a mafterly style, and ornamented with spirited sigures and cattle. A considerable number of them are from his own compositions; and they are of various fizes; 2

fizes; the large ones are particularly excellent. Also a fet of fix landscapes, middling fized plates, length-ways, from Vander Meulen. Six finall landscapes, length-ways, from the fame.

See his cypher, composed of an A. and a G. which he frequently put upon his plates, when he omitted his name, on the plate at the end of the volume.

B. GENTOT.

Flourished, 1693.

An artist of no confiderable note. He engraved fome of the plates of ornaments for iron works, which were published, in a large folio volume, by Tijou in London, A. D. 1693.

ANDREW GENTSCH. Flourisched, 1616.

An artift who may rank among the *little mafters*, fo diftinguished because of the diminutiveness of their works. He resided at Augsburg, where he engraved on copper several plates of *grotesque ornaments*, which are dated 1616. This artift used the same mark as Aldegrever; but his works are easily diftinguished, not only by the date, but by the great inferiority there is between them, and those by Aldegrever.

GIOVANNA GIORGIO. Flourisched, 1650.

This engraver, according to the fignatures upon his engravings, appears to have been a native of Padua, where he chiefly refided. His works, which are performed with the graver only, in a coarfe, incorrect ftyle, do him no credit. I fuppofe the bookfellers were his principal employers. I have feen by him a *frontifpiece with figures* to a book of Anatomy, in quarto, by Joan Veflingi, dated 1647, to which he figns "Joan. Georgius Patavii." The plates for a a collection of antique lamps, a large folio volume, entitled, *De Lucernis* Antiquorum reconditis, Patavii, 1653.

The bath of the Anabaptists, a ludicrous subject, from Raphael, &c.

GERARDIU.

Flourished, 1680.

This artift worked entirely with the graver, in a very neat ftyle, but without much tafte or correctness of outline. The extremities of his figures are particularly defective. By him we have fome of the plates, which belong to a collection of engravings, from the pictures of Pietro Berretino, which are in the palace of the Duke of Tuscany, &c.

ANTONIO GERARDI is mentioned by Florent Le Comte, as an engraver of *funeral pomps*, *monuments*, and *tombs*. He and Gerardiu were probably the fame artift, the laft letter in the name being dropped by accident.

B. GERCO.

B. G E R C O. Flourifhed,

A name affixed to fome finall landicapes, length-ways, in which the engraver has attempted to imitate the flight etchings of Waterloo. He has foratched upon the etchings with the point of the graver; and the barb was not afterwards properly foraped away. The effect is by no means pleafing.

, REMBRANDT GERRETSZ.

Born, 1606. Died, 1674.

This admirable artift is better known by the name of Rembrandt Van Ryn. He was born at a village near Leyden, and by fome connoiffeurs is fuid to have been a miller's fon. Others again deny this ftory; which feems to have had its only foundation from his often reforting to a wind-mill; a print of which he also etched.

Rembrandt's genius manifested itself at a very early period of his life. He refided three years with Jacques van Zwanburg; and at the expiration of that time, he became the scholar of Peter Lastman. I only need observe, that he excelled principally in historical painting, and in portraits. His colouring is excellent; and the lightness of his pencil cannot sufficiently be commended. He copied nature exactly, even perhaps to a fault; but then it was, because he did not always choose her in her finess forms. His greatest deficiency lay in drawing of the human figure, which was usually very incorrect, when he represented it naked. But to compensate for this neglect he added to his works such breadths of light and shadow, that the effect of them is rendered surprisingly powerful; and they prove, that no man ever furpassed him in the knowledge of the chiaro-fcuro.

His prints, which are partly etchings and partly engravings, performed with the point of the graver in a fingular manner, have all that freedom of touch, spirit, and greatness of effect, discoverable in his paintings, supposing them to be affifted by the variety of colours. Confidering the great quantity of etchings which he made, we cannot suppose they should be all equally well executed, or equal in value. However, (according to the common course of things, on which an imaginary value may be raifed by accidental causes) it is not always his best prints, which produce the greatest prices; but those, which are the fcarceft. Thus, we frequently fee a print of great intrinsic worth in itself, if considered as a beautiful specimen of the abilities of an artift, thrown afide for no other fault, than that of being too eafily obtained; whill another, which perhaps is rather a difgrace, than an honour to him, is purchafed at an extravagant price, and anxioufly preferved, becaule it is unique. It is merely owing to this caprice, that fo many trifling alterations in the prints of Rembrandt, rather than a proper examination of their real merit, increase or diminish the worth of the same print. I myself, commissioned by an eminent collector, gave fix and forty guineas for the great Coppenol, with the white back-ground, that is, before it was finished; when, the fame evening, at the fame fale, I bought a most beautiful impreffion of the fame print finished, diffinguished by having a black background

ground, &c. which had an addrefs to Rembrandt at the bottom, written by Coppenol himfelf (for he was a writing-mafter of Amfterdam, and this print is his portrait), for fourteen guineas and a half. In the fecond inftance, I exceeded my commiffion by the half guinea; in the first, I did not reach it by nearly twice ten guineas. It cannot be reasonably supposed, that such a difference could exist between two good impressions of the same plate; and, speaking as an artist, I should certainly have taken the last in preference to the first.

This great mafter died at Amfterdam, the city where he chiefly refided, 1674, aged 68. Upwards of 340 prints are acknowledged to have been engraved by him; the catalogue of which was published at Paris by Gerfaint, and has been fince reprinted, with confiderable additions, and translated into English. I shall only mention the few following:

Joseph relating his dream, a finall upright plate. The fcarceft impressions of this plate are those, in which part of the curtains of the bed, and the head of the figure, standing at the feet of the bed, with a turban, are without the shadows, which was afterwards added.

The triumph of Mordecai, a middling fized plate, length-ways.

The presentation of Christ in the Temple, the fame.

The tribute money, a very fmall print, length-ways; a first impression of this print is very rare.

Chrift and the woman of Samaria, a fmall upright print. The first impreffions of this plate, which are very rare, have not the name of Rembrandt, or date; they have other marks to distinguish them from the fecond impreffions, which will be easily observed.

The *refurrection of Lazarus*, a middling fized upright plate, arched at the top. The first impressions, which are very fcarce, are distinguished by the figure running away affrighted, with his head uncovered; in the second, he has a species of turban.

Chrift bealing the fick and the lame, commonly known by the name of the Hundred Guilder Print, a middling fized plate, length-ways. Captain Bailie purchased this plate in Holland; and has fince retouched it in an admirable manner.

The good Samaritan, a finall upright plate. The first impressions of this plate are those where the tail of the horse is white, and the wall on the steps unshaded. In the second, the tail of the horse is darkened; but the wall is still white. In the third, the wall is also darkened, and the name and date added.

The ecce homo, and its companion, the descent from the cross, two large upright plates. These are the largest prints engraved by Rembrandt.

The gold weigher, or the portrait of Vtenbogaerd, a middling fized upright plate. This has been admirably copied by captain Bailie.

The three trees, a landfcape, diftinguished by this name, because it has three trees in the fore-ground, a small plate, length-ways. A fine impreffion of this is very scarce.

A land/cape, with a windmill in the foreground, a finall plate, lengthways. Some have faid that this is a view of the mill where the father of Rembrandt lived; and therefore it is called Rembrandt's Mill.

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The great Coppenol, or the portrait of Coppenol the writing-master of Amfterdam, a middling fized upright plate. The impressions with the background unfinished are very rare; those with the black back-ground are also fcarce.

The burgomaster John Six. This celebrated portrait is very rare. It fold at Mr. Grosse's fale, fome years fince, for five and thirty guineas. It is faid there is an impression of this plate, without the name of the burgomaster and of Rembrandt.

S. GESNER.

Flourished, 1730.

This celebrated author is better known to the learned world by his poem on the Death of Abel, and other performances, than as an engraver. However, Bafan affures us, that he has etched feveral landscapes from compofitions of his own.

WILLIAM DE GEYN.

Flourished,

The name of an engraver, who, according to profeffor Chrift, marked his plates with the initials of his name in this manner; G. d. G. Fec. But that author has not fpecified any of his works. Perhaps he was one of the fame family with Jaques de Gheyn, of whom I shall speak in the following article.

JAQUES DE GHEYN, the ELDER. Flourisched, 1590.

This artift is generally confidered as a native of Holland, but Le Comtefays, he was born at Antwerp. He is fpoken of as a painter; but as a defigner and engraver he is most generally known. He was contemporary with John Muller, and, like him, the disciple of Henry Goltzius. He imitated the manner of his master, and worked with the graver only, in a bold, free ftyle, which manifests the great command he had of that instrument. He drew correctly, and frequently with much taste; but all his works want effect, from the lights being fcattered, and too equally powerful; neither are the masses of shadow fufficiently broad, or well harmonized. But this was a fault common to all the artifts of his time. Jaques de Gheyn engraved a confiderable number of plates from different masters, and some from designs of his own; many of them are justly held in high estimation. I shall mention the following only:

The life and passion of Christ, on fourteen small upright plates, exclusive of the title, from Carl van Mander.

The confusion of tongues at the building of Babel, a large plate, lengthways, from the fame.

Daniel in the lion's den, a middling fized plate, length-ways, from Theodore Bernard,

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The annunciation of the Virgin, a finall upright plate, from A. Bloemart. Christ feeding the five thousand, a middling fized oval plate, length-ways, from the fame, dated 1595.

The crucifixion of Christ, a middling fized upright plate, from C. Vander Broeck.

The four Evangelists, from Henry Goltzius, four finall circular plates.

Neptune furrounded by Tritons and naked women, a middling fized circular plate, from Guil. Telrho, published by H. Goltzius, 1587.

The feast of the gods, a middling fized plate, length-ways, from C. V. Broeck, dated 1589.

A finall landscape, length-ways, from Brughel. This is a free spirited etching, dated 1598.

He alfo engraved feveral other *landscapes*, and a variety of excellent *por-traits*; among which may be reckoned that of *Tycho Brahe*, the philosopher. See the mark composed of an I. a D. and a G. frequently used by this artist, on the plate at the end of the volume.

JAQUES DE GHEYN, the Younger. Flourished,

He was, I believe, of the fame family with the preceding artift; but whether his fon or grandfon is not certain. I am inclined to think, the latter; because he worked conjointly with Coryn Boel, who does not appear to have engraved prior to the year 1650. I should suppose, that he was a difciple of Tempesta; for he imitated his manner of etching with no finall success; I do not know that he executed any plates with the graver only, in which style his predecessor chiefly excelled. We have by him part of the plates for Le Vie de l'Empereur Charles V. from A. Tempesta. The rest are executed by Coryn Boel. It consists of a set of middling fized prints, length-ways. He marks his plates J. de Gheyn, jun. fecit.

PIETRO LEONE GHEZZI.

Born, 1674. Died, 1755.

He is alfo called Chevalier Ghezzi, becaufe he was knighted by Francis the Firft Duke of Parma. 'He was a native of Rome, and inftructed in the art of painting by his father Giufeppe Ghezzi. He excelled chiefly in hiftory; but he alfo painted portraits with very great fuccefs. His works are fpoken of with the higheft commendation. He etched fome few plates, in a free, neat ftyle, from his own, and from his father's compositions. Among the laft, is a fine plate, reprefenting the Virgin and Child, half figures, marked Petrus Leo Ghezzius, del et fculp. Romæ, 1700.

MARC ANTONIO GHIARINI.

Born, 1652. Died,

This artift was a native of Bologna. He is faid to have etched and publifhed fome etchings of the Aqueducts and Fountains at Rome.

GIOVANNI

GIOVANNI BATTISTA GHISI, called MANTUANO.

Flourished, 1538.

He was the first of the famous family of the Ghis, noticed as an artist. They are usually diftinguished by the word Mantuanus, which was added to their names, becaufe they were natives of Mantua. The prefent artift is faid by fome authors to have been the father, and by others, the uncle of those that follow. I own, there is some obscurity, with respect to him, unless he be the same with Joan. Batista Britano of Mantua, from whom George Ghifi engraved feveral plates. According to Vafari, he was the fcholar of Giulio Romano, and was a painter, a fculptor, an architect, and an engraver. But in the last light only, he will come under our confideration. It is impossible to fay with certainty, from whom he learned the art of engraving. His manner, I think, bears fome. refemblance to that adopted by Marc Antonio Raimondi, in his celebrated print of Neptune rebuking the winds, from Raphael, where he has finished the light with fmall dots, intermingled with the ftrokes, in a very pleafing manner. Giov. Bat. Ghifi, certainly underftood the human figure, and drew it correctly; but in a hard mannered ftyle. The lights being feattered and too equally powerful, in his engravings, give them an unharmonized appearance, and deftroy the effect. We have by him,

A large naval combat, length-ways, from a composition of his own, dated 1538.

The Virgin giving the breast to the infant Christ, a finall upright plate, from the fame, dated 1539.

David cutting off the head of Goliah, a large plate, length-ways, from Giulio Romano, dated 1540.

A river god, a fmall plate, length-ways, from Luca Pens, dated 1538.

See the mark, composed of several letters, which this artist usually affixed . to his prints, upon the plate at the end of the volume.

GIORGIO GHISI, called MANTUANO.

Flourished, 1560.

He was a native of Mantua, and the nephew, or as fome fay, the fon of Giovan. Bat. Ghifi, mentioned in the preceding article; and probably learned the art of engraving from him; for the ftyle, which he adopted, greatly refembles that of his relation, though confiderably improved, and rendered much more agreeable in the effect.

It is evident from the works of Giorgio Ghifi, that he ftudied with much attention the extremities of the human-figure. He expressed the knitting of the joints, and the turn of the limbs, with great accuracy. The knees, in particular, he frequently drew in an admirable manner. There is, indeed, a great fameness of ftyle in the drawing and marking of the figures, which appears too generally in his works. It feems as if he studied from one model only; and by that means acquired a certain manner or habit of his own, which he constantly adopted, without confidering the style and character of the masters ters he engraved from, which differed of course prodigiously from one another. And

And this may be the reafon, why he has fucceeded lefs happily from Michael Angelo Buonarota, than from any other painter. The outlines of the figures copied from this mafter are hard, and fometimes incorrect; and the fwellings of the muscles too powerfully expressed upon the light parts, with harsh fhadows. By which means the lights are divided, the maffes confused, and the roundness of the objects destroyed. These faults are perhaps no where more confpicuous, than in the last judgment, engraved from the famous picture by that great mafter. In this print the extremities of the figures, the feet especially, are all of them treated in the fame affected ftyle; and the marking of the abdominal muscles, as well as those of the back, are, in general, very heavy and unpleasing. These defects, however, which are not always predominant, are more than fufficiently overbalanced by the beauties, which we find in the works of this admirable artift: and his productions are defervedly held in the higheft effimation by the curious collectors. Indifferent impressions of his prints are by no means rare; but fuch as are fine, clear, and well preferved, appear but feldom; and yet, without feeing many of thefe, it is impossible to form an idea adequate to his merit. The following are among his most valuable prints :

GHI

The last judgment, an upright print arched, ten large plates, from Michael Angelo Buonarota,

The prophets and fibyls, fix large upright plates, from the pictures by the fame mafter, painted in the chapel at the Vatican.

The *fchool of Athens*, a large print, length-ways, arched, on two plates, from the picture of Raphael in the Vatican. Florent le Comte fays, this is falfely called the fchool of Athens, for, according to him, it reprefents St. Paul preaching in the Areopagus at Athens.

The dispute of the facrament, its companion, from the fame.

A large *emblematical print*, reprefenting an aged man, ftanding and looking upon a fhipwrecked veffel, whilft a nymph appears on the oppofite fide as coming towards him. In the back-ground are reprefented feveral ftrange and fantaftic appearances. This print is ufually called *Raphael's dream*. Bafan, upon what authority I know not, fays, that Raphael had no hand in it; and that the mafter by whom it was invented is unknown. I can only fay, the words *Raphaelis Urbinatus inventum* are affixed to it; and certainly the ftyle of composition, and the defign of the figures, juftify the infcription: it is dated 1561.

An allegorical print, reprefenting the birth of a prince of the houfe of Gonzague, a middling fized plate, length-ways, from Giulio Romano, dated 1568.

Cephalus and Procris, a large plate, length-ways, from the fame.

The judgment of Paris, a large plate, length-ways, from J. Bap. Britano Mantuanus.

The tombs, with fkeletops and emaciated figures, a large plate, length-ways, from the fame. This print is also called the refurrection of the dry bones; and is a fine specimen of the artift's great ability : it is dated 1554.

Venus and Adonis, from Theodore Ghifi, a fmall upright plate.

A young buntsman carrying a nymph upon bis shoulders, the fame, from Luca Pennis.

An allegorical fubjett, representing a judge upon his throne with affes ears, and feveral other figures, a middling fized plate, length-ways, from the fame mafter.

The adoration of the shepherds, a large upright print on two plates, from the elder Bronzin.

The last supper, a large plate, length-ways, from Lambert Lombard.

The meeting of the Virgin with Elizabeth, a large plate, length-ways, from a composition of his own.

Christ upon the cross surrounded by angels, a small upright plate, the fame.

See the mark, which he ufually affixed to his prints, upon the plate at the end of the volume.

DIANA GHISI, called MANTUANO. Flourished, 1580.

This ingenious lady was fifter to George Ghifi, and a native of Mantua. She probably learned to draw and engrave from her brother, whofe ftyle fhe clofely imitated, and with great fuccefs. We have feveral excellent prints by her hand; among others,

The woman taken in adultery, a large plate, length-ways, from Giulio Romano.

The Virgin feated in the clouds, with St. Michael flanding on the demon, and an angel introducing the young Tobit; in a bold, free ftyle, and varied from her ufual manner, apparently from the fame painter.

The birth of Adonis, a middling fized plate, length ways, from the fame.

The feast of the gods at the nuptials of Cupid and Psyche, a large print, length-ways, on three plates, from the same.

The meeting of the Virgin with Elizabeth, a large upright plate, from G. Vafari. It is marked Diana Mantouana Romæ incidebat, 1588.

She frequently marked her plates with the word DIANA only; but never used any particular cypher.

ADAM GHISI, called MANTUANO. Flourisched, 1560.

Another engraver of the fame family, who was born alfo at Mantua, and by fome faid to have been brother to the two preceding artifts. He certainly worked greatly in the fame ftyle. He drew correctly; and his prints, though not equal to those of George Ghis, possible, however, great merit. His chief work was a fet of *figures*, from the Angles, painted by Michael Angelo in the chapel of the Vatican, small upright plates. He alfo engraved from Raphael, Giulio Romano, Polydore, &c. See his mark, composed of an A. and an S. on the plate at the end of the volume.

GIULIO GIAMPICOLI. Flourisched,

A modern Italian artift, who flourished in the present century, and refided

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at Venice. By him we have feveral landscapes after Marc Ricci and other masters.

P. GIFFART.

Flourished, 1700.

By this engraver, a native of France, who never reached any fuperior degree of excellence, we have fome few portraits; among the reft, that of *Franc. Daubigny, marquife de Maintenon*. Alfo a fet of *medals*, from the French king's cabinet; and a *book of ornaments*, neatly executed, from the defigns of J. Berain.

GEORGE GIFFORD.

Flourished, 1640.

This engraver appears to have been a native of England. By him we have feveral portraits very poorly executed. He was one of those artists, whose labours were exerted for the bookfellers. The following small portraits are by him: Hugh Latimer bishop of Worcester; Edward Marmion, John Bate, &c.

M. GILLIG.

Flourished,

A name affixed to a portrait of Gerard de Vries, philosopher of Utrecht.

CLAUD GILLOT.

Born, 1673. Died, 1722.

He was born at Langrees in Champagne, and was the difciple of John Baptift Corneille. He appears to have applied himfelf much more affiduoully to the art of defign, than to painting. His works manifeft great fertility of invention; but little judgment, and lefs correctnefs. His drawings are much efteemed. We have a very confiderable number of etchings by him, from his own compositions, executed in a very free, fpirited ftyle, and well finished. His genius was best fuited to comic and fatirical subjects. He died, A. D. 1722, aged 49. It is no small addition to the honour of this master, that Watteau, a painter of great eminence in France, was his pupil. Almost all the plates for an edition of the Fables of La Motte-Houdart, are engraved by him.

R. GABRIELLO GIOLTO. Flourished, 1552.

This artift, according to Abbé Marolles, was a native of Ferrara in Italy, and refided at Venice; where, in the year 1552, he engraved on wood the figures de l'Alemanna, which were excellently well executed.

LUCA GIORDANO.

Born, 1629. Died, 1705.

This celebrated artift was born at Naples, and firft ftudied under Giufeppe de Ribera, called Spagnoletto; after which, he entered the fchool of Pietro da Cortona; but he completed his ftudies from the works of the greateft mafters, particularly those of the Venetian fchool. He excelled in historical painting; yet he painted fome few portraits with great fuccefs. He refided a confiderable time in Spain, where he had the henour of knighthood conferred upon him by the king of Spain. He was a man of great genius, and his pictures are defervedly held in the highest estimation. We have by him fome flight mafterly etchings, from his own defigns. The heads, and other extremities of the figures, in these compositions, are very finely expressed. I shall mention the following:

The priests of Baal slain, when Elijab called for fire from Heaven to confume the facrifice, a large plate, length-ways.

Christ disputing with the doctors in the temple, the fame.

The woman taken in adultery, the fame.

St. Ann received by the Virgin into Heaven, a fmall upright plate.

GIACOPO MARIA GIOVANNINI: Flourisched, 1696.

This artift was born at Bologna, and learned the first principles of drawing from Giuseppe Rolli. He afterwards studied from the works of the greatest masters, and etched a vast number of plates, from the drawings he made after them. They are, in general, very neatly executed, and carefully finished; but they are flat and feeble, without fufficient depth of shadow, or breadth of light, to constitute a powerful or pleasing effect. The outlines of his figures are often incorrect, and the extremities very poorly marked. Among his best works may be reckoned the following.

A fet of twelve prints, from the pictures of *Correggio*, painted in the Cupola of St. John's church at Parma.

A fet of twenty large folio plates, from the pictures painted by Ludovico Carracci and others, in the cloifter of St. Michael in Bofco at Bologna, published at Venice, 1696.

The communion of the apostles, a large upright plate, from Marc Antonio Franceschini, &c.

MELCHIOR GIRARDINI.

Flourished,

An Italian artift, who flourished about the middle of the last century. He is spoken of as a painter of some eminence, who for his amusement etched feveral plates from Pietro da Cortona, Guido, and other masters. He usually marked his plates, "Mel. Gir. fec."

HANS,

HANS, or JOHN HENRY GLASER. Flourisched,

An artift, mentioned by profeffor Chrift, without the leaft reference to his works, only that he marked them with a double H. followed by a G. and fometimes the first fyllable of the name Glas.

JOHN GLAUBER, called POLIDORE.

Born, 1646. Died, 1726.

This celebrated landscape painter was born at Utrecht in Holland. He was the disciple of Nicholas Berchem, under whose instructions he made a very rapid progress. But, in order to complete his studies, he set out for Italy; and in his route he was detained some time at Lyons by Vander Cabel. He afterwards visited Rome and Venice; and returning to his native country, settled at Amsterdam. He contracted a firm friendship with Gerard Lairesse, who usually ornamented his landscape with figures. Glauber's paintings are held in very great estimation, those especially, which have the figures by Lairesse. He died at Amsterdam, A. D. 1726, aged 80.

His etchings are executed in a slight style, without any strength of shadow to relieve the fore-ground, or produce a powerful effect. The following are by him.

Several landscapes with cattle, &c. from Berchem.

A fet of views, middling fized plates, length-ways, from his own compolitions.

A fet of views, middling fized upright plates, the fame.

ALBERT GLOCKENTON. Flourished, 1510.

An ancient German artift; who if he did not learn the art of engraving from Martin Schoen, certainly not only imitated the manner of that mafter, but copied a great number of his prints. Indeed, I believe thefe copies conftituted the greater part of the works of Glockenton. He executed his plates with the graver entirely, in a neat, fervile ftyle; and by no means improved the drawing, however defective it might be in the originals. Glockenton poffeffed little or no tafte; and, as an artift, feems to have had very few ideas of his own. He marked his plates with the initials A. G. formed in a rude, Gothic character; and fometimes he added the date 1510. I have feen by him the following engravings:

Chrift carrying bis crofs, a large plate, length-ways, from Martin Schoen.

The wife and foolifb Virgins, ten fmall upright plates, from the fame. I fay from Martin Schoen rather than from Ifrael van Mecheln, who alfo engraved the fame figures (and as fome think, prior to those of Martin Schoen) because Glockenton has copied the style of Schoen's engraving, and not that of J. van Mecheln.

The death of the Virgin, a middling fized upright plate, copied from M. Schoen.

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The passion of Christ, ten small upright plates, from the fame.

Papillon declares, that he engraved also on wood, in a coarse ftyle; but his authority is hardly sufficient to establish the fact. I have not seen this engraver's mark to any wooden cuts; and Papillon may confound Van Goar with this artist,

G. GLOVER.

Flourished, 1637.

This engraver was, I believe, a native of England. His labours were confined to the bookfellers. We have a fuficient number of portraits, drawn and engraved by him, which, though poffeffed of no fuperior excellence in themfelves, have been thought valuable, as conveying fome faint refemblances, at leaft, of many illuftrious perfonages, who flourished in his time. And indeed his portraits are by far the best part of his works. If he be not one of the best, he is certainly far from being one of the worst of our early English artists. He worked entirely with the graver, in a bold, open style, without much taste. His stadows are not properly harmonized with the lights, which gives his engravings a dark, heavy appearance. When he departed from the portrait line, and attempted fancy figures, he failed prodigiously. Of this fort are fome of his *frontispieces*, and the *cardinal virtues*, half figures, a fet of small upright plates, apparently from his own defigns. I shall mention the following portraits only:

John Lilburne, a fmall upright plate.

Lewis Roberts, a quarto print, dated 1637.

Sir Thomas Urqubart, a fmall whole-length quarto, faid to be very fcarce. Sir Edward Dering, from C. Johnfon, in quarto, dated 1640. John Fox the martyrologist, a middling fized upright plate, &c.

J. G. GLUME.

Flourished, 1760.

According to Bafan, this artift is a native of Germany, and a painter. For his amufement, it feems, he etched feveral finall plates from his own compolitions, portraits and other fubjects.

VAN GOAR, Flourished, 1516.

An ancient engraver on wood, and an artift of no fmall merit. He was apparently a native of Germany. By him we have fome very fpirited prints, executed in a bold, mafterly manner. It is to be lamented, that the labours of a man of genius, like Van Goar, fhould have been confined to the trifling decorations of *books*, and ornamental frontifpieces. But, at the fame time, it is no fmall honour to him, on the other hand, that notwithstanding this manifest difadvantage, he has proved the goodness of his taste, and the fertility of his genius by fuch fubjects, as can have no confequence in themselves.

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The engravings of this mafter are eafily diftinguished, being marked with a V. and a G. joined together cypher-ways, in the manner expressed on the plate at the end of the volume.

J. GODDARD. Flourifhed, 1651.

It is remarkable, that this engraver is faid to be known by a fingle print only, which is the portrait of *Martin Billingsley*, a writing mafter, in an oval border, dated 1651, with a motto of four English verses. I find, however, that he engraved several other plates; though it is true, his labours were confined to the booksellers. He worked entirely with the graver in a stiff, incorrect style, which has but little merit to recommend it. I shall notice only a fingle figure of a woman standing; a small upright plate, under which is written *Vetura*; another, its companion. A fronti/piece to a book, a small upright plate, &c.

ANTOINE DES GODETZ.

Flourished, 1682.

A celebrated artift, and native of France, who published a large folio volume of engravings, entitled, *Les Edifices Antiques de Rome*, or the Ancient Edifices of Rome; he etched the *frontispiece* himself; and all the plates are engraved from designs made by him.

R. B. GODFREY.

Flourished, 1760. 🗸

This artift was, I believe, a native of England. He engraved a variety of views, and plates of antiquities, &c. and in these he chiefly excelled. We have also fome portraits by him.

THOMAS GOEL.

Flourished,

A name mentioned by Florent le Comte as an engraver of *English por*traits. The author, according to his usual custom, has neglected to specify any of this artist's works. I own they are perfectly unknown to me. I rather suspect fome mistake in the orthography of the name.

J. GOERCE.

Flourished,

This artift was a native of Holland. He worked chiefly, if not entirely, from his own defigns. We have fome *frontifpieces* and other *book-plates*, done by him, he then refiding at Amfterdam.

X x 2

HENRY

HENRY GOERTING. Flourisched,

This artift, according to M. Heineken, engraved fome fmall prints on tin-I fuppofe he means blocked tin; but he has not fpecified the fubjects.

GOTTFRIED BERNARD GOEZ. Flourished,

This artift, and his fon-FRANCIS REGIS GOEZ, are mentioned by M. Heineken as painters and engravers, belonging to the German school. I am not acquainted with their works.

JOHN GOLDAR.

Flourished, 1760.

A modern English engraver, who refided at London, where he engraved a variety of *humorous fubjetts*, from Collet and other masters. His works are by no means held in any high estimation.

JOHN GOLE.

Flourished, 1690.

This artift was a native of Holland, and refided at Amfterdam. He worked with the graver in ftrokes, and in mezzotinto. We have a vaft number of prints by him; but none of them are very effimable. Those, however, appear to me to be best, which he executed with the graver. His mezzotintos are very indifferently performed. He engraved a variety of *humorous fubjetts* from Oftade, Brouwer, Teniers, Schalken, and other Dutch masters; but I prefer his portraits. I shall only mention the following from his own defigns, as it should feem from the word *fecit*, which he annexed to nis name.

Frederick, king of Poland, a middling fized upright mezzotinto.

Balthazar Becker, the fame.

G

Charles XI. king of Sweden, a middling fized upright plate, engraved in strokes, dated 1685.

The ducbess de la Valliere, the fame.

HUBERT GOLTZIUS.

Born, 1526. Died, 1583.

This artift was born Venloo, in the United Netherlands; but was educated at Wirtemburg, where his parents refided. He learned the first principles of painting from Lambert Lombard; and afterwards travelled through Germany, France, and Italy. As he was a man of fcience, and a great lover of antiquity, during these journeys he collected a confiderable quantity of materials upon that subject, which he afterwards published, in several large volumes, confisting of *inscriptions*, *medals*, and other *ancient reliques*. Part of the plates for this work he engraved himself. He died at Bruges, A. D.

1583<u>*</u>

1583, aged 57. He was twice married ; and the abominable croffnefs and ill temper of his fecond wife (ill fuited as a companion to a ftudious man) is faid to have fhortened his days. His paintings are fpoken of with commendation; and are very rare; but as a man of letters, I believe his character is most generally known. He is also faid to have engraved on wood in *chiaro-fcuro*, and marked his prints with the initials H. G. but these engravings appear to me to belong rather to Henry Goltzius.

HENRY GOLTZIUS.

Born, 1558. Died, 1617. 🗠

This extraordinary artift was born at Mulbrach, near Venloo. He was the fon of John Goltzius, a painter on glass. From his father he learned the first principles of defign; and afterwards he became the fcholar of Jaques Leonherd. But it was chiefly owing to the ftrength of his own natural genius, and the studious application he made to the arts; that he owed the great character he fo justly obtained. He was taught the art of engraving by Theodore Cuerenhert; and fucceeded very wonderfully in it, notwithftanding the difadvantage of a lame hand, which was occafioned by his falling into the fire whilft young. He was first employed by his master, and afterwards he worked for Philip Galle. Domeftic troubles and ill health occafioned him to travel. He went through Germany into Italy, and paffed under a feigned name, that his studies might not be interrupted. He visited Bologna, Florence, Naples, and Venice, conftantly applying himfelf to drawing, from the antique ftatues; and the works of the great mafters. At Rome he refided the longeft; and there he produced feveral excellent engravings, from Polidoro Raphael, and other eminent painters. On his return to his native country, he established himself at Haerlem, where he engraved many of the drawings, which he had made during his abode in Italy.

He married a widow lady, but it does not appear that he had any children by her. Her fon, James Maetham, the fruit of her former marriage, was inftructed by his father-in-law in the art of engraving; and he arrived to a very fuperior degree of excellence. Goltzius died at Haerlem, A. D. 1617, aged fifty-nine. He is faid to have been forty years old before he began to paint; yet his pictures are fpoken of with the greateft commendation; but as he did not produce any great number of them, they are, of courfe, but rarely to be met with.

This celebrated artift poffeffed great anatomical knowledge: He was perfect mafter of the human figure, and drew the extremities admirably. But endeavouring, with Spranger and others, to correct the ftiff taftelefs manner of the little mafters, his countrymen, he frequently run into the other extreme, and twifted his figures into fuch affected pofitions, that they appear difpleafing to the eye. And that pure drawing, of which he was fo much mafter, is loft in a bombaftical ftyle, if I may be allowed the exprefilion, into which he fell, by attempting to imitate that grand gufto, fo confpicuous in the works of Michael Angelo Buonarota.

His compositions were often wild and extravagant; and they appear to be rather the effect of study; than of nature, which requires more simplicity and truth. They manifest however his great knowledge in the art of de-

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fign; and prove him to have been a man of fuperior abilities. But as an engraver, he deserves the highest commendation. No man ever fur-, paffed, and few have equalled him, in the command of the graver, and freedom of execution. He copied the ftyle of Albert Durer, Lucas of Leyden, and other old mafters, with aftonifhing exactness. Sometimes his engravings are neat in the extreme; at other times they are performed in a bold, open manner, without the least restraint. And it is hard to fay, in which of the two the mechanical part of the engraving is most excellent; the latter, without doubt, is fuperior in tafte and freedom, exclusively. Small portraits he drew and engraved in a very mafterly manner; in these he united neatness, taste, and excellent drawing. He also engraved several of his own designs on wood, in that manner which is diftinguished by the appellation of chiaro-fcuro. It is performed with three blocks; one for the outline, which he cut in a free, fpirited manner; the fecond for the darker fhadows; and the third for the lighter tint. In this fpecies of engraving he has fucceeded very happily; and the prints, which he has produced, are truly excellent.

I shall mention the following engravings only by this great artift:

Some of the plates for the *life of Chrift*, published by Philip Galle. Thefe are middling fized plates, length-ways, from A. Blockland.

Penitence and Impiety, a large upright emblematical print, from a defign of his own.

Tarquin and Lucretia, a fmall plate, length-ways, the fame.

These are in the stiff style, which distinguished the German and Flemishengravers of this æra.

The *life of Chrift*, on twelve fmall upright plates, from defigns of his own. Great care must be taken not to purchase a fet of stiff copies, which were afterwards made. In these plates Goltzius has professedly imitated the style of Lucas Van Leyden.

Six large upright plates, known by the name of his *mafter-pieces*. Thefe, it is faid, he engraved to convince the public, that he was perfectly capable of imitating the ftyles of Albert Durer, Lucas Van Leyden, and other mafters, whofe works were then held in higher effimation than his own. For he had adopted a new manner, which he juftly thought fuperior; for which reafon he purfued it; and not, as had been ignorantly imagined, becaufe he could not imitate their works. It is reported, that with one of them, the *circumcifion*, which he finoked, to give it the more plaufible air of antiquity, he actually deceived fome of the most capital connoiffeurs of the day; by one of whom it was bought for an original engraving of Albert Durer. The fubjects of thefe plates are as follow:

The annunciation of the Virgin.

The meeting of the Virgin with Elizabeth, called the Visitation.

The nativity of Christ.

The circumcifion of Christ.

The adoration of the wife men.

The boly family.

A dead Christ upon the lap of the Virgin, a small upright print, beautifully finished in the style of Albert Durer.

A dead Christ in the tomb, with the four Evangelists standing by him, a middling

middling fized plate, length-ways, from A. Blockland, dated 1583: a fingular print, but very finely drawn.

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St. Jerom feated, a middling fized upright plate, from J. Palma, dated 1596. I think this is one of the fineft prints by this great mafter. The drawing is admirable, and the engraving is executed with the utmost freedom.

Hercules, a fingle figure standing in the front, bolding his club; in the back ground are represented his labours: a large upright plate, from his own defign. This figure is greatly overcharged with markings; the parts are too much divided; and from want of masses, it has no effect.

The judgment of Midas, a large plate, length-ways, the fame.

The Nine Muses, small upright plates, the fame.

The Five Senfes, the fame.

The affembly of the Gods, a large print, length-ways, on three plates, from Spranger.

The Venetian Ball, a large plate, length-ways, from Theodore Bernard. The antique flatues of the Apollo Belvidere, the Hercules Farnese, and the Hercules Commodus, middling fized, upright plates.

A fet of fifty-two middling fized plates, length-ways, for Ovid's Metamorphofes, from his own defigns. Also the gods and goddeffes of antiquity, and the heroes of antient Rome.

The boy and dog, a middling fized upright plate, from a defign of his own, an admirable print. This is, with great reafon, fuppofed to be a portrait; but that it was intended for Goltzius himfelf, when young, is by no means probable.

His own portrait, a large upright plate.

Henry IV. of France, a middling fized upright plate.

Cuerenhert the engraver, a large upright plate.

Joan Zurenus, a very small upright plate.

Joan Bollius, the fame.

The Necromancer, a middling fized upright oval print, in chiaro-fcuro. Night in her chariot, the fame.

Pomona and other goddeffes, the fame.

Jupiter, Neptune, and other gods, the fame.

See the mark, composed of an H. and a G. joined together, which this master frequently used, when he did not fign his name at length.

JULIUS GOLTZIUS.

Flourished, 1580.

This artift was probably of the fame family with Henry Goltzius, mentioned in the preceding article, and apparently inftructed in the fchool of the Galles, whofe ftyle of engraving he feems chiefly to have imitated. His figures are by no means correctly drawn, or executed with the leaft tafte. He engraved upon copper only.

A great part, if not all, of the figures in a book, entitled, Habitus Variorum Orbis Gentium, by Joan Jacq. Boiffard, a fmall folio, 1581.

The good and bad Shepherd, a set of middling sized prints, lengthways, from Martin de Vos.

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Christ appearing to Mary Magdalen, a middling fized upright plate, from Fred. Sucaris.

JAQUES and CONRAD GOLTZIUS are both of them mentioned by Florent le Comte, as engravers. He informs us, that they worked after the defigns of Henry Goltzius; but he has not fpecified the subjects, which are executed by them.

ABRAHAM GOOSE.

Flourished, 1627.

One of the map engravers, employed by the industrious John Speed, for his folio edition of maps, published 1627. These performances require no comment. Europe, Asia, Africa, America, Hungary, Persia, &c. are by him.

HENRY GOUDT. Flourisched, 1610.

This extraordinary artift was born of a noble family at Utrecht. He is ufually called Count Goudt, and was a knight of the Palatinate. Being paffionately fond of the arts, particularly painting and engraving, and defirous of engaging in them, he applied himfelf diligently to drawing, and made a great proficiency therein. He went to Rome, to examine the works of the great mafters in that city; and there contracted an intimacy with Adam Elfheimer, a painter of confiderable reputation; and endeavoured to imitate his ftyle. He purchafed feveral pictures of that artift, feven of which he alfo engraved.

On his return to his native country, a young woman who was in love with him, and defirous of fixing his affections upon her, gave him in his drink a love philtre; which however terminated in a very melancholy manner, by depriving him totally of his fenfes; and in the dreadful ftate of idiotifm, he dragged on a miferable life. It is remarkable, that though loft to every other fubject, when painting was fpoken of, he would difcourfe upon it in a very rational manner.

He worked with the graver only, in a very neat ftyle, and produced a most powerful effect, not by ftrengthening the ftrokes, according to the ufual method, but by croffing them with additional ftrokes, equally neat, and that five or fix times, one over another, in the deep fhadows. Confidering the precifion with which he executed his engravings, the freedom of handling the graver, which may be difcovered in them, is very aftonifning. The weeds, and other parts of the fore ground, in that admirable print of the *Ceres*, are very finely exprefied. The heads of the figures are correctly drawn, and the other extremities are managed in a judicious manner. The following are the feven prints by him, from Elfheimer, mentioned above:

Ceres drinking from a pitcher. An old woman appears bolding a candle at the door of the cottage, and a boy naked, ftanding by her, is laughing, and pointing at the godde/s; for which contempt he was metamorphofed by her into a frog, a middling fized upright print. The powerful and ftriking effect of this engraving cannot be properly defcribed. The very deep fhadows are perhaps perhaps rather too fudden upon the ftrong lights, in fome few inftances; but in the fine imprefions this is by no means fo confpicuous, as in those after the plate had been retouched. This print was well copied by Hollar; who, with the point only, has given us all the effect, though not the neatness, of the original. It is diffinguished also by the name of the *forcery*.

The *flight into Egypt*, a large landfcape, length-ways: a *night fcene*, in which the moon and ftars are introduced with great fuccefs.

The angel with Tobit, who is drawing a fifb by his fide, a finall plate, length-ways, The back-ground is a landfcape; the weeds in the foreground, and the branches of the trees in front, as well as the foliage and weeds hanging from them, are beautifully expressed. He fails most in those parts, where the graver alone is by no means adequate to the undertaking; namely, the distant woods, and assert trees, which gradate one from an other, and require that freedom of determination, which the point only can give: when executed with the graver, they always appear flat and heavy.

The angel with Tobit, croffing a ftream of water. Tobit holds the fifth under his arm. The back-ground is a land/cape. This is a fmall print, length-ways, confiderably lefs than the preceding. Hollar copied this print with much fuccefs.

Baucis and Philemon entertaining Jupiter and Mercury, a finall plate nearly fquare.

A landscape, called the Aurora, representing the dawn of day, a small print, length-ways. The effect is very beautiful.

The beheading of St. John in prison, a very finall upright oval print, which is by far the fcarceft.

JOSEPH GOUPY.

Flourished, 1760. C

This painter refided in London, where he died fome few years fince. He was a man of genius, and etched feveral very fpirited plates, fome few of them from compositions of his own. He adopted the ftyle of Salvator Rofa, and particularly excelled in landscapes, which he executed with great tafte, and in a very mafterly manner. The following are by him:

Mutius Scævola burning bis band, in the presence of Porsenna, a middling fized plate, length-ways.

e Diana hunting with her nymphs, the fame, from Rubens.

. Zeuxis painting a woman who is nearly naked, the fame, from Solimene.

. A fet of eight landscapes, from Salvator Rofa.

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. Variety of other subjects, from different masters.

GOURAND. See GOYRAND.

GOURMONT.

Flourished,

The name of an obfcure French engraver, affixed to the portrait of *Charles* **VOL. 1.** Y y *duke*

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duke of Bourbon, &cc. His works were chiefly, I believe, confined to the decorations of books.

GOUSBLOOM,

Flourished,

An obscure engraver of no great merit, whose name is affixed to the portrait of Leonard Vander Goes, &c.

G. VANDER GOUWEN. Flourished, 1716.

An engraver of no great note, who was apparently a native of Holland, and refided at Amfterdam. By him we have fome had prints for the Bible, publifhed at that city, A. D. 1720, from the defigns of Picart and others. He alfo engraved feveral ornamental frontifpieces, with figures, and other works of the fame triffing kind, for the bookfellers. The name of Gouwr is alfo affixed to one or two plates, in the fame work, which is meant perhaps for Gouwen, but mis-fpelt. The exact fimilitude, between the ftyle of engraving on both those plates, feems greatly to favour this conjecture.

JOHN JOSEPH VAN GOYEN.

Born, 1596. Died, 1656.

This excellent artift was a native of Leyden. He was the difciple of William Gerretz, and afterwards ftudied under Efaius Vander Velde. He excelled in painting landfcapes, cattle, and fea-pieces; and his pictures are held in the higheft eftimation. The works of this great mafter are too well known, to render any comment upon them neceffary in this place. He refided chiefly at the Hague, where he died, A. D. 1656, aged 60. He etched fome few fpirited *landfcapes* from his own compositions.

CLAUDE GOYRAND. Flourished,

This artift was a native of France; but he refided at Rome, where he engraved a fmall *bead with an ornamental border*, to which he figns his name, "Cl. Goyrand Galls. fculpfit Romæ." This is all graved in a neat, taftelefs ftyle. He does not appear by any means, to have handled the graver with facility; but we have a variety of neat, fpirited etchings by him, which confift of landfcapes, views of ruins, gardens, and a variety of other fubjects. He engraved from Stella, Quefnel, Mauparche, Callot, &c.

J. GOZANDURUS.

Flourished,

A name, mentioned by Florent le Comte as an engraver of ornaments and grotesque figures. None of his works are specified ; neither am I acquainted with them

FRANCESCO

FRANCESCO DE GRADO. Flourisched, 1690.

An Italian artift, who, according to his own fignature, was a native of Naples, where he appears to have chiefly refided. He was a very indifferent engraver, and worked, I believe, entirely for the bookfellers; and executed his plates with the graver only, in a ftiff, taftelefs ftyle. By him we have the portraits of illuftrious perfonages, published at Naples, A. D. 1693. He alfo did part of the plates for *Bellori's Lives of the Painters*, *Sculptors*, &c.

JOHN ANDRE GRAF.

Flourished, 1576.

A German painter, who is also faid to have engraved; but this point, in my opinion, is by no means clearly proved. The prints marked with an A. and a G. joined together, in the manner expressed on the plate at the end of the volume, are attributed to him.

CAMILLIO. GRAFFICO.

Flourished, 1588.

This artift was a native of Friuli in Italy. He engraved feveral devotional fubjects; and worked entirely with the graver, in a ftyle greatly refembling that of Cornelius Cort; but his engravings are by no means equally well executed, or fo correctly drawn. We have by him, a *boly family*, wherein the Virgin is reprefented giving the breaft to the infant Chrift, a large upright plate, from Bernardinus Paffarii. He was an ingenious man, and invented certain fountains of brafs, which would caft water upwards into the air; and brought them to very great perfection. It is faid, they would continue plaving four and twenty hours, being fupplied from the midft, by a very curious contrivance. They were bought by feveral of the nobility to adorn their palaces; and Graffico amaffed a confiderable fum of money by means of this invention.

GRAFTON:

Flourished,

An English engraver, fays Bafan, by whom we have feveral mezzotinto prints. He has not, however, specified any of them; nor can I meet with any account of such an engraver. I am inclined to think, Batan has made some mistake in the name.

CONRAD GRAHL.

Flourished, 1620.

This artift was a native of Leipfic. According to professor Christ, the mark composed of a C. and a G. as expressed upon the plate at the end of the volume, is attributed to him.

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LE GRAND. Flourished, 1750.

An engraver of no great note. His best prints are vignettes, and fmall fubjects, which he engraved from the defigns of Gravelot, Eisen, and other masters. Several of the plates for the new edition of Ovid's Metamorpholes, lately published at Paris, are by him. He also engraved fome large plates of ruins, &c. fufficiently neat, but without any great taste.

JACQUES GRANDHOMME, or GRANTHOMME. Flourished, 1600.

This artift was a native of Heidelberg. According to profeffor Chrift, he was pupil to Theodore de Bry; which feems very probable; for his ftyle of engraving greatly refembles that of De Bry. His beft works are in the portrait line. His plates are executed with the graver only; they are fufficiently neat; but ftiff and laboured; and do not difcover any marks of a fuperior genius; though fome of them are by no means entirely defitute of merit.

He generally used a cypher, composed of an I. and a G. joined together, or elfe an I. with a G. an H. and a T. interwoven with each other. See both these marks, expressed upon the plate at the end of the volume. Professor Christ has, by a strange mistake, confounded Grandhomme, with John Van Vliet, the disciple of Rembrandt.

I shall notice the following prints by this mafter : .

The portraits of the theological doctors and reformers of the church, or the herefiarch, as they are flyled, from a painter whole initials are J. M. F.

The infant dauphin of France strangling a serpent, a small whole-length, dated 1601.

Henry Smetius, a finall upright oval, to which he adds the word fecit; which feems to imply, that it was also drawn by him.

The death of Adonis, a very small upright plate, apparently from his own design.

Venus and Adonis; its companion, the fame.

The murder of the innocents, a fmall upright print.

The apostles, twelve small upright plates, from his own defigns.

The rape of Helen, a fmall plate, length-ways, copied from the print which a Marc. Antonio engraved after Raphael, &c.

D. DES GRANGES

Flourished, 1634.

An engraver of no note, who apparently refided in London. His name is affixed to fome very indifferent *frontifpieces*, *books* and *plates*; among others, the ornamental title for the fecond edition of a fmall octavo publication, entitled, *Bethel*, on a Form for Families, dated 1634, is by him.

HENRY

HENRY GRAVELOT. Born, Died, 1773.

This ingenius artift was a native of France; but he refided much in London, about the year 1720. He was a man possefield of great fertility of invention, and composed with much judgment, small subjects for vignettes, and other book ornaments. He drew also admirably *ancient buildings, tombs, and prospetts*; and he was employed in all these branches by the artifts in London. He had been, it seems, in Canada, as secretary to the governor of that province. But the climate disagreeing with him, he returned to Paris, from whence he came into England, invited by Claude du Bosc. He etched a great variety of plates for books; among others, feveral for Sir Thomas. Hanmer's edition of *Sbakespere*, in quarto; fome of which he designed himfelf; but the greater part of them were composed by Hayman. Also the cuts to *Theobald's Sbakespere*, in octavo, from his own designs. The large print of *Kirksfall Abbey*, is a fine specimen of his abilities, as an engraver. He returned to Paris, where he died, A. D. 1773, aged 74.

GRAY.

Flourished,...

He was apparently a native of England, and certainly refided at London, where he engraved a fet of views, middling fized plates, length-ways, in a flight, coarfe ftyle, without any tafte. The work bears this title: Thirty different Draughts of Guinea, by William Smith, furveyor to the Royal African Company of England, fold by C. Clark, engraver and printfeller, Gray's-Inn, The frontifpiece is by far the best print. It reprefents an *elephant*; and is very freely etched, in a ftyle greatly refembling that of Hollar; but it is evidently not executed by Gray.

PETER GREBBER.

Flourished, 1600.

He learned the first principles of painting from his father, Francis Peter Grebber; after which he became the difciple of Henry Goltzius. He excelled in painting history and portraits; and his taste is highly commended. For his amusement, he engraved, our *Saviour and the woman of Samaria*, a finall upright plate, from a composition of his own.

JEROM GREFF.

Flourished,

This artift was born at Franckfort; and, according to fome authors, he learned the art of painting and engraving from Albert Durer. The prints we have by him are wooden cuts, copied from Albert Durer, with furprifing exactnefs. Hence perhaps arofe the idea of his being the pupil of that mafter. We have by him,

The Apocalypse of St. John, in folio, from Albert Durer, the fame fize as the:

the originals, and admirably well executed. See his monogram, composed of an I. an M. and an F. on the plate at the end of the volume.

J. GREEN.

Flourished, 1758.

This young artift was a native of Owen in Shropshire. He was pupil to Basire, the map engraver. He succeeded best in landscapes; and apparently, had he been under a more able tutor, might have made a considerable progress in the arts. He was employed by the University of Oxford, to engrave their Almanacks. We have also by him a variety of views, and the plates for Borlase's Antiquities of Cornwall, together with some few portraits.

CARLO GREGORI.

Flourished, 1748.

A modern Italian engraver. Part of the plates in the *Mufeo Fiorentino* are by him, and feveral of those in the collection from the cabinet of the marquis Gerini; also the *antique statues* in the gallery at Florence, with a great number of portraits.

CARLO BARTOLOMEO GREGORI, and FERDINANDO GREGORI were, I believe, the fons of Carlo Gregori, and affifted him in the above-mentioned works.

M. GREISCHER, or GRYSCHER.

Flourished, al

This engraver was a native of Germany. By him we have feveral prints from various mafters; among others, the Virgin feated in a landscape, bolding the infant Christ, and St. John is represented standing by her, from Frederic Baroccio.

JOSEPH GREUT.

Flourished,

This artift apparently flourished about the end of the last century, and feems chiefly to have been confined to portraits, which he executed in a neat ftyle, entirely with the graver. They are, by no means, devoid of merit. I shall mention only the portrait of *Hieronymus Bartholomaeus*, a small upright plate.

MATTHEW GREUTER. Flourisched, 1585.

Strange confusion has been made, respecting the time of this artist's birth. In the Abecedario, it is faid to have been in the year 1566. But Basan and other authors give us the same year for the birth of his son. I am inclined to agree with the latter account; for the engravings of Matthew Greuter are, several of them, dated as early as 1582; at which time he could be only 16 years old, And though it is not impossible, but that

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he might engrave at that early age, yet it is not likely, that he fhould have worked in fuch perfection, or have performed fo many plates, as we find by him about that time. The generality of authors are however agreed, that he was a native of Germany; though in the Abecedario, he is faid to have been born at Strafburgh, in Alface. He is fuppofed to have learned the art of engraving in his own country; after which he went to Italy for improvement, where he executed a variety of plates. The time of his death is uncertain, unlefs we agree with the Abecedario; in which it is faid to have been, A. D. 1638, at the age of 72. It is highly probable, that he was living between the years 1620 and 1630; for he engraved, according to Le Comte, a *cavalcade*, in conjunction with Lucas Vorsterman, whose principal works were executed during that period.

With refpect to Matthew Greuter, he was a man of genius; and, though he never role to any very high degree of eminence, many of his engravings pollels great merit. His drawing is, by no means, correct, effectially with refpect to the extremities of his figures, which are in general heavy, and not well marked. He fometimes executed his plates with the graver only, in a very neat ftyle; and fometimes he etched, and finished them with the graver, in a flighter manner; when he did not fign his name at length, he fubfituted the initials thus: M. G. F. the F. as usual standing for *fecit*; and generally he added the date.

Venus naked standing on a globe, with a variety of figures, emblematical of virtue and vice, very neatly finished, and entirely with the graver, marked M. Greuter inv. et fecit, 1587, a middling fized plate, length-ways.

Mary Magdalen feated in a landscape, holding a book, leaning ber right hand upon a skull. M. G. F. 1584, from S. Gaetano.

A fet of small plates of *infects*, etched in a style, bearing some refemblance to that of Gaywood.

The magnificent cavalcade of the emperor Charles V. engraved by him, conjointly with Lucas Voriterman, a large print, length-ways, on feveral plates.

The burning of Troy, a middling fized plate, length-ways, mentioned by Bafan, with the painter's name.

He alfo engraved feveral portraits; among them, is that of pope Sixtus V. with his coinage, as an ornamental border. Alfo Innocent X. the fame; others with their monuments, and finall ornamental figures, all middling fized upright plates.

JOHN FREDERIC GREUTER. Flourisched, 1620.

Bafan, as before obferved, has given the year affigned by the author of the Abecedario for the birth of M. Greuter the father, to the fon; who, fays he, was born at Franckfort, A. D. 1566. Yet this affertion is alfo attended with much difficulty. I have feen engravings by J. F. Greuter, as late as 1644; at which time he muft have been 78 years of age. Yet it is generally allowed, that he died at the age of 72: I rather fulfpect, there was another artuit of the fame family, whofe name was Frederic; for I have remarked, that the prints, with the latter dates, though fomething refembling those which precede them, are not fo well executed, and have Frederic Greuter only, without the

the first baptismal name, John. But this I must leave to better judgment. John Frederic Greuter certainly refided at Rome, where he engraved a variety of plates. He worked with the graver only, in a neat, clear style; but without much taste. His drawing is often incorrect, and the extremities of his figures are very poorly expressed.

I fhall mention the following only by this artift :

The Virgin and Child, with St. Francis kneeling, a middling fized upright plate, arched at the top, from a defign of his own, dated 1623.

An emblematical fubject, reprefenting the growth of Christianity, a large plate, length-ways, from Romanelli.

The death of St. Cecilia, a finall plate, nearly fquare, from Dominichino. The forge of Vulcan, a large plate, length-ways, from Lanfranchi.

A battle, from Anthony Tempesta, a large plate, length-ways.

The portrait of a *cardinal*, who is feated, with three boys, portraits alfo; a finall upright plate.

He alfo engraved feveral other *pertraits*, and a variety of other fubjects, from different mafters, as, Guido, Vouet, Stella, Andrea d'Ancone, &c.

See the mark attributed to him, on the plate at the end of the volume.

K. GREUTER is fubscribed to a print, representing *Hercules in the garden* of the Hesperides, from Pietro da Cortona. I suspect the K. was substituted by mistake for the F. I do not by any means believe it to be the work of another artist, with the same family name.

JOSEPH GREUTER is mentioned by Florent le Comte as an engraver; but I am not acquainted with his works.

SIMON GRIBELIN.

Born, 1661. Died, 1733.

This artift was born at Paris, where he learned the art of engraving. Coming into England, he worked for the bookfellers, and was near twenty years, before any particular notice was taken of his engraving. The *tent of Darius*, which he copied from Girard Edelinck's print after Le Brun, was the first plate, that raifed his reputation to the public view. He afterwards engraved the *cartoons*, and engaged in other confiderable undertakings. But as he was one of those painful, plodding artifts, who are obliged to substitute laborious formality, and mechanical precision, in the place of taste, much pleasure cannot be expected, from the examination of his works, by the connoisseur, or profit by the artist. They are executed entirely with the graver, in a cold, neat style. His drawing is incorrect; the heads of his figures want expression, in general; and the other extremities are by no means well marked.

He caught cold, by going to fee the king in the houfe of lords, and died in confequence of it, three days after, aged 72. He left a fon and a daughter. The following engravings are by him:

The cartoons, feven small plates, length-ways, from the pictures of Raphael, then at Hampton court, but now at the Queen's palace. These, I

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think,

think, are his best prints. Upon the title is engraved the portrait of queen Anne, and the representation of the room in which the pictures hung.

Six bistorical plates, from the pictures in the royal collection at Kenfington, painted by Tintoret and other mafters.

The ceiling at Whitehall, after Rubens.

He alfo engraved several portraits, and a great variety of other subjects, from different masters.

GRIBELIN.

Flourished, 1733.

He was fon to Simon Gribelin, mentioned in the preceding article. He was also an engraver, and followed his father's ftyle. He went to Turkey, in the retinue of the earl of Kildare, to draw views of the country; but he returned in two years.

JOHN GRIFFIER.

Born, 1645. Died, 1718.

This celebrated painter of landscapes, cattle, and ruins, was born at Amfterdam, and became the disciple of Roland Roghman. He refided a confiderable time in England, where he met with great encouragement from the duke of Beaufort, and other noblemen. His pictures are held in the highest estimation. By him we have feveral plates of birds and other animals, etched in a very superior style, from Barlow. They manifest great freedom of the point, and an excellent taste. The animals are finely drawn, with much spirit; and the effect is very clear and pleasing.

JACQUES GRIGNON.

Flourished,

Florent le Comte calls him John Grignon. He was a native of France, and flourished towards the end of the last century. His best works, I think, are his portraits, which he executed entirely with the graver; and some of them do him great credit. That of *Francis Maria Rhima*, an ecclesiaftic, a small upright oval plate, is executed in a very clear, good style. His historical plates, and subjects with figures, are by no means equally meritorious. They are dark and heavy, without effect, and, in general, very incorrectly drawn. He engraved some few of the plates for a work entitled *Les Tableaux de la Penitence*, in small folio fize, from the designs of Chauveau.

GIOVANNA FRANCESCO GRIMALDI, called BOLOGNESE. Born, 1606. Died, 1680.

This celebrated artift was born at Bologna, and became the difciple of Annibale Carracci; from whofe fchool he went to Rome, where he was encouraged by the patronage of Pope Innocent X. He painted hiftory with great fuccefs; but he more particularly excelled in landscapes. He also etched a vol. 1. Z z confiderable

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confiderable number of the latter, from his own defigns. They are finely executed with great freedom, tafte and spirit. The compositions are grand, and the effect of them is produced in a very mafterly manner.

ALESSANDRO GRIMALDI.

Flourished, 1670.

He was the fon and difciple of Giovanna Francesco Grimaldi, mentioned in the foregoing article. He imitated the ftyle of his father; but never equalled him in merit: yet his works are held in no fmall degree of effimation. By him we have fome few engravings; and among them, the brazen ferpent, from a composition of his own, which, though flight, is 'a spirited,' free etching, in the style of a painter.

JOHN GROENSVELT, or GROENVELT. Flourished,

He etched, fays Bafan, feveral views and landscapes after Berghem, Van Gogen, and other masters. The name J. GROENVELT I have seen affixed to feveral portraits; among others, to that of an anonymous lady, from Vandyck, exceedingly neatly engraved ; but in a ftiff, tafteleis ftyle. The face is almost entirely finished with small dots.

GERARD GRONINGUS. Flourished,

By this artift I have feen a fet of ten middling fized emblematical plates, length-ways, reprefenting the life of man from ten to a bundred years. They are etched in a flight, dark manner. The drawing of the figures is incorrect, and the outlines are hard and heavy ; yet, notwithstanding all these faults, there is fomething mafterly in their appearance; and fome of the compositions are by no means devoid of merit. They are marked "Ger. Gronigius invent. "faciebat." Each plate has a Latin and French defcription in verfe underneath it.

MADEMOISELLE GROSNIER. Flourished, 1760.

This ingenious lady, a native of France, applied herfelf to the arts; and by her, according to Bafan, we have feveral plates, after different mafters.

HANS, or JOHN BALDUNUS, or BAUDOIN GRUN. Flourished, 1511.

To this doubtful mafter professor Christ attributes those engravings, marked with an H. a C. and a B. joined together cypher-ways, which are ufually put upon a fmall tablet with the date below, and a fmall branch of a tree at the top ; but he feems to build his conjectures upon a very slender foundation.

G R U [355] G U G

tion. Grun in German, is equivalent to the word Green in English; he therefore supposes, it may have been the design of the engraver to express his name by the finall branch. I have not a doubt of his being the fame artist with Hans or John Baldung, whose cypher at least was the fame, and to which name the reader is referred.

MATTHEW GRUNWALD. Born, Died, 1510.

Professor Christ ascribes to this artist, who, he informs us, was a native of Aschafenbourgh, some of those prints, which are marked with a cypher, composed of an M. and a G. in the manner represented on the plate at the end of the volume. The works of this master are not specified; but he is faid to have imitated Albert Durer.

HANS, or JOHN GRUNWALD. Flourished,

Probably of the fame family with the preceding artift. His cypher is composed of an H. and a G. joined together several ways, but especially with the G. upon the crofs bar of the H. in the manner represented on the plate at the end of the volume. By him we have the Virgin and Child, a finall upright print, incorrectly copied from Albert Durer. A woman and a fatyr, with another woman striking at her, and a man warding off the blow, a middling fized upright plate, copied the reverfe way from Albert Durer; but not correctly.

We have also some wooden cuts by this artist; among others, a small land/cape, length-ways, with a rock, and a view of the fea.

DERICK, or THEODORE GRYP. Flourished, 1620.

By this engraver, a native, I prefume, of Holland, we have the map of Tartary, for John Speed's Geography. The artift has introduced fome small figures, boldly engraved, in a ftyle much refembling that of Claude du Bosc: but they are very incorrectly drawn, and otherwise posses but little merit.

GIACOMO GUAVANA. Flourished, 1720.

This artift was a painter, born at Venice, where he refided. According to Bafan, he etched several large fabulous subjetts, from compositions of his own; but the particular stories are not specified.

MICHAEL VANDER GUCHT.

Born, 1660. Died, 1725.

This artift was a native of Antwerp, and a scholar of one of the Bouttats. Zz2

It

It is uncertain at what time he came into England. Here, however, he met with encouragement, and refided in London. He was greatly afflicted with the gout, which diforder put an end to his life, October 16, 1725. He died at his houfe in Bloomfbury, and was buried at St. Giles's. His chief employment was to engrave anatomical figures; but we have many other fubjects by him; as, a very large print, length-ways, of the *royal navy*, from Balton. He alfo engraved feveral portraits; among others, that of *Mr. Savage*. The ingenious and industrious Mr. Virtue was a difciple of this artift. He left two fons, Gerard and John.

JOHN VANDER GUCHT.

Born, 1697. Died, 🗸

He was one of the fons of the above-mentioned mafter; and learned the art of engraving from his father; but he received inftructions in drawing from Lewis Cheron, and completed his ftudies at the academy, where he defigned from nature. He was employed by Chefeld to draw and engrave the plates for his Octology, a work which does much honour to the artift. He is faid to have had a great fhare in the engraving of the Cupola of St. Paul's. There are fix academy figures by him, from the drawings of Cheron, which fhew, that he had more knowledge in the art of defign than power of execution with his graver. A prodigious number of book plates were engraved both by this artift and by his father, but they are foreign from my purpofe.

GERARD VANDER GUCHT, the other fon of Michael Vander Gucht, alfo engraved for the bookfellers; but he did no work of any material confequence,

JAQUES GUCKEISEN.

· · · · · · · ·

Flourished, 1599.

This engraver refided at Cologne, about the conclution of the fixteenth century, where he engraved feveral plates; but the fubjects are not fpecified. His mark, composed of an I. and a G. may be seen upon the plate of monograms, at the end of the volume.

GUELORD.

Flourished,

A native of France, who flourished at the commencement of the prefent century. He engraved, according to Basan, several prints from Oudry, P. Van Bloemen, &c.

N. GUERARD.

Flourished, 1700.

He was a native of France, and an artift of no great note. We have by him fome of the plates for a work of *plans and views*, entitled *Les Edifices Antiques de Rome*, published at Paris, by Antoine Defgodetz, 1682, in folio; the frontispiece to a *book of ornaments*, published by Peter Bourdon, at Paris, 1703; and a small plate, length-ways. representing *foldiers marching*, from his his own defign. In this, as well as in feveral of his other works, he has attempted to imitate the ftyle of James Callot; but he falls far fhort of that inimitable mafter.

GUERCINO. See BARBIERI.

RENE GUERNIER.

Flourished,

The name of an engraver, cited by Florent le Comte, who informs us, that he excelled in ornaments and grotesque figures. I am not acquainted with his works.

LEWIS DU GUERNIER,

Born, 1677. Died, 1716.

He was a native of France, and the difciple of Chatillon at Paris. He came into England A. D. 1708; and it is faid, that he improved confiderably in his drawing by frequenting the Academy, which at that time was fupported by the private contributions of the artifts only. He was chosen director of it; in which post he continued till his death, which was occafioned by the fmall pox, in September 1716, he being only 39 years of age. Guernier was a man of fome genius; but whether through indolence, or want of time, he neglected the improvement of the mechanical part of his engraving, I cannot tell ; certain it is, that he never acquired any tolerable mastery of the point or the graver. His works are coarfe and heavy; and that merit, which is really to be found in them, is hid, as it were, by the rough garb, with which they are cloathed. His labours were chiefly confined to the bookfellers; and it is poffible they might procure him much more profit, than credit. He was concerned in the engraving of the battles of the duke of Marlborough, conjointly with Du Bosc. He also engraved a middling fized print, length-ways, reprefenting Lot and his two daughters, from Michael Angelo Caravagio, at the defire of lord Hallifax; but the engraving does him no great honour. . .

WILLIAM GUEROULT.

Flourished, 1564.

I have feen an octavo volume, containing a fet of fmall neat wood cuts, entitled, Figures de la Bible, or Subjects from the Bible, *illustrees de Huictains Francois*, illustrated by verses of eight lines in French, by William Gueroult; who dedicated it to Catherine de Medicis, queen of France, A. D. 1564.

JOHN GUERRA.

Born, 1534. Died, 1612.

He was a man of fcience, born at Modena. His genius led him to the ftudy of mechanics; and he etched fome fingular machines of his own invention. He died 1612, aged 78.

LEWIS L. GUERRE.

Born, 1663. Died, 1721.

An engraver of no great note. He was, I believe, a native of France, and died A. D. 1721, aged 58. I am not acquainted with his works.

FRAN-

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FRANCESCO DE LA GUERRIERE.

Flourished, 1650.

A French artist, whom Le Comte distinguissed by the title of " painter to " the king." According to this author, he drew and etched the grotesque friezes, painted by Raphael Urbin in the Vatican, which he dedicated to Edward Jabach. Basan writes this name GUERTIERE.

GUIDO. See RENI.

ASCANIUS DON GUIDO. Flourisched, 1567.

This name I found affixed to a print, engraved from the *last judgment* of Michael Angelo, rather smaller than that of Martin Rota; which it nearly equals in merit. It is executed entirely with the graver, in a very skilful manner. The date, 1567, proves it to have been done two years prior to Martin Rota's, whose style of engraving it much refembles. The name of the artist is written in this manner, *Afcanis*. Don. Guido faciebat.

RAFFAELLO GUIDI. Flourished, 1598.

This artift was a native of Tufcany; and judging from the ftyle of his engraving, I fhould fuppofe he had been educated in the fchool of Cornelius Cort, or Agoftino Carracci. He worked entirely with the graver, which inftrument he handled with much facility. He drew correctly, and with great taffe; and the extremities of his figures are well expressed. Though he cannot be faid to equal Carracci, yet his prints manifest the hand of the master, and prove him to have been a man of very superior talents. I shall only notice the following by him:

A reposo, where Joseph is holding some cherries, the child points to his mouth, a small upright plate, from Francisco Vanni.

The entombing of Christ, a middling fized upright plate, arched on the top, from Frederico Barroccio, dated 1598.

The crucifixion of Christ, a middling fized upright plate, from Christopher Swartz.

MICHAEL ANGELO GUIDI, fon to the above artift, was also an engraver, and imitated the ftyle of his father; but his works are by no means worthy of a particular recital.

V. GUIGOU.

Flourished, 1676.

This engraver was a native of France; but of no great note. We have by him fome *bird's-cye views of palaces, and other edifices,* in France, executed in a very flight, fliff flyle. He alfo engraved a variety of portraits for books; which though fufficiently neat, are totally devoid of tafte and effect.

SIMON

SIMON GUILAIN.

Born, 1581. Died, 1658.

This artift was a native of France. He excelled in fculpture; and, for his amufement, etched a variety of plates, in a flight, but mafterly flyle. He died at Paris, A. D. 1658, aged feventy-feven. The following are by him:

The life of Saint Diego, a fet, confifting of twenty finall plates, from the defigns of Annibale Carracci.

The cries of Bologna, a fet of eighty finall upright plates, from the fame. In this work he was affifted by Aleffandro Algorgi.

GUILLEMART.

Flourished,

The name of an obscure engraver, probably a native of France, affixed to the portrait of Setani, Abbé de S. Genevieve.

HANS or JOHN GULDENMUNDT.

Flourished,

The name of a very old engraver on wood, a native, I believe, of Germany. It is affixed at full length, together with his cypher, composed of an H. and a B. joined together, in the manner expressed upon the plate at the end of the volume, to a middling fized upright print, representing two foldiers standing; the one holding an halbert, and the other a flag. Over the first is written **Uppt Polloharber**, &c. and over the second, feutrich; and the name, with the cypher; appears at the bottom. It is executed in a bold, spirited style, and the figures are very correctly represented in the drefs of the time. The heads are exceedingly well expressed; and perhaps they were designed for portraits.

PETER VAN GUNST.

Flourished, 1713.

This artift was a native of Holland. He poffeffed infinitely more patience, than genius or good tafte. His ftyle of engraving, which was with the graver only, feems evidently formed upon the works of the Drevets. His firft and fecond ftrokes are equally neat and powerful; which gives them a cold, filvery effect. The folds of his draperies, though not ill drawn, are marked too harfhly, efpecially upon the outlines of the lighter parts of them. His flefh is often extremely neat, and finifhed with finall dots; but the lights are too much covered, which makes them appear heavy and fatigued. His drawing is alfo exceedingly defective. His portraits are by far the beft, as well as the largeft part of his works; but they are, in great meafure, liable to the fame objection as his figures and hiftorical fubjects. We have by him, the *loves of the gods*, nine middling fized upright plates, from Titian. Smith engraved the fame plates in mezzotinto.

A set

A fet of ten portraits, of *Charles the First*, *his Queen*, and the English nobility of both fexes, whole length figures from Vandyck. This, I believe, is his greatest work. Houbracken, father to the famous engraver of that name, came over into England, A. D. 1713, to make the drawings for him to engrave from; for each of which he received 160 guilders. The perfons, who employed him, were Mr. Cock, Mr. Comyns, and Mr. Swining, formerly a director of the theatre.

The portrait of *M. Chevreau*, a finall upright plate, from John Petitot. This is the only print engraved after that mafter, who was a famous enamel painter.

JOHN GUTTENBERG.

Flourished, 1440.

To this artift many of the German authors have attributed the invention of the ufeful and noble art of printing. Others have argued as ftrenuoufly, for his being the first engraver on wood. His pretensions to both are however greatly disputed. The first is out of my province to meddle with; and the fecond, I believe, will be disproved hereafter, in the Effay on the Origin of Wood Cuts, which will precede the fecond volume of this work.

GENNERO GUTTIERER, or GUTTIEREZ. Flourished, 1760.

The name of a modern engraver, whofe works are, by no means, devoid of merit. I have feen by him a large upright plate, reprefenting the Virgin and Child in the clouds upon a globe, from Carlo Marratti. It is executed in a neat ftyle, refembling that of Giacomo Frey; but not nearly equal to the engravings of that great mafter. Several of the plates for the Mufeo Fiorentino are by this artift.

TABLE I.

The Explanation of the Initial Letters used by the Engravers contained in this Volume.

The first letter, when there are two initials, if the fecond be not an S. or an F. is usually the baptismal name; the fecond letter must therefore be referred to, and often the third, when there are three or more letters. The first letters are placed as nearly alphabetical under each general fecond letter, as the nature of the arrangement would admit of.

Α.

	C
Α.	SUPPOSED mark of Abraham de Bruin.
A. with an helmet.	Anfhelme. See the lecond table.
A. F. AVG. F.	Agostino or Augustino fecit ; that is, Agostino Carracci.
F. A.	Frants Afpruck.
G. A.	Giovanna Agucchia.
G. A. F.	Girard Audran fecit.
G.A.P.F. GAS.F.	Gafper ab Avibus Pativinus fecit.
I. A.	John Ammon.
I. A. F.	John Almeloven fecit.
I. A. V.	Joft or Jodicus Ammon Van Zurich.
Lunch, 1900.	Nicholas Van Aelft.
N. V. A. P. A.	Supposed mark of Peter Aubry.
R.V.A.Gandenfis	Robert Van Audenaerd of Ghent.
Gandenfis.	

В.

Bartolomeo Beham. See the fecond table. B. upon a dye. B. F. J. Baeck fecit; alfo Vittorio Baldini fecit. A. Bl. Abraham Bloemart fecit. A. Bloem. A. Bloem. fec. Agoftino Carracci. Ag. Bononiæ. Bartolomeo Bifcanio. B. B. Bartolomeo Beham fecit ; alfo Bartholomew Breenberg fecit. B. B. F. Fr. Bononienfis fculpfit. B. S. Charles Bertram invenit et fulpfit ; alfo Christopher Brechtel ; alfo C. Buno ; C. B. inv. et fc. alfo Cornelius Bus. ^{1758.} C. Bl. Cornelius Bloemart. Corn. Blo. C. V. B. D. B. Charles Van Bockel. Supposed mark of Solomon Bernard. F. B. Francis Barlow; alfo Frederic Bloemart. F. B. B. F. Frater Bonaventura Bifi fecit.

Aaa

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Frederico Baroccio Urbinas fecit. F. B. V. F. B. V. F. Francis Van Bocholt. F. V. B. H. Borling; alfo Hadrian or Adrian Brouwer. James Belli; alfo J. Benfheimer; alfo James Beutler; alfo James Binck; Н. В. alfo John Burgkmair; alfo Julius Bonafona. I. B. Joachim Brechtel. 7. B. Ĭ. B. Julio Bonafona fecit. J. Bo. Julio B. F. I. B. F. John Baeck fecit. 7. B. fe. Ĩ. B. John Bochlein. I. B. fe. I. B. I. Blag. fculp. John Blagrave fculpfit. Io. Anton.Brixian. Johannis Antonius Brixienfis. Io. An. James Binck. I. C. B. Laurentius Beger fculpfit. L. B. fc. Martin Bouche ; alfo Michael Burghers. M. B. N. B. Nicolaus Beatricius Lotheringus fecit. See the fecond table. N. B. L. F. Nicholas Bonnart fecit. N. B. fe. Nicholas de Bruin. N. de B. Nicholas Vander Berge. N. V. D. Berg. Peter Bodart, alfo Peter Brughel. P. B. Pietro Sante Bartoli fecit; alfo Paulo Bianchi; alfo Paul Berck; alfo Paul Birckenhult ; alfo John Paul Blancus ; alfo Peter Bodart ; alfo Peter Vander P. B. F. Borcht. Peter Balthazer Bouttats fecit. P. B. B. F. Petr. Ss. Bartf. fc.] Pietro Sante Bartoli Perugino fecit, or fculpfit. Rome. Peter Vander Berge. P. V. D. Berge. John William Baur; alfo W. Buitwech. W. B. W. Buitwech. W. B. W.

C.

A. C. F.	Annibale Carracci fecit. See the fecond table.
A C. Ag. C. S Agof. C.	Agostino Carracci; he alfo used these marks, A. F. AVG. F. and A. Bononiæ.
B. C. F.	Bernard Capitelli, fecit.
B. C. Eques.	Bartolomeo Coriolanus Knight.
C. C. F.	Camillo Congio fecit.
Do. CAP.	Domenico Campagnola.
D. C. F.	Domenico or David Cuttodis fecit.
D. M. C. F.	Domenico Maria Canuti fecit.
r. c.	Franchesco Carracci fecit; also Francois Clein, or Klein, who fometimes- used the initials F. K.
H. C.	Hadrian or Adrian Collaert.
H. C. F.	Hieronymus or Jerom Cock fecit ; also Hans or John Collaert.
H. V. C.	7 Ilans or John Van Culenback; the last mark I. C. is also attributed to
1. C.	Giacomo or Jacopo Caraglio.
1. T. C. F. B.	Joachim Theodorus Coriolanus fecit Basilez.
L. C.	¿ Lodovico Carracci.
Lo. C.	
L. C.] Lucas Ciamberlanus.
L. C. feulp.	
L. C.	Luca Cranach. See the fecond table.
L. V. C.	
L. C. CIV.F.	Lodovico Cardi Civoli fecit. See the fecond table.
M. C.	Martin Cleve,

1

M. le

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M. le C. de C. fculp	. Monfieur le Comte de Caylus, sculptit.
N. C. N. C. f.	Nicholas Cochin fecit. See the fecond table.
N. C. F.	Nicholas Chaperon fecit.
P. C. PA. CAL	Paolo Cagliardi, called Paolo Veronefe.
R. C. F.	Raphael Custos fecit.
S. C. 1615. S. C. F.	Stephen Carteron fecit.
V. C. W. C.	Vincenzio Caccianemici. William Carter.

D.

• •	•
<i>A. V.`D</i> , C. D. C. D. F.	Anthôny Vander Does. C. Decker. See the fecond table. Charles David fecit.
Cæf. Dom. inc. 1614. G. V. D. L. D. L. D. fec. T. D.	Cæfar Dominicus incidit. Gulielmus Van Delphius, or William Van Delft. Louis Daven. Louis David, fecit. Thomas Dudley.

E.

A. V. É.	Albert Van Everdingen.
C. E.	George Charles Eimmart.
J.E	John Evelyn,
Ĭ. E. F.	J. Errar fecit.

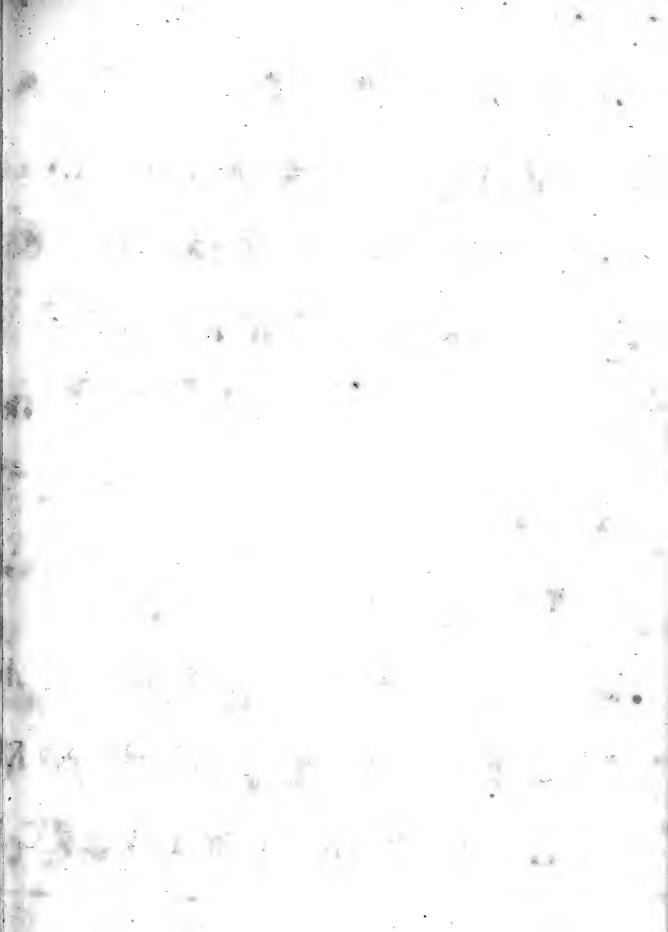
F.

F.	Perhaps Finguerra. See the defeription of plate IV, in the fixth chapter of the Effay on the Art of Engraving at the beginning of this work. A fingle F, is also one of the marks of John Ferdinand.
A.F. Fec.	Antonio Faldoni fecit.
B. F. V. F.	Baptista Francus Venetus fecit.
D. F.	Dominico Maria Fontana,
F. F.	J. Ferdinand fecit,
F. V.F.	Frederic Van Falckenbourg, allo Francis Van Ferg.
	(Horatius Farinatus fecit; to the etchings by this artift, the following
HO. F. F.	initials are alfo ufually added, Pa. Fo. V. I. that is, Paolo Farinato of
1101 11 11	Verona inventor, who was his father.
I. F.	John Fifher; also the supposed mark of one of the family of the Feyerabands.
I. F. V. S.	Jeremiah Falck, Van or <i>ef</i> Stockholm.
I. B. F.	Jacobus Baptista Fontana.
L. V. F.	Lucas Van Falckenbourg.
M. F.	The fuppofed mark of one of the family of the Feyerabands.
P. F.	The hippoint mark of one of the failing of the regenzoands.
P. V. F.	Paolo Farinato, or Paolo Veronefe fecit.
S. F.	Sigifmond Feyeraband.
S. F. fc.	Simon Frifius fculpfit.
S. H. F.	The fuppofed mark of one of the family of the Feyerabands.
T. F.	Tobie Fendt.
	Vicenzio Francefchino; alfo the fuppofed mark of one of the family of the
V. F.	Feyerabands.
	G.
G. R. B. F.	
G. R. F.	Guidus Rheni Bononienfis faciebat.
. O. K. I.	G. M. F.

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G. M. F.	George Ghifi of Mantua fecit. See the fecond table.
A. G.	Albert Glockenthon. See the fecond table. Alfo the fuppoied mark of one of the family of the Garners.
B. G.	Bernard Gallo.
DIANA	
DIANA INCI-	Diana Ghifi of Mantua.
DEBAT.	
G. de G. fec.	Gulielmus, or William de Geyn fecit.
H. G.	Hubert Goltzius; alfo Henry Goltzius. See the fecond table.
M. G.	M. Greifcher.
M. G. F.	Matthew Greuter fecit. See the fecond table.
Mel. Giri. Fec.	Melchior Giridana fecit.
Noel. G.	Noel Garner. See the fecond table.
S. G. 1547.	
S. G. F.	Simon Guilian fecit.
V. G.	V. Gamperlin. Also the supposed mark of one of the Garner family.

TABLE



HA A R dam invet fec IN BA A A A IMA X OR & B HB FB NB NBL IST B FB & B Bloemart B 33 B HB FB HB B HBol Adams Dols vert Bols werd Bols OR 3 B NBF B HB HB BOSCHE * hore * Jos ABR BR DB HB AB VB SB 83 JS IS IS CAB APB NO RI B WB MB IB BB CB CB CH

The state of the man in the state. ALAN IN AN AN IN THAT 网络树树 化日子 一个小小小小小 A BA WINT WIN - WIN - CAR - TAK Dillingter and the state of the alt .

4 Law R. W. D. F. D. B. B. B. FW IF N ¢ PTL AAA M DU R B DCAF D DF D DJ D H H DER CH BERNUER NOUT RADE W B ER DARA A AR A A DE DE CESAL ŦŦ ĦĦ SHM F Of A F N AF Shy old TA HF A \$\$ PF & PE VE VG noe AGAGAGAG VS V HG A & J HF M GG FGr M & GG GG P H M G

\mathbf{T} В Ε Π.

The Explanation of the Monograms, Cyphers, &c. contained in the two Plates annexed.

P \mathbf{L} А Т E $_{\rm VIII}$

A.,

No.

1 H. Abbe.

- 2 Leonard Abents.
- 3 P. Adam invenit et fecit.
- 4 Philip Adler. This mark is alfo attributed to Agnes Frey.
- 5 Cherubino Alberti. Two marks.
- 6 Henry Aldegrever. With o. without a tablet.
- 7 Alchandro Algarsi.
- 8 Athert At lorf ... Andrea Andreani ufed the fame mark, adding the words, "in Mantoua," and frequently a date.
- 9 Jost or Jodicus Amman or Ammon. Six marks.
- 10 Andrea Andreani. Three marks; the first retembles that of Albert Altdorfer.
- II Aufhelmo fecit.
- 12 Silvius Antonianus.
- 13 John Walther Van Affen.
- 14 Robert Van Audenaerd.
- 15 Gasper ab Avibus

В.

- 16 Francis de Babylone.
- 17 Alefandro Badiale.
- 18 Johannssen Baldung. Two marks, both of which were used by feveral other masters. See No. 36, 37, 40, 46, 56, 62. 19 Nicolo Beatrici. Three marks ; the first of which was also used by Natalis Boniface.
- 20 Hans or John Sebald Beham. With or without a tablet.
- 21 Bartolomeo Beham. Two marks.
- 22 Dominico del Barbiere. This mark was alfo ufed by Domenica Maria Bonavera.
- John William Baur. The fame mark was used by W. Buitwech. 23
- 21 Matthias Reitler.
- 25 Stefano de la Bella. Two marks.
- 26 Claus or Nicholas Berchem or Berghem. Three marks.
- 27 John George Bergmaller.28 Solomon Bernard, called Le Petit or Little Bernard.
- 29 James Binck. This mark was also adopted by Hans or John Burgkmair.
- 30 John de Bischop or Episcopius fecit.
- 31 Cornelius Blecker.
- 32 Abraham Isloemart. With or without a date.
- 33 Michael Blond.

- 34 George Bockman.
- 35 Abraham Bloteling.
- 36 Hans or John Bockfberger. This mark was used by feveral other masters. Sec 18, 37, 40, 46, 56, 62.
- 37 Hubert Boebm. See in the preceding number the different mafters by whom this mark was uicd.
- 38 H. Boiling. This mark was also used by Horazio Borgiani.
- 39 Rene Boiwin. Theodore de Bry ufed the fame mark.
- 40 Hans or John Bol.
- 41 Boetius Alams a Bolfwert. Two/marks.
- 4.2 Scheleius a Bolfwert. Three marks.
- 43 Domenico Maria Ronavera. The fame mark was used by Domenica del Barbiere and Bartolomeo Dolendo.
- 44 Natalis Boniface fecit. The fame mark was also used by Nicolo Beatrici.
- 45 Henry Vander Borcht.
- 46 Horazio Borgiani. Two marks, both of which were used by other masters. See No. 18, 36, 37, 38, 40, 56, 62. Jerom Bojebe. Three marks.
- 48 Andrew Both. The fame mark was used by Andre Bretfchneider.
- 19 Ambrofius Brambini.

53 Peter Brebiette.

51 D. F. Bremden.

- 52 Hans or John Brefang. Two marks, the first of which was used by Johannsten Baldung. 53 Andre Bretschneider. This mark was also used by Andrew Both.
- 54 Crifpin Fanden Broeck. Three marks.
- 55 John Van Bronkhorft. 50 Hans or John Brofamer. This mark was ufed by feveral other mafters. See No. 18, 36, 37, 40, 46, 56. Abraham de Bruin.
- Three marks, the first of which is alfo attributed to Silvius Antonianus. 58 Nicholas de Bruin. Two marks. 59 Theodore de Brye. Rene Bovin used the fame mark. Two marks.
- 60 W. Buitweek. John William Baur ufed the fame mark.
- 61 M chael Burghers.
- 62 Hans or John Burgkmair. Two marks. Several other mafters used, the fame marks. See No. 18, 29, 36, 37, 40, 46, 56. 63 Comelius Bus. Four marks.

Р L ATE IX.

C

- 64 James Callot. The fame mark, with the date 1545, is attributed to Jerom Cock.
- 65 Lodovico Cordi, called Civoli. Two marks; the first of which was also used by Lucas Ciamberlanus.
- 66 Carolus Rex Utrinfque Sicilae, Charles, King of the Two Sicilies.
- 67 Annibale Carracci.
- 68 Trancifeo Carracci. The fame mark was used by Francis Cheaveau.
- 69 Bernard Caftelli.
- 70 Giovanni Benedetto Caftiglioni. Two marks. Francos Cheveau. See No. 68. Lucas Clamberlano. See No. 65. 71 Cleeman.
- 72 Francejco de Clein.
- 73 Henry Van Cleve. 1
- 74 Martin Van Cleve.
- 75 Herman Coblent fecit. Hadrian and Hansor John Collaert, both of them-ufed this mark alfo.
- 76 Nicholas Cochin.
- 77 Jerom Cock. James Callot used the fame mark, but without the date.

78 Peter

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- 78 Peter Cock or Cocck.
- 79 Thomas Cochion.
- Etiene or Stoven Collenfeldag.
 81 Adrian or Hadrian Collaert. Four marks. See also No. 75. Hans or John Collaert. See No. 75. S2 Camillo Congio.
- 83 Cornelius Cort Van Hoorn. Two marks.
- 84 Peter Cottart

85 Michael Coxis.

- 86 Luca Crana.b. Four Marks.
- 87 Theodore Cruzer. Two Marks.
- 88 Matthias Cruzer.
- 89 Dirick or Theodore Fan Cuerenbert. Two marks.

90 Bernardino Curti.

91 Domenico Cuftos Augustia fecit."

D.

92 Peter Daret.

93 Jerom David. Three marks.

94 Louis David.

95 Hieronymus or Jerom Davidlos. Two marks.

96 C. Decker. Two marks.

97 Gulielmus Jacobus Delphius, or William James Delft.

98 Nicholas Manuel Deutfeb.

99 Rodolphe Manuel Deutsch.

100 Wendel or Vander Dietterlin.

101 Bartholomenv Dolendo.

102 Zachary Dolendo.

103 A. Drebber.

104 Albert Durer. Five marks ...

105 John Duvet. Two marks.

Ε.

106 Three marks attributed to Engelbrecht.

F.

- 107 William Faithorne. Two marks.
- 108 Domenico Falcini. Two marks.
- 109 Two marks attributed to artifts of the family of the *Feyerabands*.

110 Odardo Fialetti fecit.

111 Albert Flamen.

112 Francis Floris.

- 113 Antonio Fontuzzi. This artift, a native of Italy, flourished towards the middle of the fixteenth century. He etched a confiderable number of plates in a coarfe ftyle, not a little refembling that of Tempetta; but the outlines of his figures are by no means correctly drawn. He worked chiefly from Primaticcio, and his prints are ufually dated from 1540 to 1550. We have also fome few etchings by him from his own defigns.
- * * This article was omitted by miftake in the body of the work, where it should have been inferted. It is referred to, however, in the Errata.
- 114 George Frenzel. Francis Clein ufed this mark alfo, but without date or infeription beneath it. Agnes Frey. See No. 4, plate 8,
- 115 Louis Frig.
- 116 Adam Fuchs.
- 117 Schaftian Furck. Two marks.
- 118 Peter Furnius. Two marks.

119 Giovanni Batista Galestruzzi. 120 Philip Galle. Two Marks.

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121 J. Gamperlin.

122 Nocl Garner.

123 Anteine Garner.

124 Leonard Gaulter.

125 Sigifmond Gelenius.

126 Jacinto Gemignano.

127 Abraham Genoels.

128 James de Gheyn. 129 Jehn Baptifta Ghifi, of Mantua, also without the tablet.

130 George Chifi, of Mantua, fecit. Two Marks. 131 Adam Ghifi, of Mantua, feulpfit.

132 Hans or John Henry Glafer.
133 Albert Glockenthon. Three marks.

134 Van Goar. Three marks.

135 Henry Goltzias. Hans or John Guldenmundt used the fame cypher.

136 John Andre Graf.

Conrad Grabl. See the first mark No. 142.

137 Jaques Grandbomme fecit.

138 Jerom Greff.

139 M. Greifcher.

140 G. Greuter. Two Marks:

141 John Frederic Greuter, incid.

142 Matthew Greuter.

143 Bartholomew Groen.

144 Bartholomew Groennig.

145 C. P. Gerard Groningus.

146 Hans or John Grunzvald.

147 Matthew Grunswald of Afchaffenbourg.

148 James Guckeifen.

Hans or John Guldenmundt. See No. 135. 149 Guido Rheni.

> VOLUME. END OF THE FIRST





BIOGRAPHICAL DICTIONARY;

CONTAINING AN HISTORICAL ACCOUNT OF ALL THE

ENGRAVERS,

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

AND

A SHORT LIST OF THEIR MOST ESTEEMED WORKS.

WITH

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

TO WHICH IS PREFIXED,

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

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

BY JOSEPH STRUTT.

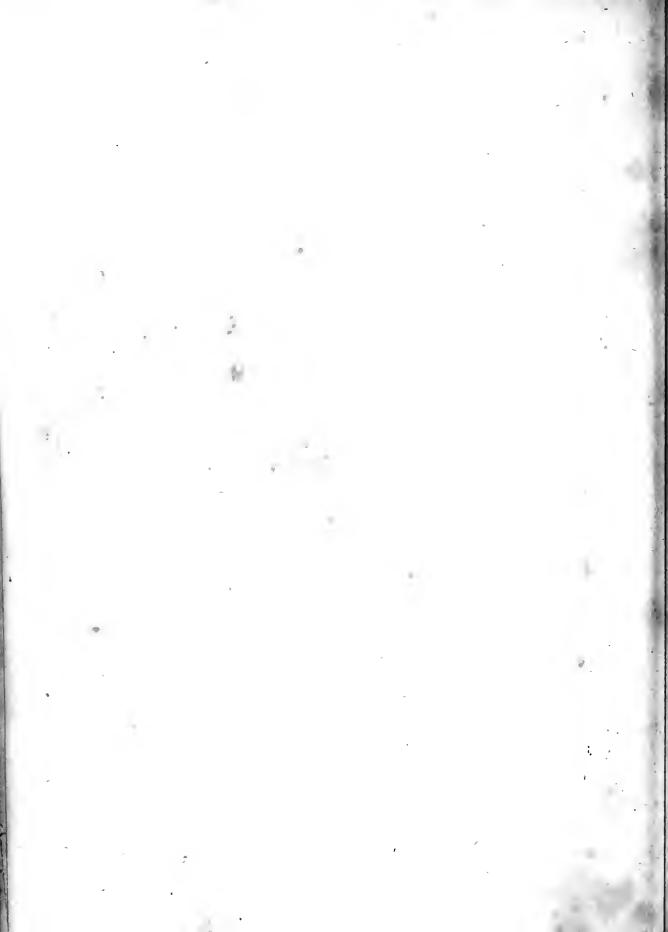
VOL. II.

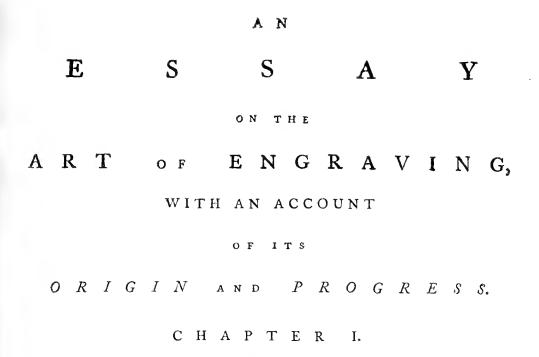
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M,DCC,LXXXVI,





An Introduction to the Continuation of the Essay on the Art of Engraving, Sc. containing a short Examination of the Difference, in the Style of Drawing, between the Artists of the Italian, and the Artists of the German School, at the Commencement of the fixteenth Century.

B E F O R E I proceed with the Effay on the Origin and Progrefs of Engraving, I wifh to make fome few general obfervations upon the different flyles of the German and Italian fchools, at the commencement of the fixteenth century; and I mean to confine myfelf entirely to the engravings of that period, and principally to that part of them, which refers to the expression of general forms, or what may properly be called drawing; for with respect to the invention, composition, expression, and the other effential requisites in painting, they do not immediately concern the present defign.

On examining the works of the German artifts at this period, the eye is difgufted by the ftiffnefs and inelegance of the general forms. If we look at the draperies, the folds are either long and narrow, or fubdivided into a multiplicity of fmall parts, interfecting one another at right angles, and refembling the crumpling up of paper, rather than the flowing lines, produced by the eafy fall of any fpecies of cloth. And the pains, which they took to express each fold with fuch laboured minuteness, proves, that this defect proceeded not from want of attention, but from a vitiated tafte, formed from long habit upon a Gothic original. It is indeed by endeavouring to produce fomething fuperior to nature, that they have funk fo far below her. There is another fault, which strikes us, equal in magnitude to the former; especially when we confider the female figures, and fuch as required beauty and elegance in the composition; and this is the frequent negleft of expressing the indication of the limbs, as they must occasionally appear beneath the drapery; which gives them the appearance of the wax dolls, dreffed up by children. The heads and the hands are perhaps moulded with fome pains; but it will require the exertion of a fertile imagination, to fubflitute any tolerable fhape for the body or dimenfions for the limbs; for the spectator has commonly sufficient scope allowed him for the employment of his ideas.

Albert

Albert Durer, and the fucceeding ancient German mafters, took great pains in the ftudy of the human figure; but it appears to have been a theoretical, rather than a practical fludy; and we may juftly be furprifed to find the naked parts of their figures fo very incorrectly drawn, not only with refpect to the outlines, but also with respect to the muscular markings. Indeed the mulcular parts of the limbs are, in general, fo poor and thin, that they have the appearance of belonging to perfons emaciated by fickness; while, on the other hand, the extremities are large and the joints protuberating and heavy. It feems as if they paid little attention to the appearance of nature; or, if they did, copied her under her worft forms. For large extremities are not only inconfiftent with beauty and elegance, but always convey to the mind the idea of weaknefs. Another fault in the works of the artifts of Germany, at this period, is the great want we difcover in them of diversity of character, with respect to the drawing of the naked parts of the human figure. The fame meagre ftyle of outline appears in the reprefentation of a Sampfon or a Hercules, that prevails in an Adam or an Adonis; but this defect is particularly ftriking in the female figures. Henry Aldergraver, who was probably the pupil of Albert Durer, feems to have been aware of this, and in his best works he has, in a great measure, avoided it. John Sebald Beham followed his example; and George Penz, with Barthelmy Beham, his contemporary, who both of them are faid to have fludied at Rome, in the school of Marc Antonio Raimondi, guitted almost entirely the Gothic flyle of their countrymen, and adopted that of the Italians.

Simplicity of outline and beauty of form were as much fludied by the Italian, as they were neglected by the German artifts. The antique fculptures, which the former had continually before their eyes, were, without doubt, the fources, from which they derived those ideas of beauty and elegance. Raphael, with the other eminent artifts of this period, obtained fo great an advantage from the fludy of them, that the fucceeding matters not only followed their example, but laid it down as a rule to their scholars, to confider such a study, as a very estential part of their education, if they meant to excel. Hence it is, that the great Italian artifts have fo uniformly preferved the fame ftyle of defign. They were taught from their infancy to look with admiration upon the antique fculptures, and to confider them as the most excellent models to form their tafte upon; by this means the ftudy of them became habitual, and as it were a thing of course.

The funplicity of flyle, which fo evidently marks the beft Italian prints of this period, has been cenfured, with no fmall feverity, by the modern French artifts. They fpeak of the fludying of the antiques as carried too far; and remark, that the fwellings of the mufcles, and markings of the joints are too equally round and uniform, wanting the flat parts, which appear in nature, and not only give a beautiful variety to the form of the outlines, but add greatly to the fpirit and expression of the drawing, efpecially in ftrong and mulcular figures.

It is certainly true, that the fludy of the antiques flould be blended with the fludy. of nature. Where the latter is wholly neglected, in preference to the former, the works of fuch an artift, though correctly drawn, have always much of the coldnefs and inanimation of marble flatues. And where nature alone is attended to, without the fludy of the antiques, the defects, in general, will be more exceptionable than in the former cafe. For, as we have feen in the works of the German artifts, a bad, vitiated manner is contracted, which impoverifhes the compositions even of the greatest mafters. And this arifes from the great difficulty of meeting with nature, truly fine and perfect in all her parts. Fine forms have been felected by the ancient flatuaries, from variety of different fubjects, and united by a proportion, which has generally been confidered as very excellent. To these forms, and to this proportion, we should carefully turn our eyes; but nature furely ought not to be neglected.

These observations, it is prefumed, are just in themselves; but the objections, upon which they are founded, cannot be applied to the beft works of Marc Antonio; and whenever they have been fo, it mult have arifen from the critic's not having carefully examined

examined the engravings by that great mafter. It is granted, that his outlines are fometimes harfh, and the terminations of the fhadows defective in harmony, and want those gradations of light and fhadow, which produce an agreeable effect; but whoever will give himfelf the trouble of tracing those very prints, will find the outlines correct and beautiful; he will observe, that the form of the muscles are just; and that the knitting of the joints, and the markings of the extremities, are very finely expressed. They will hold far better with George Ghisfi of Mantua, and those who followed his flyle of engraving. Ghisfi, though a man of abilities, was a great mannerist, and certainly paid little or no attention to the beautiful variety of forms, which are found in nature.

Bernard Picart, a French artift, who flourished at the commencement of this century, may be placed at the head of the party, who have fet their faces against the works of old masters; and those, in particular, of Marc Antonio and his scholars. " The out-"lines of their figures," fays he, "when they worked from the defigns of Raphael, are hard, equal lines; the engraving part is neat, but meagre, and without round-"nefs, or gradation of light and fhadow, which the connoiffeurs pretend to applaud, " and call improperly the gout de Rafael. But," adds he, " when the prints are compared " with the drawings, they are found, not only to be very inferior, but by no means per-" fect copies; the engravers, in many inftances, having taken unwarrantable liberties, fuch " as adding back-grounds, where there are none, and working over parts, which are left " clear and light in the originals." But in this inftance he either was not informed, or had forgotten, that Marc Antonio and the greater part of his disciples worked immediately under the eye of Raphael; and those alterations were most probably made by the painter himfelf. So allo, if we look at the Saint Cecelia from Raphael, as engraved by Marc Antonio, and compare it with the engraving by Strange, from the picture at Bologna, we fhall find the composition confiderably varied; and fome of the figures, that efpecially of Mary Magdelen, totally changed. But the reason is evident, the print by Marc Antonio was taken from the original drawing; and the alterations took place, when the artift painted his defign upon the canvafs. Indeed not only he, but his difciples, alfo, worked, in general, from the drawings of Raphael, and very feldom from his pictures.

By way of foftening the feverity of his other remarks, he adds, "Give Marc Antonio " and the old mafters their due, for they claim indulgence. It is extraordinary, that " they fhould have pufhed the art fo far as they did, at fo early a period. But," continues he, " when the advocates for them pretend to fay, that the art of engraving has " not been improved fince their time, they talk abfurdly." Without doubt, if any one did pretend to affert fo manifeft a fallehood, it would be abfurd; but till the old mafters do meet with fo extraordinary an advocate, no arguments on the contrary are necessary; the fact is too generally known, even by people, who are not judges, to need them. Therefore, fo much of his difcourfe, at leaft, might reasonably have been spared. He writes, he informs us, to remove the prejudices, which many of the admirers of the ancient mafters had formed against the modern artifts. But I cannot conceive that it is neceffary, in order to elevate the fame of the moderns, to ftrip antiquity of all its laurels, and blot out, with a flroke of the pen, the merit of many very great artifts, only because that merit was become the object of admiration. Neither is this violent method of proceeding by any means well calculated to remove the prejudices, which any might have imbibed; nor even to prevent the effects of the prevalence of cuftom, which has led and does lead many to venerate the productions of the ancients; though, in reality, they have never difcovered one of the beauties, for which alone they are intitled to respect. Certainly when we speak of the mechanical part of engraving, the tafte and beauty of finifhing, the judicious diffributions of light and fhadow, the works of the old mafters will bear no comparison with those of the modern ones. But perhaps it may be added, that the mechanical part of engraving is too much the object in view, in

in the prefent day; while the more effential parts, namely, correctnefs and purity of drawing, in which the ancients excelled, are often haftily overlooked.

It would perhaps have been more advantageous to Picart, if he had never entered the field against the ancients, or, at least, if he had ceased hostilities, when he had laid down his pen. But not contented with abufing their works, his vanity prompted him, in an evil hour, to take up the point and the graver, to convince the world how much it had been impoled upon. For this purpole he imitated the etchings and engravings of various mafters, and called the collection the innocent impoftors. But they fufficiently prove his want of abilities to execute the work in fuch a manner, as to deceive an experienced The two following engravings are all I shall take notice of. The first is a Vejudge. nus and Cupid, copied from a drawing by Raphael, in the King of France's cabinet. This drawing was engraved by Marc Antonio. The fecond is a Bacchanal, from a drawing by the fame mafter, in the fame cabinet; and it was first engraved by Agostino de Musis, the Venetian, who was the scholar of Marc Antonio. Having discovered the original drawings, he gravely tells us, that he thought he could produce fomething better, than what had excited fo long the admiration of the curious; and with this laudable refolution he fet to work, and appears to have been well fatisfied with the productions of his graver. - But can the voice of candour fay he has been fuccefsful ? I apprehend not. I have not, it is true, feen the original drawings, from which the prints are engraved, but if they are faithful transcripts of those drawings, I should not hesitate to declare, that Raphael learned the art of defign in the French academy; and, what is more extraordinary, drew in the very flyle adopted by Picart himfelf. It appears to me, that Picart, like his countryman Nicholas Dorigny, has fo much frenchified the Italian painter, that he would find it a difficult tafk at first fight to know his own composition.

Picart was certainly a very able artift in his way; but not being fond of the graver, his prints are never highly finished. His great excellence lay in defigning and engraving finall compositions for vignettes and other book plates; and his works in this line are exceedingly meritorious. In justice to him we ought to observe, that he did not live to publish the above-mentioned work; but being approved of by his friends; it was given to the public after his death. It is much to be lamented, that they had not judgment sufficient to suppress it. His missfortune was such as many other great men have experienced through the zeal of their friends, to publish all their productions, which zeal has often been more prejudicial to their fame, than all the malevolence of their enemies.

It is probable that Picart's judgment was mifled by his vanity; but this motive can hardly be attributed to a writer of our own country, who poffefied of very little more knowledge in the arts, than what is difplayed by a lift of technical terms, and a few theoretical obfervations, has taken a decided part with Picart, and levelled his anathemas againft the old mafters, in general, through the medium of Marc Antonio.

Picart was not the first artist, who attempted to deceive the unwary connoisfleurs. Henry Goltzius, a German mafter, and a man of fuperior abilities, being difgufted at the preference which was given to the works of Albert Durer, Lucas of Leyden, and other artifts of those schools, when compared with his own, (for he had attempted to improve the taffe of his country, and this attempt was not immediately relified) undertook in a decifive manner to prove, that his talents were not inferior to those of his predeceffors. In order to diveft his contemporaries of fo unreafonable a prejudice, he engraved a plate reprefenting the circumcifion of Chrift, in the ftyle of Albert Durer, which we are informed, and, indeed, we can eafily credit the information, being printed on foiled paper, and torn to give it the appearance of antiquity, was really fold as a curious performance by that matter. He then proceeded to engrave the adoration of the wife men, in the ftyle of Lucas of Leydon, and was equally fuccefsful. Thefe prints, which confift of fix, are called his mafterpieces, and they are by no means undeferving of that appellation. The tath of them represents a holy family, and is in his own fixle. This admirable print is greatly fuperior to any of the others; and, without doubt, it was the original intention of the artift, that it should be fo.

4

But

ON THE ORIGIN AND PROGRESS OF ENGRAVING.

But to return from this long digreffion. In order to illustrate more clearly the obfervations I have offered to the public, respecting the correctness of outline, which is fo diftinguishable in the works of Marc Antonio, I have attempted to copy the Adam and Eve, engraved by that artift from Raphael, which is a very fcarce and valuable print. (See the frontifpiece.) I have not imitated the ftyle of engraving, in which the original is executed; but have finished it as neatly, as I conceived was confistent with the defign; and have caufed the back-ground to be covered with a light aquatinta, in order to bring the figures more forward, and to produce a greater degree of harmony If these liberties should be thought to require an excuse, I could with that it might be recollected, that the fole purpose, for which this plate is given, is to show the style of drawing, which prevails in the best engravings by Marc Antonio. I have therefore confidered the print as a drawing only, the effect of which I was to produce in the neatest and most agreeable manner I could. And I hope those defects, which may be discovered in the copy, are fuch only, as naturally must arife from the difficulty of imitating the beauties of one of the fineft prints, by one of the greateft mafters of the early Italian fchool, affifted by Raphael himfelf. The outlines of the figures, and fuch parts as refpect the drawing only, are, I believe, expressed with some degree of correctness, fufficient, at least, to demonstrate the beauty and elegant flow of lines, which fo evidently diftinguished the works of the Italian schools, when compared with the mannered reprefentations of nature by the Germans, under fuch forms as are by no means agreeable to the eye. In order further to confirm my obfervation upon the fimplicity of flyle, adopted by the Italian artifts, I have copied a fecond print, originally engraved by Marc Antonio from Raphael; which is still more rare than the preceding. (See plate IV.) The fame liberty is taken with the engraving of this plate, as with the other, and for the fame reason. It represents St. Jerom upon his knees, devoutly meditating upon the fatal confequences of the fall of man. The figure has all the fimplicity of nature herself, without the least appearance of art; and yet, on examination, much art may be difcovered in the judicious contraft of the feveral parts one with another. The reafon, indeed, affigned by the most skilful writers upon the beauties of painting, why the works of Raphael make fo little impression upon the mind, at the first fight, is, they refemble nature in that pure and fimple ftate, in which the eye is conftantly accuftomed to fee her; but, on re-examination, they improve upon the fpectator; and the beauties, which at first were hidden, develop themselves by degrees, and excite in the end the highest admiration. These observations have been made, with respect to the wonderful performances by that great master in the Vatiean at Rome.

If we look at the mechanical part of the engraving, whilft we are fpeaking of the comparative merit of the German and Italian artifts at this period; the decifion muft be made entirely in favour of the former. Albert Durer, Lucas of Leyden, Henry Aldegrever, and fome few other artifts of this time, have produced fuch performances, as cannot be viewed without admiration. The firft of thefe mafters, in particular, handled the graver with fo much facility and judgment, that his beft works, in point of neatnefs and precifion, have rarely been equalled, much lefs furpaffed. Marc Antonio and his fcholars appear, in general, to have made this branch of the art, a fecond confideration only: it was kept in fubordination to the drawing and exprefition. Not but that it muft, in many inflances, be acknowledged, that if more neatnefs and precifion had been added to their engravings, they would have been much lefs objectionable, to the common eye effectally.

The refult of these observations therefore is, that if we look for beauty of form, or correctness of outline, in the works of the old German masters, we shall not be likely to succeed in our refearches. Neatness and precision was the characteristic of this school, as beauty and elegance of form was of that of the Italians.

Ъ

YOL. II.

CHAP.

CHAP. II.

The Examination of the Works of the German Mafters continued, from the Fifth Chapter of the Effay on the Art of Engraving in the First Volume.

I concluded the few general obfervations, which I made in the former volume, upon the engravings of the early German artifus, with fome account of the works of Martin Scheen and Ifrael Van Mecheln. In the prefent volume I have given two plates; the one reprefenting St. Sebaltian tied to a tree. (fee plate II, copied from a print by Martin Scheen of the fame fize); and the other St. Agnes, from an engraving by Ifrael Van Mecheln. I have felected the beft naked figure I could find by the first artift; but the drawing of the latter is fo exceedingly defective, that I chose a draperied figure, and one, which, I conceive, is by no means a bad specimen of the abilities of the artift.

It now remains to offer to the perufal of my readers fome few obfervations, in a general manner, upon the flate and progrefs of the art, in Germany and the Low Countries, from the commencement of the fixteenth century; at which period flourished feveral very eminent artists. Michael Wolgcmut was a man of abilities, though the beauty of his works is much obfcured by the Gothic fliffnes, which prevails in them. To him Albert Durer owed his first instructions in the arts of defign and engraving, especially on wood, in which style Wolgemut principally employed himself.

-Albert Durer may justly be confidered, as one of the most eminent artifts that Germany ever produced. His compositions are such, as do him the greatest credit; and in point of expression, the heads of his figures may vie with those of almost any master. This excellent artift appears to have made the works of Martin Schoen the model, upon which he formed his ftyle of engraving on copper : That is, with refpect to the mechanical part of it, which was carried to very great perfection by him. Indeed the mechanical part of engraving appears to have been confidered by Albert Durer, as a very important object; and his prints poffefs a clearnefs and delicacy of ftroke, which has been rarely equalled. He has carefully attended to the minutiæ, and diffinguished, with great precifion, the finalleft part of his compositions. A beautiful specimen of this kind by him is the celebrated print of St. Jerom. The faint is represented in the infide of a room, feated at his writing defk. The perspective of the room is admirable. The floor, the ceiling, the walls of the room, the window, and the furniture, many parts of which are exceedingly minute, are to diffinely expressed, that they have the appearance of objects represented in the camera obscura, faving only the want of variety of colours. Contemporary with Albert Durer was another artil of great eminence, though not entirely equal to him, namely, Lucas Jacobs, better known by the appellation of Lucas Van Levden. He handled the graver with great facility; and his works are very neat and delicate, and indeed too much fo to produce that force of colour, which the deep maffes of shadow required. For this reason his prints have not that brilliancy of effect, which is difcovered in the works of his friend and competitor, Albert Durer. Another inconvenience arole from the extreme neatnets of his engraving, which was, that the plates could not produce many good impressions. Hence it is, that the fine impressions of his works are fo exceedingly rare.

Henry Aldegrever, the two Behams, and most of the engravers of this period, diftinguished by the appellation of little masters, may be confidered as the disciples of Albert Durer; for such of them as did not immediately ftudy under him evidently formed their thyle of engraving from his works. Henry Aldegrever ftands the foremost in the list of his scholars; for George Penz, having first learned the art of engraving in his own country, finished his studies at Rome, under the direction of Marc Antonio. He adopted much of the Italian style, and had the honour to assist Marc Antonio in several of his capital undertakings.

6

After

ON THE ORIGIN AND PROGRESS OF ENGRAVING

After the death of Hans Sebald Beham, the art met with no kind of improvement; but, on the other hand, feems to have declined for a few years. The fucceeding little mafters did not even attend to the neatnefs and clearnefs of the mechanical part of their prints, which had before been confidered as one of the great effentials in engraving. They feem as if they had been fludying to excel one another in number, rather than in the beauty of their productions. Towards the conclusion of the fixteenth century flourished the Wierix's, who not only regarded excessive neatness, as necessary towards the formation of a fine print, but facrificed almost every other requisite, except correctness of drawing, to produce it. The works of these artists must excite the admiration of every one, who examines them. The prodigious delicacy, with which they are finished, far surpassed any thing, that had been produced before their time; and from the great number of their engravings we may conclude, that they met with much encouragement. They had a reprehensible custom of making dark outlines to their figures; which, together with the laboured ftiffnels, apparent in the management of the graver, gives an unpleafing effect to their prints, notwithstanding all their neatnels and de isacy. Adrian Collaert, and Hans or John Collaert, his fon, flourished also at this time; but they refided a confiderable time in Italy, where they acquired a greater degree of tafte, Hans Collaert in particular. His works, though not altogether equal in neatnefs to those of the Wierix's, are superior in taste and expression.

At the fame time flourished John and Raphael Sadeler, Philip, Theodore, and Cornelius Galle the elder, Peter de Jode the elder, and the younger, with John Baptist Barbe, and other artists, who may justly be confidered as men of great abilities. Generally speaking, they drew correctly, and certainly posseful fufficient genius to have made very confiderable improvements in the art of engraving, especially as the greater part of them had the opportunity of fludying at Rome. But they feem to have contented themselves with the ityle of workmanship, which they faw before them; and worked rather for emolument than praise. The prodigious number of bible cuts and religious subjects, in fets, executed separately or conjointly by these artists, almost exceeds belief. They are evidently hasty productions, in which no exertions of genius were employed. And though the defects are not very powerful, the beauties, on the other hand, are by no means very obvious.

While the art of engraving remained in this torpid ftate in Germany, Henry Goltzius, one of the greateft artifts of that country, completed his fludies at Roine, and, returning home, adopted a new flyle of handling of the graver; and his prints poflefs an aftonifhing degree of freedom and fpirit. They not only excited the attention of the connoiffeurs, but the envy of feveral of his contemporaries, who raifed cavils against them, and fet up the works of Albert Durer, Lucas of Leyden, and other old mafters, as the inimitable models for beauty and excellence. Goltzius, piqued at the ignorance and malice of his oppofers, convinced them of his own fuperior abilities, by compofing and engraving feveral prints, in the ftyle of those masters, in fo accurate a manner, as to deceive the judges themfelves. By this he proved, that it was not for want of power, that he quitted the flyle, adopted by those masters; but because he wished to introduce another, infinitely fuperior. As the works of Goltzius foon after became popular, and his flyle of engraving was much admired, we shall not wonder, that it became the object of imitation among the artifts of that time. John Muller and Jaques Mathem were his difciples; and John Saenredam imitated his ftyle. The works of Muller are specimens of freedom of engraving, carried to very extravagant lengths; and Lucas Kilian followed him, at no great diftance. Mathem and Saenredam were more reafonable imitators of the ftyle of Goltzius; and their works poliefs more delicacy and correctness. Frederic Bloemart was another fuccefsful imitator of the ftyle of this great artift. At the commencement of the feventeenth century flourished the two Bolfwerts. Their first exertions with the graver were in the ftyle of Goltzius, received probably through the medium of Frederic Bloemart; but under the inftruction and patronage of Rubens. They changed that flyle for one, better adopted to represent the finished and picturesque b 2 beauties

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beauties of the paintings by that great mafter. And in this febool Paul Pontius, Lucas Vorfterman, Peter de Jode, and other excellent Dutch and Flemish artists, whose works may juftly be effecened as an honour to their country, completed their fludies. After the death of Rubens, the arts gradually declined, not only in Germany, but in the Low Countries. For as those admirable engravers, which he had brought forward, difappeared, there were none found of equal abilities to fucceed them, especially in the historical line. Houbraken, indeed, as an engraver of portraits, has excited our admiration; and his works juftly deferve the attention, which has been paid to them by the experienced collectors.

C H A P. III.

The Examination of the IVorks of the Italian Artifls, from the Commencement of the fixteenth Century, with a fort Account of the Improvements, made by the French Engravers.

TN order to fhow more clearly the difference between the two flyles of engraving, adopted by the first Italian artists, mentioned in the fixth Chapter of the Estay on the Origin and Progress of Engraving, prefixed to the first volume, I gave two plates: one, a copy from a print in the celebrated edition of the works of Dante, printed at Florence 1481, which was engraved by Sandro Boticelli, or by Baccio Baldini his affociate, from his defign, fee plate VII. The other, a copy from a print engraved by Andrea Mantegna; fee plate VI. With refpect to the former, plate VII. it must be obferved, that the original plate was not printed upon the leaf of the book itfelf, but on a feparate paper; and was afterwards cut close, and pasted upon the blank space of the leaf, left for that purpofe. And it has been remarked to me, that, for this caufe, the originality of the engraving copied might be difputed. Now it appears, that two only of the original plates were printed upon the leaves of the book ; and those are the first and The others, which, in the most perfect edition of this book, amount to fevenfecond. teen, making nineteen in the whole, are pasted upon the blank spaces, at the beginning of each canto. The reafon why no more than two engravings were printed upon the leaves might be, the inconveniency they found in placing the plate properly upon the blank defigned for it, and the difficulty in taking the imprefiion with the rollers, without damaging the leaf itfelf, which is of the largest folio fize. In taking the impressions of the plates feparately, the difficulty was not fo great; neither was it of fo much confequence, if they happened to fpoil a few of the prints in the courfe of the operation. Upon examining the prints passed upon the blanks, and comparing them with those printed upon the leaves themfelves, I think it is fufficiently evident, that they were, in both inftances, the work of one artift. But in order to remove every poffible objection, I have, in the prefent volume, given a copy of a fecond plate from the Dante, which is printed upon the leaf itfelf, at the head of the fecond canto. See plate III.

It was evidently from the works of Boticelli, or of his fcholars, that Marc Antonio formed his first flyle of engraving. And it is highly probable, that at Venice he might meet with feveral of the engravings on copper by Albert Durer, as well as with his wood cuts, though he chofe to copy the latter, rather than the former, for the fake of expedition. The neatest and best performances by this great artist are certainly from the defigns of Raphael: under his tuition he completed his fludies.

It is true, indeed, that the engravings by Marc Antonio are often defective, in point of harmony, and the fkilful management of the light and fhadow, which gives them an unfinifhed and, fometimes, difgufful appearance to the common eye. On the other hand, a graceful flow of outline, joined with purity and correctnets of drawing in its greateft latitude, are found in the beft works of this mafter; but these beauties rarely attract the general notice, without the affiltance of neatness, or what is more properly called high finishing, especially in the prefent day. The eye, long accuftomed to neatnefs and delicacy of finifhing, efpecially where the judgment is not capable of diffinguifhing the greater effentials of the art, will neceffarily confider that neatnefs, as the criterion of excellency. Hence it is, that the works of the old mafters are fallen into fuch general diffepute, their beauties are overlooked, and their faults are viewed through a magnifying medium. And it is perhaps becaufe Marc Antonio ftands the first among the old mafters, that he has received a greater fhare of cenfure than the reft.

The excellency of this mafter confifts in the correctness of his drawing, the character of his heads, and the pure idea his works convey of the fimplicity and elegance of the originals they are taken from ; and they may be confidered as admirable drawings, not highly finished indeed, but sufficiently to to preferve the defign and spirit of the masters, from whom he worked.

That perfons, poslested of little judgment in the arts, should not difcover the merits of this engraver, cannot furprife us; but that artifts themfelves, and experienced collectors, fhould join in the common cenfure, is much more extraordinary. In thefe inftances we may conclude, he has been too haftily, as he certainly has been unjuftly, condemned, without a proper examination of his works in their native flate. Such as generally appear at fales, and too many of those in the hands of collectors, are either worn-out impreffions, or, what is still worfe, retouched ones. In these the primitive beauty is entirely loft. Let any one, for inftance, examine the common imprefiions of that admirable engraving by this master, representing the martyrdom of St. Laurence, from Baccio Bandinelli, which is the largeft of all his prints, and he will find the outlines darkened with black ftrokes upon the lights, and the demy tints upon the flesh increased, fo as nearly to equal the deep fhadows; by which means all the breadths of light are deftroyed, and cut into a variety of difagreeable divisions, which produce a difgufful and unharmonious effect. But in a fine impression of the fame plate, there are none of these difagreeable crudities to be found; the fhadows are judicioufly foftened, and blended into the lights, and harmonized with each other; the outlines are neat and correct; and the characters of the heads admirably well expressed. In short, he would scarcely believe it possible, that the fame plate should furnish impressions, to beautiful in one ftate, and fo truly execrable in the other. But the wonder ceafes, if he be told, that the plate, paffing through a variety of hands, has been frequently retouched, and that by carelefs and unfkilful men. We may further add, that as the name of Marc Antonio stands high among the curious collectors, the ignorant are too frequently imposed upon by bad copies, or fpurious productions. It is indeed become cultomary to write the name of Marc Antonio with a pen, at the bottom of any old print, which bears even the leaft diftant refemblance to his manner of engraving; and, in feveral inftances, I have feen both his cypher and tablet ingenioufly copied upon prints, that are a difgrace to any mafter.

The great reputation, which Marc Antonio acquired by his works, in fome meafure eclipfed the fame of the German fchools. Young artifts from every quarter flocked to Rome, being defirous of fludying under this excellent mafter; and the improvement which they made was fo evident, that it was foon afterwards confidered as neceffary for an engraver, as for a painter, to vifit Italy. So that, by degrees, the Italian ftyle of engraving became the flandard of excellence; and upon it the greateft artifts formed their tafte; and that manner, which had been confidered in Germany, as most excellent, under the aufpices of Albert Durer, Lucas Jacobs, Henry Aldegrever, and Hans Sebald Beham, declined by degrees, and was almost totally difused, at the conclusion of the fixteenth century.

The fcholars of Marc Antonio followed his ftyle of engraving, with very little variation. Among them, Agoftino de Mufis and Marc de Ravenna were the moft fuccefsful: the former principally excelled in neatnefs, and the latter in a more bold and open manner.

Agostino de Musis was the inventor of a new species of engraving, which was per-

formed with dots only; but for what realon he did not carry it to a greater extent, cannot eafily be afcertained. He introduced it into one or two of his first productions only; and there it was confined to the flefh. In the account of this artift, given in the body of the work, a plate, with the head of an old man, finished with dots only, is defcribed. Probably this might be feen by Giulio Campagnola, who adopted a mode of engraving, much refembling this, upon a more extensive plan than that of de Mufis; but not with fufficient fuccefs, to render it an object worthy of the imitations of the contemporary artifts. Stephen de Laulne, a native of Germany, and a very ingenious man, followed the fteps of Campagnola; and many of his flight works are executed in dots only. Profefor Chrift, fpeaking of De Laulne, and mentioning this mode of engraving, calls it improperly Opus Mallei, or the work of the hammer; but it differs greatly from that flyle of which Janus Lutma appears to have been the inventor, and is properly named Opus Mallei, being performed with the point, held upright upon the copper, while the impression is made by a flight stroke of the hammer. These blows are repeated, and the point moved backwards and forwards, till a fufficient depth of colour is produced. A very tharp foraper is patied gently over this work, to take off fo much of the barb raifed by the repeated percuflions upon the copper, as would prevent the dots appearing diffinctly upon the print. In fome inftances, and in etching particularly, two, and fometimes three points, joined together, have been very fuccefsfully used. Defmarteau at Paris practifed this mode of engraving, and carried it to great perfection. It is admirably adapted to the reprefentations of drawings in red chalk, and flight academical studies. The head of the old man, in the print by Agostino de Musis, is executed with the point of the graver; but the prints by Campagnola and Stephen de Laulne, were done with the dry point, or fome inftrument of fimilar conftruction; and the dots have all the appearance of being made by hand, regularly one after another. John Boulanger, a French artift, who flourished in the middle of the feventcenth century, improved greatly upon this mode of engraving, and practifed it with much fuccefs; while his contemporary, Nicholas Van Plattenberg, finished a dead Christ almost entirely with dots, made with the point of the graver, in a very powerful manner.

After the differition of the artifts, educated in the fchool of Marc Antonio, which happened upon taking of the city of Rome by the Spaniards, the Ghiffii of Mantua made a very confiderable figure, effectially George, who laying before him the Neptune of Marc Antonio for a model, improved upon the mechanical part of engraving, and harmonized the light and fhadows with dots, judiciously inferted and intermixed with the flrokes.

In the mean time, Cornelius Cort, a Dutchman, who refided a confiderable time in Italy, and worked in general from the Italian painters, followed by Agoftino Carracci, Cherubino Alberto, and Francesco Villamene, introduced a style of engraving entirely It was bold, powerful, and mafterly; and, at the fame time, demonstrated much new. more freedom of execution, than had been attempted before. Henry Goltzius approved of this ftyle, and introduced it into the Low Countries, and many excellent artifts were formed under his inftructions. From this time the boldness and freedom of execution with the graver became an indifpenfible requifite; and, in many inftances, correctness of drawing, character, and beauty, were facrificed to the twifting and twirling of the ftrokes, and the clearness, with which the artist could cut the copper. But one very great defect, in the works of all the artifts, from the commencement of engraving, to the time we are now treating of, is, their want of attention to the proper diffribution of the light and fhadow. They do not feem to have formed to themfelves the leaft notion of harmonizing the effect, by the fubordination of the lights upon the diftant objects, in order to bring out, and give confequence to the principal figures. On the contrary, the lights are just as powerful and glaring upon the diftant mountains, as upon the objects nearest to the eye in the fore-ground. This, of course, prevents the gradation of the masses, and gives a harfh and unfinished appearance to the most excellent performances of that age. Cornelius

Cornelius Bloemart feems to have been one of the first, who attempted, by covering the distant lights, to increase the effect of the front figures, and harmonize the different parts of the engraving, with each other; and he was followed by Francois de Poilly, Francois Spierre, Girard Edelinck, and other great masters; and this improvement was carried by the French artists to a very great degree of perfection.

Prints, executed entirely with the graver, effectially when the back-grounds confift of landfcapes, muft always have a cold, inanimate effect in proportion as they are highly finifhed. I am now fpeaking of large hiftorical fubjects. Portraits require neatnets and precifion; and, in this fpecies of engraving, the French artifts have been peculiarly excellent. If the works of Scheltius Bolfwert fhould be produced, in anfwer to the proposition above mentioned, it is to be obferved, that though they are executed entirely with the graver, it is in a ftyle peculiar to themfelves; and in the back-grounds, we find a pleafing negligence and roughnefs, which imitates the point. And the more that imitation is perceptible, the more the effect is agreeable. The continual famenefs, which appears in the works of the greateft French mafters, with the graver only, gives them a heavy appearance, and a flatnefs of effect, when compared with the animated performances of Girard Audran.

While the point remained in the hands of the painters only, no great improvement could be fuppofed to take place. Their attention was neceffarily turned to objects of greater importance, and etching was confidered by them, in general, as anamufement. They were, therefore, content with the flate of the art, as they found it; but feldom attempted to go any great lengths towards the improvement of it; efpecially with refpect to the mechanical part. And by the engravers the point was too much neglected. They feem to have regarded it, as a thing of finall confequence, till fuch time as Girard Audran, by uniting it with the graver, produced those excellent performances, which are an honour to himfelf and to his country. Not that I would, by any means, be supposed to infinuate, that Girard Audran was the first artist, who joined the graver to the point; but all attempts, prior to his time, were fo feeble, when compared with his, that he may be juftly confidered, as the first that brought it to per-John James Frey, and many other excellent artifts, both French and Italian, fection. followed the manner of Audran with great fuccefs. From France, Flanders, and Holland, engravers of portraits and hiftory came into England; but the art of engraving itfelf never flourished, in any great degree, among the natives, till within these late years. And the aftonishing progress, which has been made in to fhort a time as the space of thirty years, gives us great reafon to believe, that in the courfe of a very little time, the English historical engravers will equal, if not exceed, the exertions of the most skilful foreign artifts. In landfcape engraving, and fcraping of mezzotintos, they have already gained fo decifive a precedency, that even envy herfelf must hide her head in filence.

C H A P. IV.

General Observations on the Antiquity of Seals and Stamps, with an Account of several very ancient ones.

T will be needless to enter into a long discussion concerning the origin of feals or ftamps. The former, we are affured, are as ancient as the time of the Patriarchs. Judah, the fon of Jacob, meeting with Tamer his daughter by the way, left his fignet with his bracelets and ftaff, as a pledge for the reward, which he was to give her. The engraver of fignets or feals is expressly spoken of by Moses; and the skill of the artift feems to have acquired him a considerable space of reputation and effeem.

The greater part of the fignets or feals, mentioned in facred and prophane hiftory, were, without doubt, hollow, and the imprefiions, of courfe, which were taken from them, whether upon wax or any other ductile fubftance, protuberated in proportion to the

The depth of the engraving, But from the application of the word SIGNET in feveral inflances, there is great reason to believe, that it was also given to a flamp or brand. In this fense it feems particularly to be used by St. John, in the Apocalypse, where he speaks of fealing the foreheads of the elect, as intimating thereby, that some peculiar mark was set upon them, as we find it was upon the worshippers of the beaft.

That ftamps or brands, every way proper for the purpole of marking fuch things as required diffinction, were actually in being at that time, is politively certain; and I have given the reprefentation of fix of them upon the fifth plate in this volume. The originals are in the British Museum; and were, with many others, brought from Italy by Sir William They were found in the ruins of Herculaneum and Pompeii; and fome of Hamilton. them bear the marks of great antiquity. I have given two reprefentations of those marked, I. H. IV. V. and VI. The last of these stamps, the handle of which is broken, differs from all the reft. The letters, and the ornamental line of the edge, are hollowed from the furface; and the imprefion it makes upon the paper is directly contrary to that of any one of the others, the letters being white, and the ground black. I have given the impression of No. I. marked A. and of No. VI. marked B. at the top of the plate. The original ftamps are of the fame fize with the repreferitations upon the plate; and are hollowed out from the furface of the letters and ornaments, an eighth of an inch, and fometimes more. No. I. is a rude attempt at the form of a fifh. No. III. is in the form of a fhield; and No. VI. is in the form of the bottom of a fandal. The letters are reverfed upon the flamp, of courfe, that they might appear the right way in the imprefions, as reprefented A. B. at the top of the plate. The Greek word HANDIAL is very legible upon No. I. The other inferiptions, except that of No. V. are not fo eafily decyphered. The impressions from No. V. were, I apprehend, confidered as an amulet, or charm, to fecure the wearers of it from certain difeafes, or dangers, to which they were exposed. The infeription is evidently FELICIS AMVLLI GEMELÆ. There is a variety of forms among the other ftamps at the Mufeum; particularly one of a hip, with the word ASPER upon it. Another in the form of a beart, with this infeription, BASILEI SEXIS TERT. Another as a tablet, in the middle of which is a reprefentation, nearly obliterated, of an animal, inferibed LEONTI VINCAS. Another fmall one, in the fhape of a tablet, on which is inferibed C + PVB + IANVARI. Some have inferiptions at full length; others again have only monograms, as No. II. They have all the appearance of being first cast, and afterwards repaired with the chifel. They are made of a kind of mixed metal, refembling brafs.

Whatever may have been the purpofe, to which these curious relics of antiquity were applied, we cannot but wonder, that, having so nearly, nay, we may fay, actually discovered the art of printing, in a small degree, they did not gradually appropriate it to more extensive purposes; especially as we see they had, in one instance, No. V. produced three lines following each other.

C H A P. V.

A short Estay upon the Art of Engraving on Wood.

I T is generally allowed by the best authors upon the subject of printing, that prior to the invention of moveable types, there were books, confisting of rude delineations cut on wood, with short explanations of the subjects, contrived for the convenience of those, who could not afford to purchase manuscript copies of the Old and New Testament, from whence these short mementos were chiesly taken. Of this species are the books entitled, Historia Sancti Johannis Evangelistae, ejusque Visiones Apocalypticae, or, the History of St. John the Evangelist, and his Apocalyptical Visions; and Historiae Veteris et Novi

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Novi Testamenti, or, the Histories of the Old and New Testament, commonly known by the appellation of the Poor Man's Bible. These are ranked among the earliest productions of this kind; but from their having no date, or any indication of the year, in which they were printed, the difficulty of affixing the exact period of their appearance is infurmountable. They are small folio volumes. A single block of wood was appropriated to each leas, which was printed only on one side; and two of these leaves being pasted together had the appearance of a single one, printed on both fides. Besides the two above-mentioned books, there are several others, printed in the same manner: namely, Historia beatae Mariae Virginis, The History of the blessed Virgin Mary. Ars Memorandi, or, an Alfsshart to the Memory. Ars Moriendi, or, the Art of Dying. Speculum Humanæ Salvationis, or, the Mirrour of Human Salvation. But none of these are so ancient, as the two before mentioned. I have therefore chosen from them the specimens, which accompany this essay.

Papillon indeed tells us of eight engravings on wood, the account of which was given to him by a Swifs officer. Thefe must have been confiderably more ancient, than any thing now known; and upon which a decided opinion may be given, with respect to the date. The title, according to that author, ran thus, Les Chevaleureux faits en figures du grand & Magnanime Macedonian Roi, le preux & Vaillant Alexandre, dedie, & c. " A representation of the Warlike Actions of the great and magnanimous Mace-" donian King, the bold and valiant Alexander, dedicated, prefented, and humbly offered " to the Moft Holy Father, Pope Honorius IV. the glory and support of the church; " and to our illustrious and generous Father and Mother, by us, Alexander-Alberic Cunio, " Chevalier, and Ifabella Cunio, twin brother and fifter : first reduced, imagined, and " attempted to be executed in relief, with a fmall knife, on blocks of wood, made even " and polifhed by this learned and dear fifter, continued and finished together at Ra-" venna, from eight pictures of our invention, painted fix times larger than here re-" prefented; engraved, explained by verfes, and marked upon the paper, to perpetuate " the number, and to enable us to give them to our relations and friends, in remem-" brance of friendship and affection. These were compleatly finished by us both, at the " age of fixteen only."

If this flory be true, and fuch engravings with the foregoing title ever did exift, they must have been executed in the years 1284 or 1285; for Honorius IV. to whom the work is dedicated, fat only those two years in the Papal Chair. But as Papillon gives this flory upon the fole evidence of the Swifs officer, and had never feen any part of the engravings, the generality of authors have not been inclined to give much credit to the fact, which at beft is exceedingly doubtful.

The most probable conjectures, concerning the origin of this species of engraving, is, that it was introduced into Germany by the **briefmalere**, or painters of the playingcards, who cut the outlines of the figures on wood, and stamped them upon the paper, to fave the trouble of making a feparate drawing for every card; and afterwards coloured them by hand. In this manner precisely were executed the blocks for the cuts, in the edition of the Apocalypfe, which is now preferved in the Bodleian library at Oxford; part of one of which is very faithfully copied plate VI. of this volume.

Baron Heineken afferts, that cards for playing were invented in Germany, where they were in ufe as early as the year 1376, though the reafon he gives is not, by any means, conclutive: parce qu'on les connoifoit vers ce tems en France, "becaufe they were "known about this time in France." Other authors, with Bullet at their head, as confidently affert, that they were invented in France. The difputes upon this fubject ferve only to prove the difficulty, if not the impoffibility of afcertaining the æra of the invention of cards, or the country in which they were first produced. This, however, is of no confequence to the prefent enquiry, unlefs it could alfo be proved that a part of them was printed on blocks of wood, at the time of their first invention. 'There feems to be very little doubt, but that they were drawn and painted by hand.

Thefe card makers did not entirely confine themfelves to the printing and painting vol. II.

of cards, they also produced subjects of a more devout nature. "We find," fays Baron Heineken, "in the library of Wolfenbuttel, a variety of prints, reprefenting " different fubjects, taken from holy writ, and devotional compositions, with the ex-" planatory text facing the figures; the whole engraved on wood. Thefe prints are " precifely of the fize with our playing cards; that is, a little above three inches high, " by two inches and a quarter in width. There are also in the fame library, five prints, "at the end of a book entitled, Ars Moriendi, representing different figures of angels, "devils, dying perfons, and faints. They are of the fame fize with the playing cards; " and each print is marked with a letter of the alphabet." He adds further, " that they "engraved the fame fort of images upon a larger fcale; and that, in a convent at "Buxheim, near Memmingen, he faw a print reprefenting St. Christopher, carrying the " infant Jefus over the fea. Facing the faint is represented the figure of a hermit, hold-"ing up his lanthorn to give them light; and behind him a peafant, climbing to the "top of a mountain, with a bag at his back. This print," continues my author, "is " of a folio fize, engraved on wood, and illuminated in the fame manner as the playing " cards are done. At the bottom is this infeription, Criftoferi fatiam, Die qua-" cunque tueris. Illa nempe die morte mala non morieris. Millesimo " cccc° xx° terrio. This print proves at least, that the images of faints, with letters, " were engraved on wood, as early as the year 1423. It is pasted upon the infide of " the cover of an old book, probably by fome religious perfon of the convent, in order " to preferve it."

The fame author informs us, that in visiting the convents, monafteries, and other religious houses, he frequently found specimens of this kind, passed into books of the fifteenth century; "which," fays he, "confirmed me in my opinion, that the first expe-"riments of engraving on wood, after those of the playing cards, were the images of "faints, and devotional subjects; which, being dispersed among the laity, were loss by "degrees; and those which were preferved, were such only, as the monks and other ec-"clefiaftics passed into the early printed books, which ornamented their libraries."

These images of faints, and other devotional subjects, being first produced, sets of subjects with the letters of the alphabet followed; and these were taken from the bible, or legendary histories, which in former times were confidered of almost equal confequence with the bible, and the prints were constantly accompanied by inscriptions, either for instructions, or the exciting of devotion, in the manner of the Apocalypse, and the Poor Man's Bible, &c.

The next dated work of this kind is the Chiromancy of Dr. Hartlieh, confifting of twelve leaves, printed on both fides, the first and last pages only, which are blank, forming three divisions, marked at the bottom **a**. **b**. **c**. each division confisting of eight pages; to which may be added two leaves more, the one for the title, and the other for the conclusion, both of them inferibed **Dic Runst Curomantia**, upon the top of an ornamented square border. At the beginning of this curious book, which is in similar folio, is a large vignette, representing Dr. Hartlieb kneeling, and presenting it to the Princess Anne, who is feated upon her throne; and the names of these two perfonages are engraved at the bottom of their portraits. The prints in this book are exceedingly rude; but have not, as far as one can judge from the copy of one of them, given in the *Idée generale d'une Collection complette d'estampes*, the appearance of being fo ancient, as those in the Apocalypse, or the Poor Man's Bible. This curious compilation is dated 1448; and the name of **Jorg Schapff in Stugspurg**, the artist, who is supposed to have performed the engravings, appears upon the fourth page.

I had intended to examine the claim, which the Dutch have laid to the invention of this fpecies of engraving; but, on confideration, I find it is entirely ufelefs, on the prefent occasion, to enter into that controverfy; and particularly, as the matter has been to fully treated by Baron Heineken, in the book above-mentioned; and also in a latepublication, by an author of our own country. In these works all the evidences, which

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are given by the Dutch in fupport of Laurence Coffer, are carefully examined; and as ftrongly refuted by the Baron, as they are fupported by the English author. But the arguments of the former are, in my opinion, much more powerful, than those of the latter.

After the invention of movcable types, the briefmalers continued to vend their publications for a confiderable time; but when the engravings on wood were annexed to the books, printed with the moveable types, they were gradually difcontinued. However, the art of engraving itfelf continued in an improving ftate; and towards the conclusion of the fifteenth century, there were feveral artifts of great reputation, who feem to have been principally employed by the printers to ornament their publications.

In 1493, appeared at Nuremberg, the folio Chronicle by Schedel, ornamented with a large number of engravings on wood, greatly fuperior to any thing, which had appeared before that time. They were executed by William Pleydenwurff and Michael Wolgemut. The latter of these artifts was the tutor of Albert Durer, whose admirable performances, in this ftyle of engraving, are juftly held in the higheft efteem. From the time of Albert Durer, it became cuftomary for almost every one of the German engravers on copper, to engrave on wood alfo; and the works of many of them were better on wood, than on copper; for example, those of Albert Altdorfer, Hisbel Pen, Virgil Solis, &c.

Many excellent engravings on wood were produced by the German artifts; but none more extraordinary than the dance of Death, by Hans, or John Holbein the younger, which, for the freedom and delicacy of execution, has hardly been equalled, but never furpaffed, by any artift ancient or modern. Italy, France, and Holland, have produced many capital artifts of this kind, whole names may be found in the body of the work, and, of courfe, need not be repeated here. But, for boldnefs and fpirit, we muft fee the prints of Chriftopher Jegher, who worked under the direction of Rubens, and was, without doubt, affifted by that great artift. Among the moderns, Papillon may certainly be confidered as an excellent artift. He published at Paris two volumes, and in them he gives a full explanation of the manner in which the engravings on wood of every fpecies are performed, with a hiftory of the art itfelf, deduced from the earlieft æra of its appearance to his own time, together with an account of all the artifts, and their works. And thefe volumes are replete with his performances, which do him great honour.

Before I quit the prefent fubject, it is neceffary that I fhould give fome fhort account of another branch of this art, namely, that fpecies of engraving on wood, which is diftinguifhed by the appellation of chiaro-fcuro. And first, with respect to the invention of it, which is claimed by the Germans, and by the Italians. The latter affert, that, foon after the commencement of the fixteenth century, Ugo da Carpi, a man of great ingenuity, difcovered a mode of imitating flight drawings by the means of different blocks The Germans, on the other hand, produce feveral engravings by Mair. of wood. which are dated 1499, and one by Lucas Cranach, dated 1500, which are prior to the time, affixed by the Italians for the invention by da Carpi. This circumftance, even if we fhould fuppofe, that the prints by Mair are the first attempts in this style of engraving, is fufficient to prove the priority of the exercise of it in Germany. Baron Heineken is of opinion that the works of John Ulric arc still more ancient than those by Mair; but I think the appearance of the prints themfelves, which are admirable specimens of the art, do not by any means justify the affertion.

There is, however, a material difference between the chiaro-feuro's of the old German mafters, and those of the Italians. Mair and Cranach engraved the outlines and deep fhadows upon the copper. The impression taken in this state was tinted over, by the means of a fingle block of wood, with those parts hollowed out, which were defigned to be left quite white upon the print. On the contrary, the mode of engraving, adopted by Ugo da Carpi, was to cut the outlines on one block of wood; the dark fhadows upon a fecond; and the light fhadows or half tint upon a third. The first being impreffed

ON THE ORIGIN AND PROGRESS OF ENGRAVING.

imprefied upon the paper, the outlines only appeared; this block heing taken away, the fecond was put in its place; and being alfo imprefied upon the paper, the dark fhadows were added to the outlines; and the third block being put in the fame place, upon the removal of the fecond, and alfo imprefied upon the fame paper, made the demy tints; and the print was completed. In fome few inftances, the number of blocks were increafed; but the operation was flill the fame; the print receiving an imprefied nor every block. Andrea Andreani carried this fpecies of engraving to great perfection.

Both the German and Italian ftyle of engraving in chiaro-fcuro have been practifed by different artifts of every country; and in France, many excellent works of this kind have been produced. The attempts of Jackson, Kirkall, and others of our country, were not equally successful.

C H A P. VI.

A Defeription of the first eight Plates, contained in this Volume; and of Plate VII. in the former Volume.

FRONTISPIECE.

 \mathcal{A}^{DAM} and Eve, from a very curious engraving, by Marc Antonio Raimondi, after a drawing by Raphael.

PLATE II.

St. Agnes, copied from an engraving, exactly the fame fize, by Ifrael Van Mecheln.

PLATE II.

St. Sebaftian, from an engraving by Martin Schoen, of the fame fize as the original.

PLATE III.

This engraving, together with plate VII. in the first volume, is taken from the rare edition of the works of Dante, published at Florence, A. D. 1481. The defigns for these prints were made by Sandro Boticelli; and they were either engraved by him, or by Baldini his affociate. The greatest number of plates ever seen in this scarce book are nineteen. — Wilbraham, Esq. politely lent me his copy, which is esteemed the most perfect one in Europe: and as the prints are rarely to be seen complete, I shall the lift of them, as follows:

I. The author, frighted by a wolf, meeting his guide Virgil in the wood.

II. St. Beatrice appearing to the author and his guide.

Thefe two plates only are printed upon the paper of the book; those that follow are pasted on. The second is copied; see plate III. as above.

III. The entrance into Hell. Charon is reprefented as a frightful demon with wings, a monftrous vifage, and covered with hair.

IV. The interview of the author with Homer, and the appearance of Hestor and Alexander.

V. The interview with Minos, who is represented as a demon, covered with hair, having large wings, with great horns, and a ferpent's tail.

VI. The *fhorwar of hail*. Charon is reprefented again in this print, with ugly fpectres of feveral kinds.

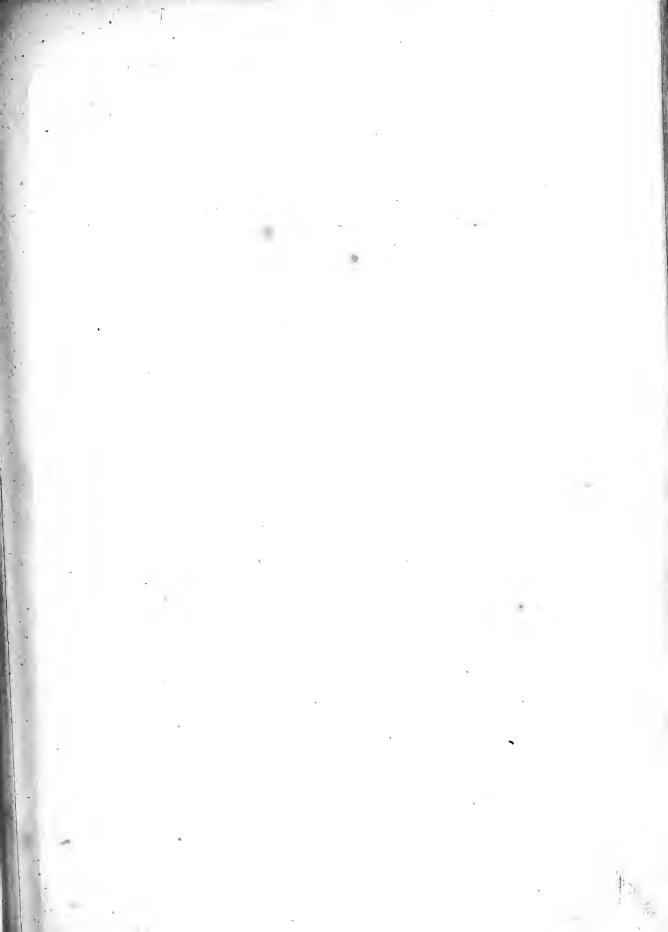
VII. The interview with Pluto, and the appearance of Ghost's rolling heavy stones.

VIII. The approach to the tower of Dis.

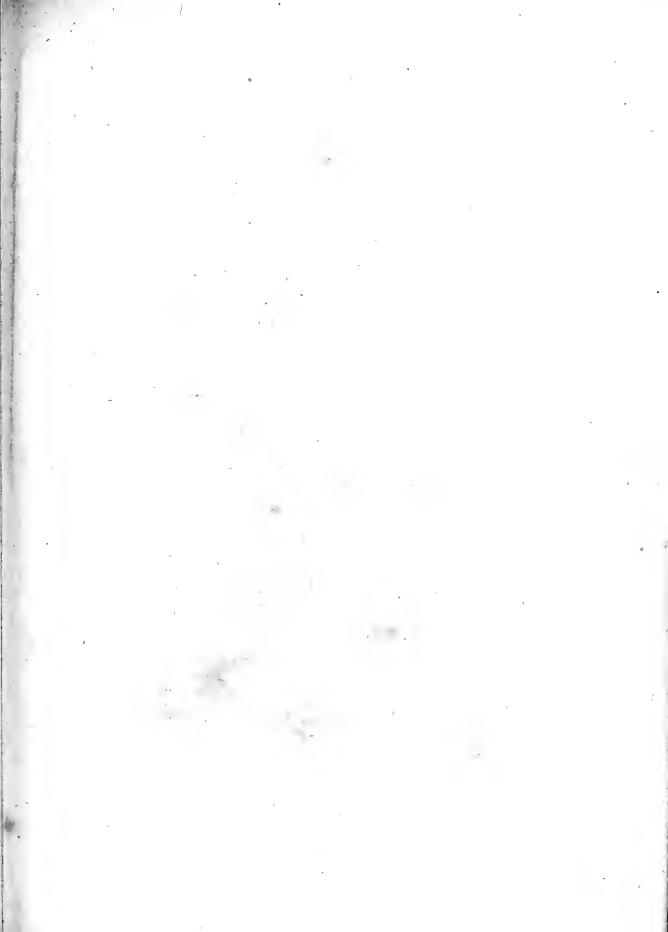
IX. The guide hiding the eyes of the author, at the entrance into the place of torment.

X. The approach to the flaming fepulchres.

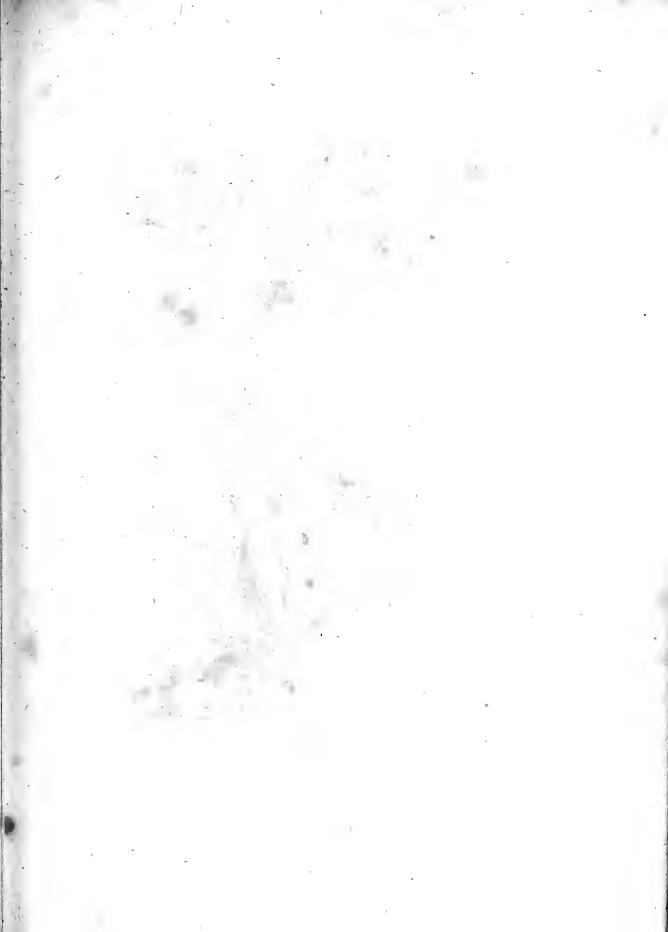
XI. The

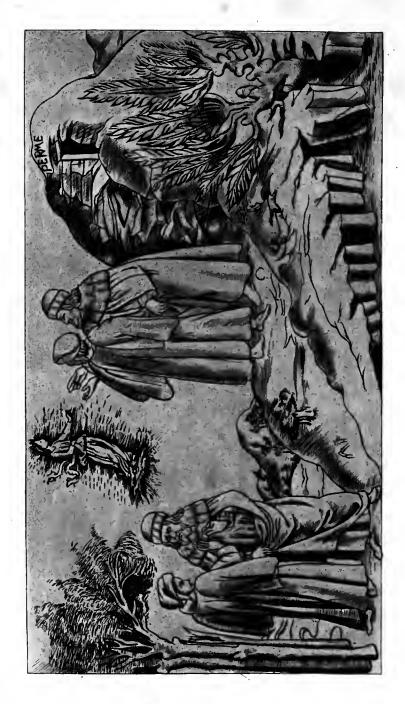




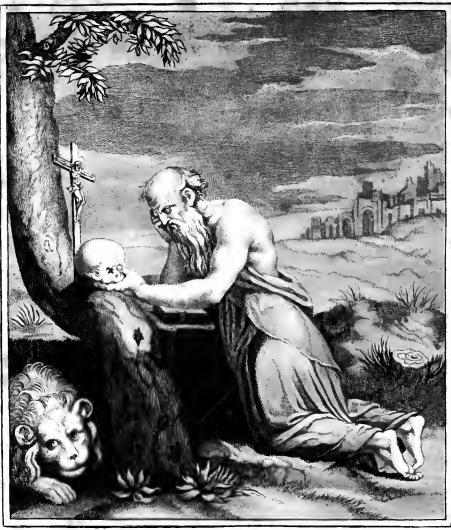












Raphael inv!

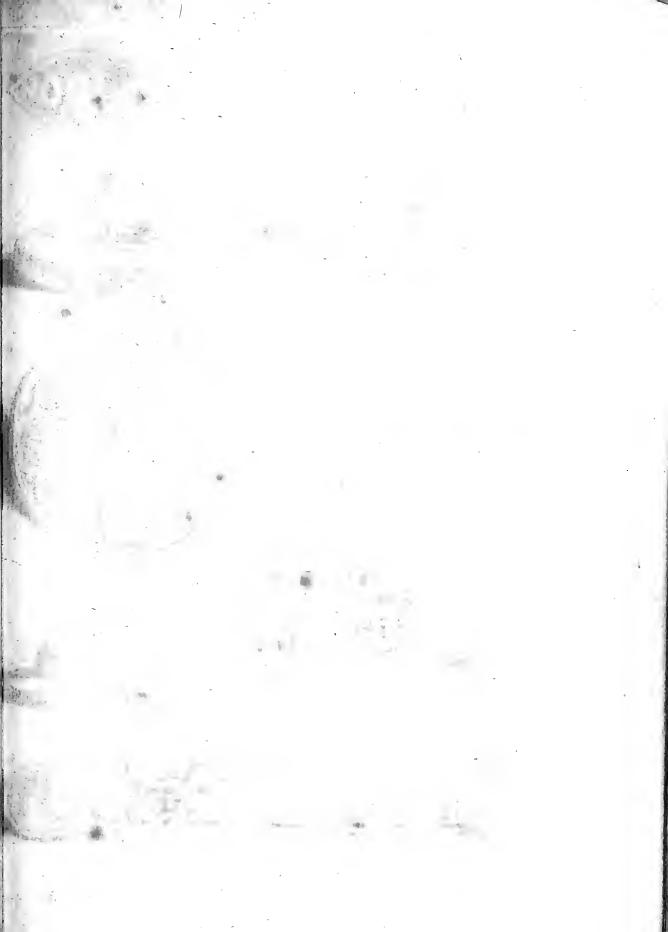
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ST JEROM.

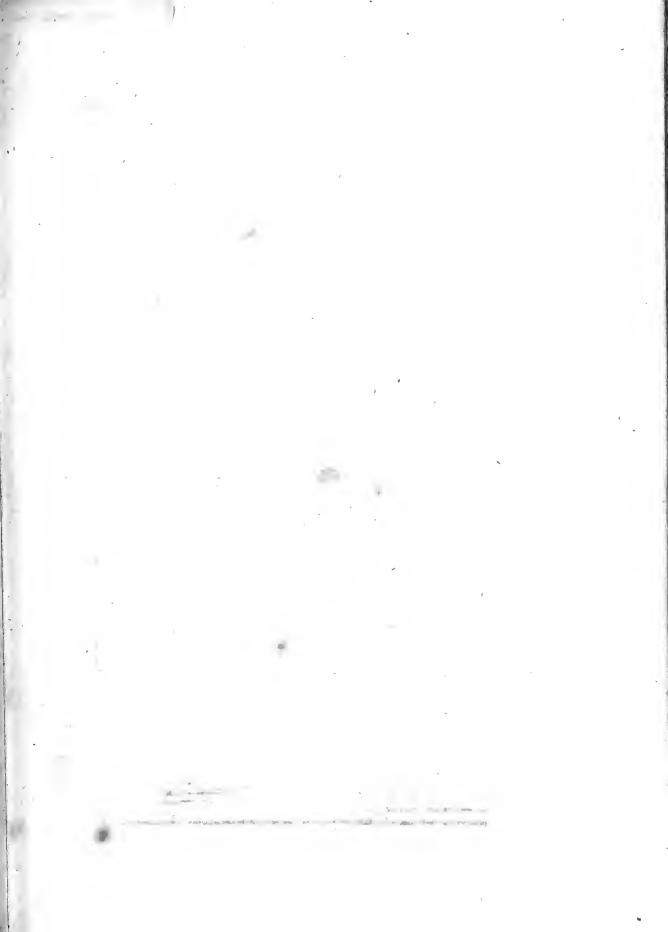
. Taken from a very rare print by . He & Interio

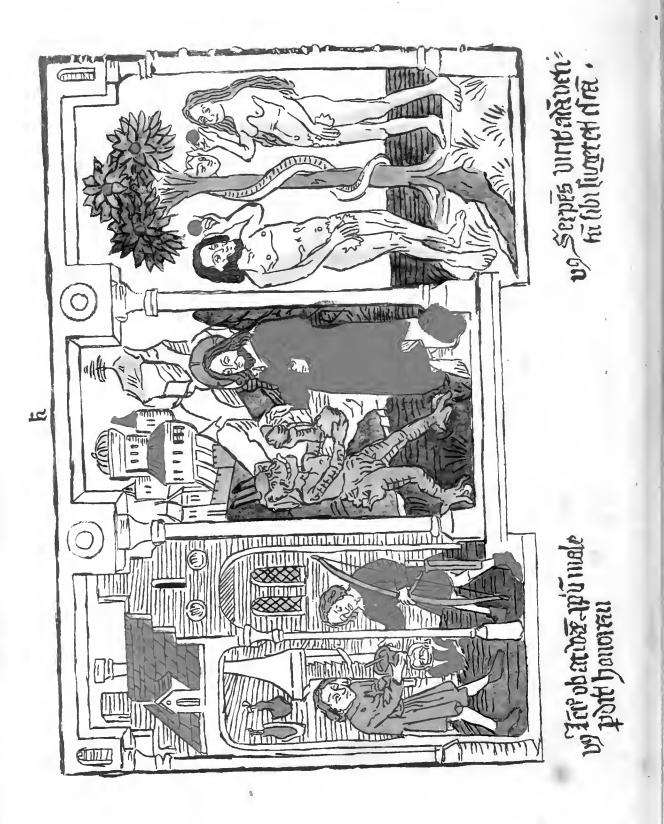












ON THE ORIGIN AND PROGRESS OF ENGRAVING.

17

XI. The author and his guide, feated in view of the fleep rocks and flaming fepulchres.

XII. The centaurs and other spectres.

XIII. The wood, with the Harpies, who have female faces.

XIV. The wood, with the ghosts of the poetical heroes.

XV. The author fpcaking to a ghost whose person was known to him.

XVI. The guide cafts a cord into the gulph, and the head of the monfler Fraud appears rifing up to them.

XVII. The monfler Fraud, with the guide feated upon his back, defiring the author to follow the his example. This print is copied; fee plate VII. of the first volume.

XVIII. The burning pits.

XIX. The monster Fraud, with the ghosts upon the burning lakes.

PLATE IV.

St. Jerom, copied from a print engraved by Marc Antonio, after Raphael. The original of this plate is exceedingly rare.

PLATE V.

Six ancient feals or flamps, used by the ancients. The originals are at the British Mufeum, and were found in the ruins of the Herculaneum.

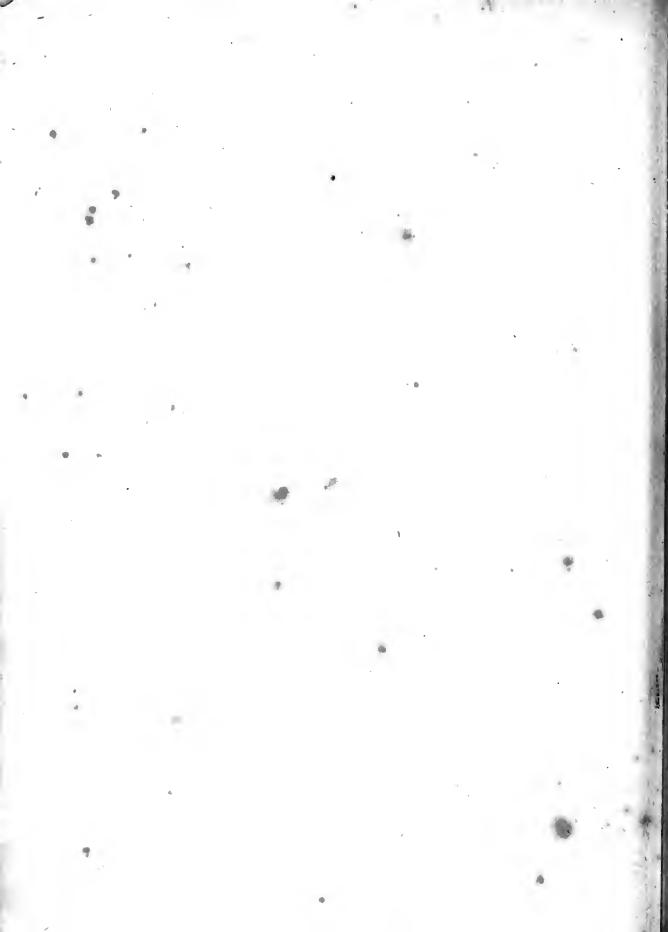
PLATE VI.

An accurate copy of one of the ancient engravings on wood, contained sing a book, entitled, *Historia Santii Johannis Evangelistæ ejus que Visiones Apocalypticæ*, off the Histtory of St. John the Evangelist, and his Apocalyptical Visions. This curious book is in small folio; and, generally speaking, every leaf contains two prints, engraved on one block, and printed, of course, on one fide only. Every other leaf is marked with a letter of the alphabet, and the number of the leaves amount to forty-eight. The prefent engraving is taken from the upper part of the Vith print, and coloured, in imitation of the original. It reprefents the man on a white borse, who appeared to St. John at the opening of the first feal. The book itself is preferved in the Bodleian library at Oxford.

PLATE VII.

Is an accurate copy taken from the middle part of one of the ancient engravings on wood, in a book, entitled, Historia Veteris et Novi Testamenti, or, the Histories of the Old and New Teftament. The book is in fmall folio. It confifts of fifty engravings, printed on one fide of the leaf only. In the middle part of every one of these engravings are three compartments, in each of which is represented some historical fact, taken from the facred writings. At the top, over the middle compartment, are two half figures, standing in two arches, reprefenting two of the Patriarchs or Prophets. The spaces on each fide are filled up with extracts from the fcriptures; and at the bottom, under the middle compartment, are two more half figures in arches, refembling those at the top; and the blank spaces on each fide are filled up in the same manner as above. The prefent engraving is taken from the Xth. print of this book. In the first compartment is reprefented Efau jelling his birthright; in the fecond, the temptation of our Savisur; and in the third, Adam and Eve, taking the forbidden fruit. It is coloured in imitation of the original. This book is preferved in the Bodleian library at Oxford. I did not copy the whole of the print, becaufe it would then have been too large for the book, and, of courfe, must have been folded up. Befides, as this is inferted merely as a specimen of the ftyle of engraving, the upper and lower parts, confifting chiefly of letters. could be of little or no fervice.

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DICTIONARY

A.

O F

ENGRAVERS.

H.

N. HABERT. Flourished, 1700.

A N engraver of no great note, who worked chiefly for the bookfellers. By him we have feveral portraits; among others, that of John Milton, and Thomas Parr the old man.

ALEXANDER VAN HACKEN. Flourisched, 1740.

This artift, who was a defigner, as well as an engraver, was a native of Holland. He refided a confiderable time in London, where, I believe, he died. We have many portraits executed by him in mezzotinto; fome of which are by no means devoid of merit; among others, the following: Dr. Pepusch, from Hudson, and Laurence Delvaux, the sculptor, from Isaac Wood.

JOHN HACKAERT, or HAKKERT. Born, 1635. Died,

This artift is faid to have been born at Amfterdam, about the year 1635. His genius lead him to landfcape painting; and he greatly excelled in *romantic fcenes, with rocks, caves, and grottos.* His pictures are very valuable, as well on account of their intrinfic merit, as for the charming figures they vol. II. B frequently

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frequently have, by the hand of Vander Velde. He also etched a fet of fix *landfcapes*, middling fized plates, length-ways, in the ftyle of Waterloo. They are fimple copies of nature, executed with great judgment. The fourth plate in particular, is in my opinion a very beautiful one. He figns his name "Joannes Hackaert inv. et fecit." They were published at Amfterdam.

HADELER, or HAEYLER.

Flourished,

Both thefe names are certainly meant for John Sadeler, the fecond being mifpelt; the letter, miftaken for an H. only, is evidently an I. and an S. joined together, with a crofs bar, which may indeed be taken as an H. with the laft ftroke lengthened into an S. In one inftance, reading the baptifmal name John, in the other Hans; both of which bear the fame meaning in different languages.

NICHOLAS VAN HAEFTEN, or HAFTEN. Flourished,

This artift was a native of Holland. He both etched, and engraved in mezzotinto, a number of *ludicrous fubjetts*, which, however, have no great merit to recommend them to public notice. I fhall only mention the following by him: A Dutch burgomafter toying with his kitchen maid, with fome French verfes underneath, a middling fized upright plate, very poorly etched.

A. HAELWEGH.

Flourished,

One of the industrious ornamentors of books. His works are chiefly portraits, which he performed with the graver, in a stiff, dark style., I shall mention by him,

Jacob Oldenborg, Phil. Dott. a half-length figure, a middling fized upright oval plate, from A. Houbraken.

The duke of Argyle in armour.

The reverend patriot, Mr. Walker, governor of Londonderry, &c.

MELCHIOR HAFFNER.

Flourished, 1680.

The name of an engraver of no fuperior merit, who appears to have worked for the bookfellers only. By him, among other things, is a frontifpiece reprefenting the infide of a *large library*, executed entirely with the graver. It was for a book, entitled, *Bibliotheca Realis Univerfalis*, published at Francfort 1685, where the engraver refided; but his chief work appears to have been the portraits for a work entitled *Templum Honoris*, published by Theopelus Spizelius, at Vienna, 1673. Some of them are neatly engraved, and those appear to me to be the best in which the fless is executed with dots only.

JOHN

JOHN CHRISTOPHER HAFFNER. Flourisched,

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An obscure engraver, by whom we have a book of ornaments, executed in a very coarse indifferent style.

HAFTEN. See HAEFTEN.

COUNT DE HAGEDORN.

Flourished, 1745.

This nobleman was not only a great lover of the arts, but an artift himfelf; and his works prove him to have been a man of genius and judgment. He refided at Drefden. By him we have a fet of *caricatures*; and a fet of twenty-four fpirited little *land/capes*, from his own defigns, flightly etched in the ftyle of Waterloo. He alfo etched fome plates from *Verfuch* and other mafters. He marked his plates with a monogram, composed of an H. with a D. joined together, and a fmall v. under the H. in the manner expressed on the plate at the end of the volume.

C. H A G E N S.

Flourished, 1664.

An engraver of Amfterdam, of whom I find no account. His name is affixed to a portrait of *William Davidson*, refident in Holland for Scotland, and commissioner for England and Scotland, drawn by himself, from the life, in the city of Amsterdam.

JOHN JAMES HAID, or HAYD. Flourished, 1750.

He was an engraver and printfeller, established at Augsburg, in Germany. By him we have a confiderable number of mezzotintos; some of them by no means devoid of merit. His great work appears to be the portraits of the illustrious personages of Germany, which, with their lives written by Jacob Brucker was printed in a large folio volume, containing one hundred prints, at Augsburg, A. D. 1741, entitled Estler Sal.

JOHN GODFRID HAID, or HAYD. Flourisched, 1760.

This artift was fon to John James Haid, mentioned in the foregoing article. He came into England, and refided in London a confiderable time. We have feveral very refpectable mezzotintos by him; among others, that of *Foot*, in the character of Major Sturgeon, a large plate, length-ways, from Zoffany. *Garrick*, in the Farmer's return from London; and feveral portraits, from Sir Jofhua Reynolds and other mafters.

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HAL

JOHN ELIAS HAID, or HAYD. Flourished, 1760.

A modern engraver of the fame family with the two preceding artifts. He engraved a great number of mezzotintos; but I am not well acquainted with his works.

ELIAS HAINZELMAN.

Flourished, 1684.

He was born at Augíburg in Germany, and went to Paris, where he became the pupil of Francois de Poilly, whofe manner of engraving he imitated with great fuccefs; and had his drawing been equally as correct, as his mechanical execution was commendable, his works would have ranked with thofe of the greateft mafters. They pollefs, however, (his portraits efpecially) a very confiderable fhare of merit. Among other prints by this mafter are the following:

The filence, an engraving fo called, reprefenting the infant Chrift fleeping, and St. John coming towards him, whilft the Virgin holds up her finger to prevent his diffurbing him; a middling fized plate, length-ways, from Annibale Carracci. Picart, Michael L'Afne, and Mr. Bartolozzi have alfo engraved the fame fubject.

A holy family, in the back-ground fome women are reprefented washing linen; a large upright plate, from Sebastian Bourdon.

A holy family, with St. John presenting a lamb to Christ, a large plate, length-ways, from the fame.

A holy family, with St. John, who prefents an apple to the infant Chrift, the fame, from the fame.

The portrait of Leonard Weifs, a middling fized upright plate.

Several other *portraits*, and a variety of different fubjects, from Jofeph Verner, Albano, &c.

JOHN HAINZELMAN.

Flourished, 1684.

An engraver of the fame family with Elias Hainzelman, mentioned in the preceding article; and probably a near relation. We have by him a variety of portraits, executed entirely with the graver, in a clear and neat, but ftiff ftyle. Among others, is that of *John III. king of Poland*, a fmall upright plate, marked " J. Hainzelman del. et fculp." He appears chiefly to have drawn the portraits, which he engraved, from the life.

DANIEL HAINZELMAN, and another, whose baptismal name begins with an S. were also both of them engravers, and of the same family.

HAKKERT. See HACKAERT.

JOHN HALBECK.

Flourished, 1618.

This engraver was a native of Copenhagen. By him we have a variety of prints, executed with the graver only, in a ftyle, that does him but little

credit.

credit. I shall only mention the following: A fet of grote/que ornaments, dated 1618. A large whole-sheet print, containing the heads of the emperors, from Julius Cæsar to Ferdinand the Second.

ARENT VAN HALEN. Flourished,

This artift was a native of Holland, and engraved a variety of *portraits*, and other fubjects, in mezzotinto. He fometimes figned his plates with the words AQUILA SCULPSIT. Aquila in Latin and Arent in Dutch, are equivalent, and fignify an eagle. The name is thus expressed under the portrait of *Jeremiab Dekker*, a small upright plate, from Rembrant Geretz.

CHARLES HALL.

Born,

Died, 1783.

This artift was a native of England, and refided the greater part of his life in London. He was brought up as an engraver of letters; but being an ingenious man, he wished to appear in a more conspicuous branch of the art. His best works are portraits, of which he engraved several very faithful representations, at least, of the originals from which he copied them. He likewife performed a number of plates of *feals*, coins, medals, and other antiquities. It is remarked of him, (with a cenfure on the engravers, which I hope is not just, in fo great a latitude as it is drawn,) that he was what the generality of his profession are not, a religious man. He died, February 5, 1783, at his lodgings in Grafton-street, Soho, London. The following are his most efteemed performances, namely, Thomas Howard, duke of Norfolk, who gained the victory at Flodden Field. Henry Fitzallen, earl of Arundel, from Holbein. Queen Mary, Sir Anthony More and Alexander Sterling, from Marshal. Catherine marchionels of Pembroke, from Passe. Mary Sidney, counters of Pembroke, from the fame. Sir Francis Wortley, from Hertocks. Jack Adams, &c.

NOEL HALLE.

Born, 1651. Died, 1713.

He was the fon of Claude Halle; a fea officer, and native of France. He refided at Paris, was a member of the Royal Academy in that city, and is fpoken of as a painter of fome eminence. We have feveral etchings by him, from compositions of his own; among others, *Antiochus cast from his chariot*, and its companion, small plates, length-ways.

A. B. DU HAMEL. Flourished, 1760.

A modern French engraver, who refided, I believe, at Paris. His engravings appear to have been chiefly portraits; among which are the following: Joliot de Crebillon, and Jean Jacques Rousseau.

R. HAN-

R. HANCOCK.

Flourished,

An engraver in mezzotinto, by whom we have the portrait of R. Lover, author of the Philosophical Essay, from J. Wright.

FRANCOIS HANDERIOT.

Flourished,

By this engraver, according to Florent le Comte, we have a print, reprefenting the cafting of St. John into the caldron of boiling oil, from a picture by Le Brun.

WILLIAM HANIUS.

Flourished,

The name of an obfcure engraver affixed to a print executed with the graver only, in a coarfe, ftiff ftyle, and very badly drawn. It reprefents a figure praying in a pulpit furrounded by a numerous congregation, and the word many furrounded with rays of light appears in the clouds above.

MARC ANTONIO HANNAS. Flourisched,

An ancient engraver, mentioned by profeffor Chrift. The prints marked with an M. and an I. with a fpecies of the Italian A. in the manner expressed on the plate at the end of the volume, are attributed to him.

A. HANZELET.

Flourished,

This artift, a man of no note; was a native of Lorrain, and flourished about the middle of the last century. Florent le Comte mentions him, among others, as the engraver of *certain machines*, *engines*, *and mechanical inventions*. His works, however, are faid to have been very indifferent.

ISAAC HA'R BECK.

Flouriffied,

He is mentioned by Florent le Comte as an engraver. But his works are not fpecified : I am not acquainted with them.

MICHAEL HARDOUIN.

Flourished, 1680.

He was, I believe, a native of France, and refided at Paris, where he engraved the plates for a work, entitled, *Livre de Plans*, *Profiles*, *et Elevations de Chafteau de Clayny pres de Verfailles*; or, *A Book of Plans*, *Profiles*, *and Elevations of the Palace of Clayny near Verfailles*; in a very large folio, publifhed at Paris by M. Coslin, engraver to the king. These plates are executed chiefly with the graver, in a neat, dry ftyle, without much taste.

BERNARD

HAR [7] HAR

BERNARD HAREFELDT, or HAREVELD. Flourisched,

An indifferent engraver, who, according to Bafan, flourished in the bast century, and resided at Antwerp. We have several prints by him; among others, the crucifixion of Christ, a middling fized upright plate, from Rubens.

P. A. HARNSIUS.

Flourished, 1611.

This artift fometimes figns his plates with the word Harlingenfis; becaufe he was a native of Haerlem; they are etched in a flight, fpirited ftyle, and are evidently the productions of a painter. Among other things by him is an *ecce homo*, a finall upright plate, in which only half of the figures appear. It is from a defign of his own, and dated 1611.

FRANCIS HARREWIN,

Flourished, 1710.

By this artift, who poffeffed no fuperlative degree of genius, we have a confiderable number of etchings, from his own compositions. He was a native of Brussels, and the disciple of Romain de Hooghe; but he never equalled his master. According to Basan, he resided at Brussels, about the beginning of the prefent century. By him, among others, are the portraits of *Albert*, archduke of Austria, kneeling, and its companion, Isabella infanta of Spain, kneeling; with St. Margarita prefenting her with a crown of flowers, two large upright plates, from Rubens. He also engraved a fet of views, castles, &c. for Le Roy's Account of the Brabant Family, published 1699.

J. HARRIS.

Flourished, 1700.

He was, I believe, an Englishman; but, as an artist, is not greatly to be commended. His best prints appear to me to be some *architestal views*, which he executed for the south volume of *Vitruvius Britannicum*, published at London, 1739. We have also by him a large two-sheet map of the world, from Edmund Halley, dated 1700. A whole-sheet plan of the encampment of the royal army on Hounslow Heath, dated 1686, figned J. Harris, in stetus, &c.

MOSES HARRIS.

Flourished, 1778. .

He engraved a book of *infetts*, to which he prefixed his own *portrait*, drawn by himfelf from the life, a whole length. This artift was a native of England.

M. HARTLEY.

Flourished, 1764.

By this very ingenious young lady, we have a pretty etching of Jedediab Buxton, the celebrated arithmetician, from the life, dated 1764.

JOHN

2

JOHN HATTIN, or HATTINS. Flourished,

This obscure engraver was apparently a native of England; by him we have, among other things, a view of old St. Paul's, a small plate, lengthways, executed entirely with the graver, in a stiff, bad style, sufficiently neat, but devoid of taste.

JOHN HAUSSARD, or HAUSSART. Flourisched, 1720.

This artift was a native of France, and apparently refided at Paris. By whom he was inftructed in the principles of drawing and engraving does not appear; but he certainly imitated, and with no fmall fuccefs, the ufual ftyle of Benoit Audran. He drew correctly; and his prints are, many of them, executed with great tafte. He engraved feveral plates for the Crozat collection; among which are the following:

Jupiter and Semele, from Julio Romano, a middling fized plate, lengthways.

Moses striking the rock, from Romanelli, a middling fized upright plate.

Christ driving the merchandizers from the temple, half figures, a middling fized plate, length-ways, from Bart. Manfridi.

The four ages, finall plates, length-ways, apparently from his own defigns.

JOHN HAVER.

Flourished, 1612.

He was a native of Altenbury. By him we have a fet of large portraits of the electors of Saxony, on wood, executed in conjunction with Mofes Thym. He alfo engraved feveral finall plates on copper. See his mark on the plate at the end of the volume.

CHARLES DE LA HAYE.

Flourished, 1660.

He was a native of France; but refided a confiderable time in Italy. His ftyle of engraving greatly refembles that of Cornelius Bloemart, with whom he was contemporary, and fometimes worked conjointly. He performed his plates entirely with the graver, in a very neat manner, and the fecond ftrokes are ufually croffed fquarely upon the firft. His prints want harmony; the fhadows are marked with hard outlines, and the lights too equally difpofed. His drawing of the naked parts of the figure is heavy; but not often very incorrect. His works, however, have a confiderable fhare of merit to recommend them.

I fhall mention only,

The Virgin and Child appearing to Saint Filippo Neri, a large upright plate.

NICOLO

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NICOLO FRANCESCO HAYM. Flourished, 1719.

[9]

He was, fays profeffor Chrift, a native of Rome, who refided at London in the year 1719, and etched the greater part of the plates for his work, entitled, *Teforo Britannico*, with his own hand. The cypher which he affixed to his engravings, may be feen on the plate at the end of the volume.

FRANCIS HAYMAN.

Flourished, 1760.

He was a native of England, a man of great genius, and particularly excelled in defigning frontifpieces and other book plates. His pictures (for he painted alfo) are not held in very high effimation. They are exceedingly defective, both in drawing and colouring. He was librarian to the Royal Academy, and died a few years fince. He etched a few finall plates; and among them, one, on which is reprefented *Falftaff feated upon a drum*.

WILLIAM HAYNSWORTH.

Flourished,

A very indifferent artift, who flourished during the last century. He was apparently a native of England; but I find no account of him. The following engravings are by him:

Geffroy la Grandent de Lusignan, a fmall upright plate, copied with the graver, in a fliff, dark ftyle, from a print of the fame fize, by Jerom David, which belonged to a fet of heads of heroes and great men.

Richard, lord protector, a large whole-fheet print, &c.

JOHN VANDEN HECKE.

Flourished, 1656.

This artift was born at a village named Quaremonde, near Oudenarde, about the year 1625. He went to Rome in the early part of his life, and was patronized there by the duke of Bracciano; and his works were highly efteemed. He principally excelled in flowers and fruit; but he painted landfcapes alfo in a very fuperior ftyle, which he enriched with figures and animals, executed with great tafte and propriety. In the latter part of his life he refided at Antwerp, where, I believe, he died. We have etched by him, in a free fpirited ftyle, feveral plates from his own compositions; among others, a fet of twelve finall prints, length-ways, of animals, dated 1656.

LEONARD HECKENAVER. Flourished, 1680.

This indifferent artift, I believe, was a native of Augfburg in Germany. He refided at Nuremberg, where he engraved feveral of the plates for Sandrart's *Academy of Painting*, publifhed 1683. I have feen by him alfo a fmall upright *boly family*, from Petrus Liberi, dated 1675. His plates are executed entirely with the graver, in a ftiff heavy ftyle.

VOL. II.

C

JAMES

HEC [10] HEI

JAMES WILLIAM HECKENAVER, probably of the fame family with the above-mentioned artift, was also an engraver. By him we have a fet of prints from the pictures in the Brunswick gallery, published 1710.

ABRAHAM HECKINS.

Flourished, 1634.

By this artift, who, probably was a goldfinith, we have a book of ornaments for goldfiniths and jewellers, executed with the graver only; and, as far as my judgment goes, in a good ftyle. There are fome figures occafionally introduced; but thefe are by no means correctly executed. He figns his name, Abraham Heckins invent. et Cælator. They are dated 1634.

ROBERT HECQUET.

Flourished, 1760.

A native of Abbeville, who refided a confiderable time at Paris, where apparently he learned the art of engraving. He never arrived at any great pitch of excellence; neither did he execute many plates, He returned to Abbeville, where, probably, he died fome few years fince. We have by him,

The labours of Hercules, copied on four small plates, from the prints engraved by J. Rouslet, after the pictures of Guido.

Women bathing, a small upright plate, from Nicholas Poussin.

MARTIN HEEMSKERCK, See VEEN.

HEIDEN. See HEYDEN.

W. C. HEIM.

Flourished, 1650.

A name affixed to the head of John Buxtorf, engraved for Boiffard's Collection of Portraits. It is executed entirely with the graver, in a coarfe, dark ftyle.

ZACHERY HEINCE.

Flourished, 1680.

He was, I believe, a native of France; at leaft he refided there a confiderable time. He engraved, conjointly with Bignon, the portraits of the illuftrious perfonages, which Simon Vouet had painted in the gallery of the Royal Palace. They are large folio prints, furrounded with ornamental borders, in which are introduced many little hiftorical fubjects, etched in a free ftyle. The portraits themfelves are executed with the graver only, and are fufficiently neat, but ftiff and taftelefs.

W. C. HEINS.

Flourished, 1640.

This artift appears to have confined himfelf chiefly to portraits; and by him we have a fufficient number, executed entirely with the graver, in a ftiff, flight, flight ftyle. Among others, he engraved many of the plates for the continuation of Boiffard's Bibliotheca Chalcographica.

HEINS.

Flourished, 1730.

This artift, born in Germany, was very probably of the fame family with W. C. Heins, mentioned in the preceding article. He was a portrait painter, and refided at Norwich. He painted the portraits of many members of the corporation; feveral of which he foraped in mezzotinto, in a very ftiff, taftelefs ftyle. He is also faid to have etched fome few plates. Among others by him, is the portrait of *Thomas Gooch, bifhop of Norwich*, a half length figure, reprefented fitting in a chair, marked, "Heins Pinx. et fecit, 1741."

J. HEINS.

Born, Died, 1770.

He was fon to the foregoing artift, and born in England. His father placed him, as an apprentice, to a manufacturer in fome branch of the Norwich fluffs. But, contrary to his parents will, he became a painter, and worked both in oil and miniature. His chief excellence lay in etching, or rather fcratching; for it was done, without the affiftance of aquafortis, with the dry point, in a manner fomething refembling that of Worlidge, many of whofe heads he copied. He engraved his plates immediately from nature, or the picture, upon the copper, without any previous drawing or tracing. He drew the views and monuments for Mr. Bentham's Hiftory of Ely, to perform which, he learned perfpective.

He died of a decline at Chelsea, about the year 1770.

I have feen by him a cat with kittens, a finall plate, length-ways, from Collet. His portraits are chiefly private plates. Among them were those of Mr. Groffe's brother and of his wife. Mr. Groffe obligingly furnished me with the account of this artist and his father.

HEINZELMAN. See HAINZELMAN.

ELIAS CHRISTOPHER HEISS.

Flourished, 1693.

This artift engraved very large plates, in mezzotinto. The mechanical part of them is executed in a dark, heavy ftyle. His drawing of the naked parts of the human figure is very indifferent; the extremities are badly marked, and the heads devoid of character. We have a confiderable number of *portraits* by him; also *the falutation of the Virgin, with many angels*, a large upright plate, three feet one inch high, by two feet two inches wide, from Alexander Maschelinus; and a *crucifixion of Christ* nearly the fame fize.

AUGUSTINE HEKEL. Born, Died, 1770.

He was born at Augfburg in Germany. His father was a chafer, and C 2 brought brought him up to that bulinels. After working in most of the capital cities in Germany, he travelled to Paris, and from thence came into England. He was efteemed the best workman of his time, especially in those designs which required the representation of the human figure. He was a man of great integrity, sobriety, and industry, and acquired a sufficiency to enable him to retire to Richmond in Surry, where he amused himself with painting landscapes and flowers in water colours, which he occasionally disposed of, though he did not follow painting as a profession. He drew several views in and about Richmond, which were engraved by Bowles and Sayer. He etched eight soft that place, and its environs; *A horse* from Wootton; and a *book of flowers*. He also designed the battle of Culloden, engraved by Sullivan.

He died at Richmond, A. D. 1770, aged nearly eighty.

HEKEL, fifter to the above-mentioned artift, also engraved many plates for *Kilian's Bible*, which the executed in a neat ftyle. She drew the human figure very correctly.

Mr. Groffe obligingly favoured me with the account of thefe two artifts.

STEPHEN HELLER. Flourifhed,

An engraver, mentioned by profeffor Chrift, without any reference to his works. The prints marked with the initials S. N. H. are attributed to him; but I own much obfcurity appears in this interpretation.

SEGRES JACQUES VAN HELMONT. Born, 1683. Died, 1726.

This artift was a native of Antwerp, and the fon of Matthew Helmont, from whom he learned the first principles of historical painting. He refided much at Bruffels, where he met with great encouragement, after the death of his father, which happened whilst he was yet a youth. He is spoken of as an artift, with the warmest commendations; and his pictures are held in high estimation. His fame would probably have been more extensive, but too much application to business overcame his constitution, which was remarkably delicate. He died, A. D. 1726, in the forty-third year of his age. By him we have feveral spirited etchings, from his own compositions.

C. H. H E M R I C H. Flourished,

This artift, who was probably a foreigner, refided in London, and flourifhed apparently about the beginning of the prefent century. By him we have a fet of *butterflies and infects*, from Roefel, neatly executed, but without tafte. They were fold by him at No. 19, Martlet Court, Bow-ftreet, Covent-Garden.

MARTIN HEMSKERKE. See VEEN.

ISRAEL

ISRAEL HENRIET. Born, Died, 1664.

[I3]

This artift learned the first principles of defign from his father, Claude Henriet, who was a painter, established at Nancy, where Israel was born. He went to Rome, in order to improve himfelf, in company with Dervet, where he became the disciple of Antonio Tempesta, and practised painting. He came at last to Paris, where he established himself, and carried on a very considerable commerce in prints, publishing not only his own engravings, but many of those of Callot, Della Bella, and Israel Silvestre, who all of them worked for him. He imitated the style of Callot (with whom he was united in the bonds of a most perfect friendship), and he succeeded much better in engraving than painting. He died at Paris, A. D. 1664. Israel Silvestre, his nephew, inherited his plates and stock in trade, to a great amount. We have a variety of views and small subjests by this master.

HENS. See HEUSCH.

JEROM VAN HENSBERG. Flourisched, 1662.

He is mentioned by profeffor Chrift, as an engraver, who flourished about the middle of the last century. The prints on copper, marked H. V. H. are attributed to him, supposing the baptismal name to be written, Hieronymus. It was indeed very common with the engravers of that age, to inferibe their names in Latin.

HENSHAW.

Flourished,

A name affixed to a private etching of Mr. Gray, a fmall octavo plate.

A. HERISSET.

Flourished, 1740.

An engraver of no great note. He was a native of France, and refided, I believe, at Paris. Part of the plates for the large folio publication, containing a variety of *views of Verfailles*, chiefly drawn by P. Menant, are by him. They do him no great credit. The fame may be faid of fome plates of *fortification*, published 1757. He alfo engraved from De Troy the younger, and other mafters.

GEORGE HERMAN. Flourisched,

The name of an engraver, mentioned by Florent le Comte, and by him faid to have excelled in the ornamental line, for goldfmiths, jewellers, &c.

HER [14] HEU

JOHN BAPTISTA HERREGOUDTS. Flourisched,

He was probably a native of Bruges, in Flanders; at leaft, his fignature feems to countenance this opinion. His etchings are in the flight, maffy flyle of a painter. Among other prints by this artift, is St. Cecilia furrounded with many angels, a middling fized upright plate, marked "J. Bap-" tifta Herregoudts f. et invent. a Brugge.

A. HERTOCKS.

Flourished, 1660.

An industrious engraver, by whose labours many of the publications of the last century were adorned with fculptures. The partiality of parents to their children cannot perhaps be better proved, than in inftances relative to the arts. If a boy be discovered tracing out uncouth forms upon a wall, the father, proud of the difplay of genius, which he conceives to be evident in the performance of his fon, refolves to make an artift of him. The youth is perfuaded, and a mafter is accordingly procured without further confultation. By this hafty determination much useful time is often loft, and a bad artift left to ftruggle with poverty, who in any other more eligible purfuit, might have procured a comfortable fubfistence for himfelf, and benefited the reft of mankind. But even supposing such a lad to be fond of the pursuit himself, if he mistakes that partiality for a natural genius, all his productions will manifest the laboured formality and stiffness of practice and study, unassisted by tafte. To one of these causes it was probably owing, that we meet with the name of Hertocks in the lift of the artifts. He worked with the graver only, in a neat, stiff style. His portraits are the best part of his works; for where he attempted the naked figure, as in fome of his frontifpieces, his drawing is below criticism. I shall mention only the following:

Sir Thomas Wortley, knight, prisoner in the Tower of London, in armour, dated 1652, a small half-sheet plate.

Gideon Harvey, a small upright oval print.

A. Brome, dated 1661, a fmall upright print, in an oval frame.

Sir Edward Nicholas, fecretary of state, an oval print, on a finall half-sheet.

JOHN DANIEL HERZ, or HERTZ.

Born, 1599. Died, 1635.

He was born, according to Bafan, at Nuremberg, and painted both hiftorical fubjects and landscapes. But as an engraver, I believe, he is more generally known. We have by him feveral etchings from his own compofitions, and those of Rotenhamer and other masters. Among the first, is *St. Paul preaching at Athens*, a large plate, length-ways.

J. HEUDELOT.

Flourished, 1760.

A modern French engraver, of no great note. We have feveral engravings

by him, from Adrian Van Oftade, and Lingelbach ; also the portrait of Margarite de Gojen, wife of John Steen, from a picture painted by Steen himself.

CORNELIUS HEVISSEN. Flourisched, 1536.

This is a name, given by the interpreters of the ancient monograms, to an engraver on wood, who flourished between the years 1530 and 1540. His works, it is true, do not manifest a superior genius; but some of them are by no means devoid of merit; and certainly they posses a sufficient share, to claim a place in this work. I have therefore admitted them under this name, which indeed bears no reference to the mark to which it is attributed. But as I know not to whom I can, with any degree of probability, affign it, and it has passed current for a considerable time, I shall consider the works, rather than the name; and leave the mark to distinguish the masser, till he shall be discovered by the refearches of the curious. In this fingular monogram we see two capital letters, a C. and a T. divided by a strange character, which, professor Christ supposes, is designed for a balance, to which however in my opinion it does not bear the least distant refemblance. See this mark faithfully copied on the plate at the end of the volume.

We have by this mafter a fet of fmall upright prints, representing the virtues and the vices, fingle figures, neatly cut, but not with much tafte.

Mutius Scævola thrufting his band into the fire, a very large upright fingle figure, dated 1536. In this he has imitated the crofs hatching of a pen, with tolerable fuccefs.

A woman flanding on a ferpent, bolding the representation of a sun in her right hand, and a sceptre in her left, a middling-fized upright plate, by no means devoid of merit.

GEORGE DANIEL HEUMAN.

Flourished, 1724.

This artist appears to have been a native of Germany, and to have refided at Nuremberg, where he engraved fome *architestal views of the churches and other religious buildings*, at Vienna, which were published by John Andrea Peeffel, at Augfburg, 1724. They are executed in a neat, careful manner, but without taste. He has, however, often introduced little figures, which are executed in a very pretty ftyle.

WILLIAM DE HEUSCH, or HENS. Born, 1638. Died,

He was a native of Utrecht, where he learned the first rudiments of painting; but going to Rome, he became the disciple of John Both. He excelled in landscapes, which he enriched with excellent little figures, employing them as the subject of his landscapes required. We have several etchings, from his own compositions, of landscapes with figures and animals, &c. HEU [16] HE

JACOB DE HEUSCH, or HENS.

Y

Born, 1657. Died, 1701.

He was a native of Utrecht, nephew to William de Heusch, mentioned in the preceding article, and by him instructed in the art of landscape-painting. He afterwards went to Rome, and imitated the slyle of Salvator Rosa with great success. His pictures are held in higher estimation than those of his uncle. He dicd, A. D. 1701, aged 44 years. We have by his hand a few etchings of *landscapes*, from his own compositions.

ABRAHAM DE HEUSCH, or HENS. Born, 1650. Died,

This artift was of the fame family with the two preceding painters. He was born at Utrecht, and fludied under Chriftian Striep. He excelled in painting plants and infects, which he finished in a wonderful manner. His pictures are very rare, not only on account of the time he bestowed upon the finishing of them, but also, because he did not work so closely in the latter part of his life, having accepted a commission in the army. We have by him feveral small upright *land/capes*, from his own compositions.

This artift was a native of Franckfort upon the Maine. He is cited by profeffor Chrift, as an engraver on copper, who worked from 1610 to 1620; and, according to Florent le Comte, engraved after the defigns of Odoardo Fialetti. See the marks attributed to this mafter on the plate at the end of the volume.

JOHN VANDER HEYDEN. Born, 1637. Died, 1712.

This admirable artift was born at Gorcum, where he learned the first principles of painting from a very inconfiderable artift. He for much improved upon the instructions he received, by application, and the strength of his own natural genius, that he became one of the most admired masters of the Dutch school. He excelled in painting landscapes, palaces, and buildings, whether ancient or modern. His colouring, and the harmony of his pictures, as well as the superior knowledge he discovered in the management of the chiaro-scuro, are spoken of with the warmest commendations. He died 1712, aged 75 years. We have by him several etchings of small *landscapes*, &c. from his own compositions.

GONZALES VAN HEYLEN.

Born, Died, 1730.

He was a native of Antwerp, and engraved on wood, in a very free, fpirited ftyle. Papillon mentions, by this artift, a little alphabet ornamented with faints, which, he fays, is well executed, and marked at the bottom Gonzales Van Van Heylen, invent. et fecit, Antwerpiæ. I have feen by him a frontispiece for a book, on which is represented a bead, furrounded by ornaments, relative to the arts, marked "G. V. Heylen," and dated 1694.

W. HIBBART.

Flourished, 1760.

This artift, it feems, refided chiefly at Bath, and, I believe, painted portraits; at leaft, his etchings have very much the ftyle of a painter, and refemble those of Worlidge. The following are by him:

A finall upright head, under which is written, *Macarius*, from Falman, dated 1689. Laurence Delvaux, the fculptor. Samuel Derrick of Bath, &c.

HIGMORE.

Flourished,

This name is affixed to fome large portraits in folio, very indifferently executed; among others, to that of *Le Sage*, the author of Gil Blas. This engraver was probably a native of France.

HIIS. See Huys,

NICHOLAS HILLIARD.

Born, 1547. Died, 1619.

This extraordinary artift was the fon of Nicholas Hilliard, a gentleman refiding at Exeter, where the younger Hilliard was born. He was firft brought up as a goldfinith and jeweller; but by his own application he became both a painter and an engraver. Not having a proper mafter to inftruct him, he ftudied affiduoufly from the works of Holbein; and, in the neatnefs of his pencilling, is faid to have equalled that artift, though not in the other requifites of the art. At the age of eighteen, according to report, he painted a portrait of Mary queen of Scots, in water colours. Queen Elizabeth honoured him by fitting feveral times for her portrait, which he executed greatly to her fatisfaction. A picture, in which he reprefented that princefs, feated upon her throne, is fpoken of with the warmeft commendation by the authors of that day; and Dr. Donne paffes this high encomium upon him, in his poem on the florm, in which the earl of Effex was furprifed, as he was returning from the Ifland voyages.

> *A hand or eye,* By Hilliard drawn, is worth a hiftorye, By a worfe painter made.

He was in ftill greater favour with James the First, who not only employed him to paint his own portrait, and the portraits of his family, but granted him a patent prohibiting, for twelve years, their being drawn or engraved for fale, without his licence, by any other perfon. In the patent he is called the principal drawer of fmall portraits, and emboffer of medals in gold. It VOL. 11.

HIN [18] HIR

was granted him, in respect of bis extraordinary skill in drawing, graving, and imprinting. This patent contributed not a little to his emolument; for he engraved himself, and employed Simon Passe and others to engrave for him, the portraits of the royal family, on small plates, which were used for counters. He also fold licences to other artists, which brought him a constiderable profit. He died January 7, 1619, aged 72, and was buried at St. Martin's in the Fields, in which parish he resided.

HINDE.

Flourished,

The name of an obscure engraver, affixed to some few portraits, and, among them, to that of *Robert Earl of Warwick*, baron of Liege.

LAWRENCE DE LA HIRE, or HYRE. Born, 1606. Died, 1656.

He was a native of Paris, and learned the principles of painting from his father, Stephen de la Hire. He painted both hiftory and landscapes; but as he could not by any means draw the human figure correctly, he fucceeded far better in the latter, than the former. It is remarked of him, that, at the time when all the artists of France followed the ftyle of Simon Vouet, he was the only one that thought proper to judge for himfelf, and establish a taste of his own; which, if not superior to that of Vouet, has at least, the merit of originality. He died, A. D. 1656, aged 50.

He was a man of fertile genius, and we have by his hand many flight, and fometimes but indifferent etchings, retouched with the graver; those efpecially are liable to cenfure, in which the figures are made the principal objects. His landscapes are very prettily touched, in a flight, but free ftyle. I fhall mention the following engravings only, from his own compositions:

A repose, where the Virgin and Child are furrounded by many angels. This is executed in a rough, heavy ftyle, refembling that of Michael Dorigny, a middling-fized plate, length-ways.

The conversion of St. Paul, a middling-fized upright plate, Venus and Adonis, a middling-fized plate, length-ways. Different fets of children playing, in the form of friezes, &c. Several fmall landscapes of various fizes.

AUGUSTIN HIRSCHFOGEL, or HIRSCHVOGEL. Flourished, 1545.

An ancient German master, born at Nuremberg. He was, I prefume, a painter; for his etchings, of which we have a fufficient number, appear from their style, to have been the productions of his leifure hours, rather than the the work of a man, who applied his whole time to the art of engraving. Some of them are by no means devoid of merit. His landscapes, in particular, have the touch of a master in them. But the human figure, whenever he has introduced it, is incorrect and heavy; and the naked parts especially, are very badly drawn. This artist used a very fingular monogram, HIR [19] HOA

nogram, to which he ufually added the date. It is copied on the plate at the end of the volume. There is a fet of engravings, published at Nuremberg, A. D. 1543, marked with an owl, attacked by two small birds, which professor Christ attributes to this artist, because it bears an allusion to his name.

Part of the flaughter of the innocents, from a sketch by Raphael, different from that of Marc Antonio Raimondi, dated 1545.

A fet of fix *landscapes*, middling-fized plates, length-ways, apparently from his own defigns, dated 1646.

A landscape, into which is introduced a naked woman, badly drawn, holding an asp to to her breast: intended, I suppose for Cleopatra. The background is very slight; but the figure is finished with small dots; a middling fized plate, length-ways, the same, dated 1547.

Two small views, length-ways, of fea-ports with shipping, dated 1549,

NICOLAS HIRSCHFOGEL, or HIRSCHVOGEL. Flourished, 1550.

To this artift are attributed the fmall neat engravings, marked with a W. having an I. transversly placed upon it, and furmounted by a cross, in the manner represented on the plate at the end of the volume; but I own, I cannot discover the reference of the monogram to the name. M. Heineken, with much more propriety, calls this artift VIET HIRSCHVOGEL; and then we may suppose the mark to be intended for two V's. and an H. which certainly bears a greater appearance of truth.

HISBENS. See BEHAM.

HISPEAN. See PEN.

HOAM-GE.

Flourished, 1700.

According to Papillon, this ingenious man was a native of China, and brought into France by the Jefuit miffionaries, at the age of about eighteen years. He engraved on wood, and was employed in compleating a fet of *Chinefe characters*; but he died a few years after, in the flower of his age.

WILLIAM HOARE.

Flourished,

A modern artift, who refided at Bath, where he painted portraits with fuccefs. He alfo etched a few plates for his amufement; and; among them, the following: Ralph Allen of Bath, marked ad viv. Will. Hoare. Bishop Warburton, &c.

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CORNELIUS HOCGEEST.

Flourished,

He is cited by Florent le Comte, as an engraver of friezes and ornamental architesture, military exercifes, &c. but his works are not specified by that author.

MELCHISEDECK VAN HOEREN.

Flourished,

This name is only mentioned by Abbé Marolles, and thofe authors, who immediately follow him. He tells us, that he was one of the ancient Gerinan mafters; but has not fpecified either his mark, or a fingle print engraved by him. If he had given us his authority for the name, it might have led to the difcovery of the mafter, and confequently of his works, which would be of fome importance; becaufe many of the engravings by the old mafters are confounded with one another, for the want of proper light, by which we might be able to diftinguifh them. Perhaps he might mean to attribute to this artift thofe prints, marked with an M. and an H.—or with an M. an H. and an F. joined together, with a finall knife underneath them, in the manner expressed upon the plate at the end of the volume; and which, if there really did exist an artift of this name, may have been executed by him. He engraved on wood, in a dark, rude ftyle. Among other prints executed by him with this mark, is a view of the city of Frankfort, dated 1549.

FRANCIS HOFFMAN.

Flourished, 1711.

This engraver, of whom I know but little, refided probably in England, where he might execute the following print, containing the portraits of *the right honourable Henry St. John, Efq.* one of the principal fecretaries of flate; *the right honourable William Bromley, Efq.* fpeaker of the houfe of commons; and *the right honourable Robert Harley, Efq.* chancellor of the exchequer. They are whole-length figures, and etched upon a large plate, length-ways, in a very coarfe, taftelefs ftyle, without the least merit to recommend them. underneath is a printed account of the transactions of the houfe of commons, for the year 1711. It is figned, "Francis Hoffman, fecit aquâ forte."

HOFFMAN. This name is also affixed, conjointly with that of *Lercb*, to a large print, length-ways, on three plates, exhibiting a view of the city of Brandenburg, in Germany, which they engraved and published at Vienna, from a drawing by Nypoort. It is etched in a coarse, heavy style, without effect, something resembling that of Romain de Hooghe. The sigures with which it is embellished are very poorly drawn, and as badly executed. I am by no means certain, that both these names belong to the same artist.

GEORGE HOEFNAGLE.

Flourished, 1580.

He was a native of Antwerp, a painter and designer, and seems chiefly to have

have engraved views and maps for books. He worked with the graver; but his prints have little more than their fcarcity to recommend them. According to Ames, he engraved a map of Briftol; and it is well known, that there is a large view of Nonfuch by him, which is to be found in Bruin's or Braun's *Civitates Orbis Terrarum*. He was also employed by Abraham Ortelius, for his work, entitled, *Theatrum Orbis Terrarum*, conjointly with Francis Hogenbergh and other masters.

JAMES HOEFNAGLE. Flourisched, 1592.

This artift is faid to have been born at Franckfort. He was the fon of George Hoefnagle, mentioned in the preceding article. He is alfo fpoken of as a painter; and he alfo engraved a fet of near fifty plates of *birds*, *beafts*, *flowers*, *infetts*, &c. from the drawings of his father. Thefe were executed, A. D. 1592, he being then only 18 years of age. He alfo engraved feveral plates from his own compositions, and from those of other masters.

WILLIAM HOGARTH.

Born, 1697. Died, 1764.

This extraordinary artift is fuppofed to have been born, A. D. 1697, at London, in the parifh of St. Bartholomew. He was first placed, as an apprentice, with Mr. Ellis Gamble, a filversmith, residing in Cranbourn-street, Leicester Fields; and his inclination for painting is faid to have appeared before he was out of his time. When he became his own master, he attended the Academy in St. Martin's Lane, in order to study the human figure from nature. His employment as an artist, was at this time in a very inferior line. Arms, shop-bills, and book-plates, were the productions of his graver. The plates for Hudibras first recommended him to the public notice; and on the fucces of those plates, he commenced painter.

In the year 1730, he married the only daughter of Sir James Thornhill. It was a stolen marriage; and his father-in-law was not easily reconciled; but the reputation Hogarth afterwards acquired, at last effected the matter.

In 1753, he first appeared as an author; and the Analysis of Beauty was given to the public; which is generally allowed to be a very ingenious performance.

In the year 1757, he was appointed ferjeant painter to the king; and continued in that office till the time of his death, which happened October 26, 1764, at his house in Leicester Square, he being 74 years of age. He was buried at Chifwick, where a monument was erected to his memory.

The merit of his works, and the admirable turn he poffeffed, of fatyrifing the vices and follies of the age he lived in, are fo generally known, that nothing need be faid upon that head, in this place. I fhall only add, that the engravings, which he has finished with his own hand, though not fo neat or excellent, with respect to the mechanical part of them, as those executed by professed engravers, convey, however, more of the original genius, and

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fire, if I may fo express myself, of the artist, than can be found in the best copies from his defigns; and for this reafon I should prefer the prints, engraved by himfelf, to any of the reft. They are eafily diftinguished, and of course need no separate lift.

J. HOGEN.

Flourished,

The name of an obscure engraver, by whom we have the portrait of Damianus Agoes, very neatly executed with the graver; but without tafte. It is a finall upright plate, marked, Jo. Hogen fec.

HOGENBERGH. REMIGIUS

Flourished, 1573.

One of the engravers, who was retained at Lambeth, in the family of archbifhop Parker. He worked with the graver only; but the fcarcity of his prints is their greatest recommendation. He engraved the portrait of that prelate, who is reprefented as an half figure, feated at a table, with a book open before him, and a bell by the fide of it: a finall octavo print in oval, with a coat of arms at each corner of the plate. This engraving Vertue thought to be the first executed in England. Hogenbergh alfo engraved the portrait of the archbishop a second time.

FRANCIS HOGENBERGH.

Flourished, 1560.

He was brother to Remigius Hogenbergh, mentioned in the former article. It is highly probable, that he was also in England; but the fact is by no means certain. He worked, however, for English employers; and we have by him a portrait of Mary the First, queen of England, a half-sheet print, dated 1555.

The maps of Gaul and Belgium, for Saxton's maps, in finall folio.

The views in Braun's Civitates Orbis Terrarum, printed at Cologn, A.D. 1572, conjointly with Simon Novelani, and George Hoefnagle.

The pompous funeral of Frederick II. king of Denmark, engraved A. D. 1592, in conjunction with Simon Novellani, a poor flight etching, on twentyone large plates, length-ways.

ABRAHAM HOGENBERGH.

Flourished, 1570.

Probably another brother of the two artifts last mentioned. He assisted the latter in engraving the plates for the Theatrum Orbis Terrarum, by Abraham Ortelius. He feems to have worked with the graver alone; and his labours were employed for the bookfellers only. I have feen by him feveral neat frontispieces, in the style of De Brye; but very incorrect, and void of Among others, is that to a Commentary upon the book of Kings, in folio, talte. ornamented with figures. His drawing of the naked parts of the human figure is below criticism. This work was published at Colonia, 1635. NICHOLAS

NICHOLAS VAN HOI, or HOY. Flourished, 1660.

A very indifferent Flemish engraver, who in conjunction with Steen, Offenbeck, and other artists, equally indifferent with himself, engraved the collection of pictures, which David Teniers the younger made for Leopold the archduke of Austria. This collection was published at Antwerp, A. D. 1660, in folio, confisting of 243 prints; and it is usually known by the name of the Gallery of Teniers.

HANS, or JOHN HOLBEIN, the ELDER. Flourished, 1500.

This painter was a native of Germany, and a man of fome note in his profeffion. He first refided at Augsbourg, where perhaps he was born; but afterwards he removed to Bafil in Switzerland, and eftablished himself in that city. The great reputation which his fon acquired, has contributed, perhaps even more than his own works, to immortalize his name. It is generally allowed, that he engraved on wood; and that, from him, his fon learned that art alfo. The prints marked with an H. only; or an H. and a B. joined to the first upright stroke of the H. are faid, the greater part of them, to belong to him. Profeffor Chrift and others have added feveral other marks, and attributed them to him; but as they are given upon fuppolition only, they ought to be attended to with great caution. They are copied, however, upon the plate at the end of the volume. I own, to me it feems doubtful, whether this artift did really engrave or not. The prints marked with the H. and the B. either feparate or joined together, dated about the year 1515, belong, I fhould rather think, to Hans Burgkmair, or Johannssen Baldung. I speak, however, with diffidence. The collector must judge for himfelf; but strict examination should take place, before the decifion is given,

HANS, or JOHN HOLBEIN, the Younger.

Born, 1498. Died, 1554.

This admirable artift was the fon of John Holbein, mentioned in the preceding article. He was born at Bafil in Switzerland, A. D. 1498, and learned from his father the principles of drawing and painting; but he foon furpaffed his tutor. Holbein was a man of quick invention, and endued with great genius, which he cultivated fludioufly. He finished his pictures with furprising delicacy, and fucceeded both in historical painting and in portraits; but in the latter he certainly excelled. The great reputation this celebrated master has so justly acquired, would render any comment upon his productions, in a work like this, unnecessary, even if it were not foreign to the plan of it.

He came over into England, at the perfuation of Erafmus, with whom he was intimate; and was by that celebrated author recommended to Sir Thomas Moore, then lord chancellor. He was received by his lordship in the

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moft friendly manner, and employed to paint himfelf and family. Thefe pictures recommended the artift to the notice of Henry the Eighth, who took him under his protection, and entertained him in his fervice, upon very liberal terms. At the death of king Henry, Holbein ftill continued in favour at court, and was amply rewarded by Edward the Sixth, his fucceffor, whofe portrait he alfo frequently painted.

Holbein died at his apartments in Whitehall, A. D. 1554, aged 56 years only. Previous to his coming into England, this artift engraved a vaft number of prints on wood, which are eafily diftinguifhed, as well by the tafte and animation of the defign, as the delicacy of the engraving. Papillon, who certainly was a good judge in this inftance, particularly with refpect to thofe parts of the prints, which are most difficult to execute, fpeaks of the engravings of Holbein on wood, as very wonderful performances; particularly that admirable work, entitled *Deatb's Dance*. Concerning the last print of the fet especially, he fays (and justly too in my opinion) that it is the chief d'œuvre, or master-piece, of Holbein; and one of the most beautiful and most finished engravings, that ever appeared on wood; though they are all of them finished in a very extraordinary manner. The following are his principal works:

A fet of very finall prints, length-ways, with fome few upright, confifting of ninety, reprefenting *hiftorical fubjetts*, from the *Old Teftament*, executed in a bold, fpirited ftyle; the ftrokes are very delicately formed. The beft edition of this work is dated 1539, and was printed by Melchior and Gafper Trefchel, at Lyons. There was another edition in 1547, which I have alfo feen. Thefe verfes in praife of Holbein, are at the beginning :

> Cernere vis, Hospes, Simulacra Simillima vivis? Hoc Opus Holbinæ nobile cerne manûs.

This work was copied by an artift, whofe initials are H. B. See BROSAMER. A fet of very finall prints, length-ways, confifting of *biftorical fubjetts*, from the New Teftament.

The dance macchabre, commonly known by the name of Death's dance, becaufe Death is reprefented in the engravings, with people of all ranks and defcriptions. The number of prints is not always the fame. Papillon had a fet which confifted of 53; but, I believe, in general, they do not exceed 46. They are fmall upright prints, encompaffed with a double border. The first edition is faid to have been printed, A. D. 1530; but there are feveral others of later date. It was also copied on wood, by an ancient mafter. The difference, however, between the copy and the original is too evident for a mistake to happen concerning them. Hollar also copied fome of them; which he etched in a free flight ftyle; but the fpirit of the original is not fufficiently preferved. The pictures, from which these engravings were taken, were painted by this mafter in the fish-market of the town of Bafil.

He also engraved a variety of charming vignettes, ornamental frontifpieces, and other decorations for books, &c. His most usual mark is the two initials of his names, H. H. either separate or joined together. Sometimes he signs his name at length, or in this manner, HANS. HOLB.

SIGIS-

SIGISMOND HOLBEIN.

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Flourished, 1500.

According to the generally received account, this artift was brother to the elder John Holbein, and uncle to the younger. He is mentioned as a painter, and reported to have engraved upon wood. The prints marked with an S. an H. and a B. joined together, in the manner expressed on the plate at the end of the volume, are attributed to him; also those with an S. and an H. feparated by an unknown mark, are thought to have been executed by him. Judging from these prints, he does not appear, by any means, to have been an artist of very superior abilities. This interpretation however of the marks above mentioned is not without its difficulty.

WILLIAM HOLE.

Flourished, 1613.

He was, I believe, a native of Fngland, though, as an artift, no country need wifh to claim him. He worked with the graver, in a ftiff, laboured ftyle, devoid of all tafte. The bookfellers were his beft, if not his only friends; and feveral of the curious translations of the *Poets of Antiquity*, "done into Englifh," are ornamented by his hand. I fhall only mention the following prints by him:

The frontifpiece to Michael Drayton's Polyolbion, with the portrait of that poet; also a fmall whole-length portrait of prince Henry, fon to James the First; this, in my opinion, is his best performance. John Floris, Italian master to Anne of Denmark. Several maps, and frontispieces. Also the penman's excellence, by Martin Billingsley, with a portrait of that writing master.

ELIAS HOLL.

Flourished, 1638.

This artift, fays profeffor Chrift, refided at Nuremberg, about the year 1638, and engraved feveral plates from C. Reverdus, and others. He marked his plates with an H. furmounted by an F. I am not acquainted with his works.

WENCESLAUS HOLLAR. Born, 1607. Died, 1677.

This extraordinary artift was born at Prague, in Bohemia. His parents were in a genteel line of life; and he was at first defigned for the fludy of the law. But the civil commotions, which happened in his youth, ruining his family affairs, he was obliged to shift for himself; and by difcovering fome genius for the arts, he was placed with Marian, a very able defigner and engraver of views. Being himself a man of great ingenuity, he profitted hastily from the instruction of his tutor. An ecce homo, with a madona and child, two small plates, are faid to be among his earliest productions. They are dated 1625. He principally excelled in drawing geometrical and pervol. 11. fpective views and plans of buildings, ancient and modern cities and towns; alfo landfcapes, and every kind of natural and artificial curiofities; which he executed with a pen, in a very peculiar ftyle, excellently well adapted to the purpofe. He travelled through feveral of the great cities of Germany; and notwithftanding all his merit, met with fo little encouragement, that he found it very difficult to fupport himfelf. The earl of Arundel, being in Germany, took him under his protection, brought him to England, and recommended him to the favour of Charles the Firft. He engraved a variety of plates from the Arundel collection, and the portrait of the earl himfelf on horfeback.

The civil wars, which happened foon after in England, ruined his fortune. He was raken prifoner, with fome of the royal party, and with difficulty efcaped; when he returned to Antwerp, and joined his old patron, the earl of Arundel. He fettled in that city for a time, and published a confiderable number of plates; but his patron going to Italy foon after, for the benefit of his health, Hollar fell again into diffress, and was obliged to work for the print and bookfellers of Antwerp, at very low prices.

At the reftoration of Charles II. he returned into England, where, though he had fufficient employment, the prices he received for his engravings were fo greatly inadequate to the labour neceffarily required, that he could but barely fubfift. And the plague, with the fucceeding fire of London, putting, for some time, an effectual stop to business, his affairs were so much embarraffed, that he was never afterwards able to improve his fortune. Stent, the printfeller, according to Vertue, taking advantage of the poor man's neceffity, caufed him to draw and engrave the view of Greenwich, on two large plates, for the paltry fum of thirty fhillings, which allowing for the difference of the value of money at that time, must have been worth, at least, five times as But fuch it feems, was the unconficionable rapacity of the British much. dealer, and fuch the low eftate of the diftreffed artift, whofe great ability and ufeful labours furely merited a very different reward. Born in all things to be unfortunate, when employed by government to make a drawing of the towns and forts at Tangiers, whither he went for that purpose, he narrowly escaped being made a prisoner by the Turks, and returning home with difficulty, inftead of being paid in a liberal manner for his trouble, he received no more than one hundred pounds. It is uncertain, when or where he died ; but Vertue fays, he found in the register of St. Margaret's, Westminster, that he was buried, March 28, 1677. If this be true, he was 70 years of age at the time of his death.

Mr. Groffe, from the information of Mr. Oldys, Norroy King of Arms, has favoured me with the following anecdotes concerning this artift, of which Vertue does not give us the leaft hint. He ufed to work for the bookfellers at the rate of four-pence an hour; and always had an hour glafs before him. He was fo very forupuloufly exact, that, when obliged to attend the calls of nature, or whilft talking, though with the perfons for whom he was working, and about their own bulinefs, he conftantly laid down the glafs, to prevent the fand from running. Neverthelefs, all his great induftry, of which his numerous works bear fufficient teftimony, could not procure him a fufficient maintenance; for he was fo extremely poor and diftreffed, that the bailiffs were in his his lodgings to feize for rent, when he was dying. Senfible of his approaching end, he earneftly befought their forbearance only for an hour or two, faying, that they might then take the only piece of furniture he had, the bed on which he was laying, as he fhould have no further occasion for it.

As many of the works of this artift are by no means uncommon, it may be needlefs to inform the reader, that, generally fpeaking, they are etchings performed almost entirely with the point. They posses great spirit, with aftonishing freedom and lightness, especially when we confider how highly he has finished fome of them. His views of abbies, churches, ruins, &c. with his shells, muffs, and every species of still life, are admirable; his landscapes frequently have great merit; and his distant views of towns and cities are not only executed in a very accurate, but a very pleasing manner. In drawing the human figure he was most defective; his outlines are stiff and incorrect, and the extremities marked without the least degree of knowledge. In fome few instances, he has attempted to execute his plates with the graver only; but here he has failed prodigiously. See a mark, which he fometimes used, composed of a W. an L. an A. reversed, an E. and an R. on the plate at the end of the volume.

His works amount to nearly 2400 prints, according to Vertue's catalogue; fome of which are very large. It is impoffible, within the bounds of this work, to mention all the fcarce or much-effeemed prints of this artift. The following perhaps may be fufficient to fhew his great abilities:

The queen of Sheba vifiting Solomon, a fmall upright plate from Holbein.

An ecce homo, with many figures, a large plate, length-ways, from Titian, dated 1650.

Seleucus caufing the law against adultery to be executed upon his own sons, from Julio Romano, a large plate, length-ways.

A large eucharistical cup, richly adorned with figures, from a drawing of Andrea Mantegna, in the Arundelian collection.

A Roman facrifice, from Andrea Mantegna, a half-fheet print, dated 1638. The princefs Mary, daughter of Henry the Eighth, from Holbein, a fmall upright plate.

Robert, earl of Warwick, a whole length in armour.

Henry Howard, earl of Surry, from Holbein.

Ann Dacres, counters of Arundel, after Vorsterman.

Dr. Chambers, from Holbein.

Sir Thomas Chalner, the fame.

Sir Anthony Denny, the fame.

The Royal Exchange in London, a large plate, length-ways.

A large view of London.

The cathedral at Antwerp, a middling-fized upright plate. The first imprefions of this plate are diffinguished by a fingle line of writing underneath the print.

The cathedral church at Strafburg, the fame.

Several finall plates, reprefenting *muffs*, &c. Fine impreffions of these plates are very rare.

Thirty-eight small plates of *shells*, very rare.

A fet of butterflies, finall plates, length-ways.

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P. HOLMES,

P. HOLMES.

Flourished, 1696.

A very indifferent engraver, who refided in London, where he engraved the greater part of the plates for the edition of *Quarle's Emblems*, published 1696, octavo. He worked with he graver only; but in a ftyle defitute of all tafte : the drawing is below criticism.

P. HOLSTEYN.

Flourished, 1602.

This artift was a native of Holland, and probably related to Cornelius Holfteyn, an hiftorical painter of Haerlem. We have by him a number of portraits. He worked chiefly with the graver; but without much tafte. Some of his engravings, however, those especially which bear refemblance to the ftyle of Lucas Vorsterman, are by no means devoid of merit. I shall mention the following:

A portrait of an attress, a finall upright plate from C. Holfteyn.

Jacobus vander Burchius, a small upright oval print.

A lady feated in a chair, a half figure, with fome women entering the room at a diftance, a middling-fized upright plate, from A. Correggio.

John Saenredam, the engraver, a small upright oval plate, dated 1602; probably from a drawing of his own.

C. HOLSTEYN was also an engraver. He executed several of the plates for the collection of prints, diftinguished by the title of *the Cabinet of Gerard Reynft*. published at Amsterdam about the year 1663.

JOST, or JODOCUS HONDIUS, or DE HONDT.

Born, 1563. Died, 1611.

He was the fon of Oliver Hondius, a very ingenious artift of Ghent, in Flanders, where, it is probable, Jodicus was born. He was a man of learning, and fludied the mathematics with great fuccefs. But the inteffine troubles, which happened at Ghent, occafioned his leaving that city; and from thence he came , into England, being then about twenty-one years of age. Here he followed a variety of purfuits, which proved however his ingenuity; namely, the making of mathematical inftruments, of types for printing, and the engraving of charts and maps. He married in London, A. D. 1586, and had feveral children. He at laft removed to Amfterdam, where he died, A. D. 1611, at the age of 48.

Whilf his mind was employed upon purfuits fo different from each other, it is not to be fuppoled, that he could devote fufficient time to the arts, to produce any fine engravings. Accordingly, those in general which we have by his hand are fuch, as would do him no great honour, if we confider him abstractedly as an artift only. Some of his portraits, however, are executed in a very neat ftyle, and by no means devoid of merit. According to professor Christ, he often marked his engravings with an H. furmounted by an I. in the manner expressed upon the plate at the end of the volume; and fometimes, in allusion to his name, added a great dog barking, with this infeription, *fub cane vigilante*. Hourd in German, and and **Hund** in Flemish, fignify a hound, or dog, in English. By him are the following engravings :

The charts and maps for Sir Francis Drake's Voyages to the Holy Land, &c. Several of the maps for Speed's Collections, in large folio. Thefe are in general embellished with figures.

A fmall print of *Thomas Cavendifb*, the celebrated navigator.

Sir Francis Drake, a large sheet print. These two portraits are very neatly executed.

Florent le Comte mentions a large perspective view of London, published by Jost Hondius at Amsterdam, A. D. 1620; but there must certainly be some mistake in the date or name.

HENRY HONDIUS, or DE HONDT.

Born, 1573. Died, 1610.

There were two artifts of this name, and they both ufed the fame mark precifely, which has occasioned much confusion, not only with respect to their works, but with refpect to themfelves. Some authors tell us, that Henry Hondius died, A. D. 1710, a year before his father; and others, that he lived a confiderable time after him, and finished many of his works. For my own part, if I may offer a conjecture upon fo doubtful a circumftance, I fhould fuppofe, they were both the fame perfon; and if this be not granted, I fball then fay, that Henry de Hondt, of whom we are now fpeaking, was by no means a fon, but a brother or near relation, of Jost Hondius. For if it be true, that he was born at Duffeldorf, A. D. 1573, Jost could be only ten years old at the time. It is faid that he died, A. D. 1610; but this may be a miftake. Henry Hondius was the difciple of Jerom Wierix; and under him he contracted all that stiffness, which his tutor possessed ; but feems not fo fluently to have caught his correctness of defign, and excellency of execution. Befides the maps and charts, which he is faid to have executed, we have by him fome large landfcapes, length-ways, from G. Mortart; in one of which is reprefented St. Paul cafting the viper into the fire; and in another, Christ with the two disciples going towards Emmaus, dated 1598.

The judgment of Solomon, a large plate, length-ways, from Carl Van Mander.

The woman taken in adultery, the fame, from the fame, dated 1597.

The portraits of the reformers, published at the Hague 1602.

He alfo engraved from the old Brughel and other mafters.

His mark is composed of a large and a small H. joined together, cypherways, in the manner expressed upon the plate at the end of the volume.

HENRY HONDIUS, or DE HONDT. Flourished, 1620.

This artift, I think, in preference to the former, (admitting two perfons of this name really exifted at the fame time) was the fon of Joft Hondius, and born perhaps in England, if fo we may reafonably fuppofe that he was taught the art of engraving by his father; and, after his deceafe, finished the plates which he had begun. We have alfo a confiderable number of portraits by this artift, executed in a neat, ftiff ftyle; among others, a large *bead of* queen Elizabeth, engraved at the Hague. James the First, dated 1608 : at which time he also published a set of portraits.

William, prince of Orange, from Alexander Cooper, dated 1641.

Some large *land/capes*, from his own defigns, dated 1622.

He alfo engraved a variety of portraits from Titian, Van Dyck, Wildens, Miraveldt, Mytens, and other mafters; and fome from his own drawings. He ufed the fame mark with the last mentioned artist.

WILLIAM HONDIUS, or DE HONDT.

Flourished, 1630.

He was fon to the foregoing artift, from whom he learned the art of engraving. He refided at the Hague, and engraved a variety of portraits, many of which have great merit; among others,

His own portrait, from Van Dyck, a small upright plate.

Francis Franck, the younger, the fame, from the fame.

Theodore ab Weerden-Burgio, a large upright plate, without the name of the painter.

Prince Maurice of Auftria, a small upright plate, this is an excellent engraving, dated 1623.

H. C. Longkius, a large head, in an oval, from J. Mytens.

See his mark, composed of a G. and an H. joined together, on the plate at the end of the volume.

ABRAHAM HONDIUS.

Born, 1638. Died, 1691.

He was of the fame family with the preceding artifts, born at Rotterdam. He refided fome time in England, and was efteemed a painter of great ability. He excelled chiefly in landfcapes, animals, huntings, and converfations, His works are generally acknowledged to poffels great fire, animation, and exprefiion; but they are frequently incorrect and extravagant. We have feveral plates etched by him, from his own compositions. They are executed in a loofe, fpirited manner, but very flight; among others, the following: *A hunted boar*, a middling fized plate, length-ways.

Several *huntings of animals*, being a fet of fmall plates, length-ways, &c.

ROMAIN DE HOOGHE.

Flourished, 1680.

This fingular artift was a native of Holland. He flourished towards the conclusion of the last century. He was a defigner of confiderable note; and his compositions were greatly fought after. He also engraved a great number of plates himfelf; fome of which are much efteemed. Certainly Romain de Hooghe was a man of great genius and fertility of invention; and if he had but possible equal judgment to have formed a right choice of nature, and attended a little more attentively to the chiaro-fcuro, he would, it may be prefumed, have produced performances, equal in merit to those of the first masters in defign. But his volatile genius hurried him away into the extravagant; and

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he beftowed not proper time to correct the drawing of his figures, which are conftantly affected, and often difproportionate. And thele faults are above all evident, fays Bafan, in the allegorical fubjects which he compofed, relative to the public affairs of his time, to thefe he frequently gave a trifling fatyrical turn, that was difpleafing to all moderate and difcreet perfons. This criticifm, I fuppofe, refers to the emblematical prints, engraved and publifhed by him, concerning the abufes of the Roman catholic clergy. With refpect to his etchings, no man ever handled the point with more facility than De Hooghe; and his diftant figures are ufually expreffed in an admirable manner. His principal figures and fore-grounds are by no means equally pleafing: they are executed in a harfh, coarfe flyle, and the dark fhadows are not properly harmonized with the lights. Among the multitude of his engravings are the following, fome of them greatly effected :

The entry of Louis XIV. into Dunkirk, a large print, length-ways, on two plates, from Vander Meulen.

Charles II. king of Spain, descending from his carriage to pay homage to the Host, a middling-fized plate, length-ways, from his own composition.

The massacre of the two De Witts, a middling-fized plate length-ways, dated 1672.

A very large *battle*, length-ways, on feveral plates.

The exceffes which the French army committed at Bodegrave and other places, A. D. 1672, a fet of finall plates, length-ways, the fame.

The deluge at Coerverden, a middling-fized plate, length-ways, the fame. An emblematical print, exposing the vices of the monks and other ecclefiastics of the Romish church, a middling-fized plate, length-ways, with the name of Loggan affixed to it in this manner: William Loggan f. Oxoniæ, anno, 1681; but it is evidently the work of De Hooghe, fearful perhaps of affixing his own name.

Six emblematical subjects, relative to the abuses of the clergy of the Romish church, middling-fized plates, length-ways, dated 1674.

The fair at Arnhem, a large plate, length-ways, &c.

DAVID HOPFER.

Flourished, 1530.

An ancient German mafter, by whom we have a great variety of fpirited etchings, in a ftyle evidently founded upon the works of Philip Adler, whofe difciple he probably was. Hollar feems to have been well acquainted with the prints of both thefe mafters; and without doubt drew much affiftance from them. Hopfer defigned in the ftiff, Gothic tafte. His figures are by no means well compofed; and the naked parts of them, where they are introduced, are exceedingly incorrect. The freedom of point which he poffeffed, and the manner of his execution, are very pleafing. He excelled principally in buildings and ornaments of all kinds. Had he worked from fine originals, rather than his own defigns, what might not one have expected at his hands, who, under the manifeft difadvantages of having nothing to examine whereby he might improve his tafte, produced fuch extraordinary efforts of his abilities. He ufually marked his plates with the initials of his name, D. H. and between the two letters, introduced a fpecies of tree, which Marolles took for a candleftick, dleftick, and therefore calls him the *Maitre du Chandelier*, the mafter of the candleftick. But professor Christ supposes it to be intended for a hopplant, in allusion to his name; because **Dopsen** in German signifies the hopplant. These letters, with the plant, are iometimes represented on a tablet; and once or twice upon an instrument refembling a baker's peal. See this mark copied upon the plate at the end of the volume.

I shall only mention the following engravings by this master.

A holy family, with Elizabeth and St. John, reprefented in a large faloon, and a finall angel appears coming in at the door, a middling-fized upright plate.

Christ curing the blind man, a middling-fized upright plate.

The crucifixion of Cbrift between the two thieves, a imall upright plate.

Another crucifixion, with St. John and the Virgin represented at the bottom.

The latter has a fword thrust into her breast, alluding to the scriptural phrase expressive of her grief.

An ornamental plate, in the middle of which is represented the Virgin kissing our Saviour, who is in the tomb.

St. Christopher, a finall upright plate.

The last judgment, with many figures, a middling-fized plate, length-ways. Venus naked, with Cupid, playing upon a mandelin, a small upright plate.

A finall copy, length-ways, of a combat of marine monsters, from Andrea Mantegna.

Several grotesque figures dancing, of various fizes.

Several rural merry makings, the fame.

Several portraits, and a variety of other subjects facred and prophane.

JEROM HOPFER.

Fourished, 1530.

He was brother to the preceding artift, and etched greatly in the fame ftyle. His works, however, do not deferve an equal fhare of praife. He copied many of the engravings of Albert Durer; but not correctly, either with refpect to the manner of drawing, or the effect. Yet fome of his prints from his own compositions, are by no means defitute of merit. He ufed the initials of his name I. H. by way of mark, which he frequently put upon a tablet; and alfo inferted the plant, mentioned in the preceding article, between the two letters, in imitation of his brother. The following are by him:

St. Hubert, a middling-fized upright plate, from Albert Durer.

St. Jerom, the fame, from the fame, rather fmaller than the original.

St. George standing upon the dragon, a small upright plate, apparently from his own design.

An emblematical print, reprefenting feveral naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left, a middling-fized plate, length-ways, the fame.

LAMBERT HOPFER.

Flourished, 1530.

He was brother to the two preceding artifts, and copied the ftyle of etching,

etching, adopted by David Hopfer; but he did not equal him in merit. His works difplay little tafte, and much lefs correctnefs. We have by him,

A fet of fmall plates, reprefenting the life and paffion of our Saviour.

The conversion of St. Paul, a middling-fized upright print.

A Triton with a fea-horfe, and Cupid upon the back of a dolphin, a small upright plate.

He ufually marked his plates with the initials L. H. with or without the plant mentioned in the two foregoing articles. Sometimes the letters were engraved upon a tablet, and in fome few inftances joined together in the manner expressed upon the plate at the end of the volume.

N. HOPFER.

Flourished, 1525.

This artift, who marked his plates with an N. and an H. was, I think, as his manner of etching proves, one of the Hopfers; and he is equal to any of them in merit. He alfo worked with the graver; but even then he gave the ftrokes a roughnefs to refemble etching. He drew more correctly than either of the preceding artifts; and his works have lefs of that formality, which is diftinguithable in theirs. It must be remembered, that I infert this name upon conjecture only, which I am careful to inform the reader of, though I have not the least doubt in my own mind, of its being well grounded. The follo ving are by him, and apparently from his own defigns.

The call of Jeremiab, a small upright plate, dated 1525.

A fingle figure of a female faint, with a palm in her hand.

Several figures fleeping, with the Deity appearing above, a fmall upright plate, a fine fpirited etching. On a ftone, at the bottom of this print, are the initials, N. H. with the number XXIIII. above them, which, I fuppofe, was to inform us of his age, in the manner practifed by Jerom Wierix and others. Profeffor Chrift attributes this engraving to John Halbeck, who flourished nearly one hundred years after this artist; but I do not fee what reference the N. can possibly have to the baptismal name John.

The fame initials, viz. N. H. are alfo found upon fome fpirited chiarofcuros; the outline for which was boldly engraved on copper, the dark and lighter fhadows being expressed by two feparate blocks of wood. But thefe engravings feem to be too modern for our artift to claim any fhare in the execution of them. However, I refer this matter to the judgment of the connoiffeur.

MARY MAGDALEN HORTEMELS. Flourished, 1730.

This ingenious lady was the wife of Nicholas Cochin, father to the prefent artift of that name, refiding at Paris. By her we have fome fpirited little etchings, retouched with the graver, in a flight, free ftyle, from Lancret and other mafters; and feveral of the plates for Monicart's Treatife on the Pictures, Statues, Vafes, &c. in the Palace and Park at Verfailles.

VOL. II.

FREDERIC HORTEMELS. Flourifhed, 1730.

This artift was a native of France, and related, I believe, to the lady mentioned in the preceding article. Some few of his engravings have very little etching in them; but his beft prints are those in which he equally united the point with the graver. They refemble the ftyle of Benoit Audran; and many of them have great merit. The following may, I believe, be reckoned among his beft prints:

The adoration of the wife men, a middling fized plate, length-ways, for the Crozat collection, from Paolo Veronese.

Cain beholding his brother Abel after he has flain him, from Andrea Sacchi, a finall plate length-ways, for the fame collection.

Christ and the woman of Samaria, the fame, for the fame collection, from B. Garofalo.

Christ carrying the cross, half figure, from Gorgione, a small plate, lengthways.

WAER VAN HOSSANNEN. See J. Walther Van Assen.

ARNOLD HOUBRAKEN.

Flourished, 1700. 🗸

This artift was a native of Holland, and a painter; but of no very fuperior merit. Perhaps he is beft known in the literary world, as an author. He publifhed a work in Dutch, entitled, *the Great Theatre of the Dutch and Flemifb Painters*, with their portraits. He came, I believe, over into England, to make drawings from the pictures of Van Dyck, which were afterwards engraved by Peter Van Gunft; and he received one hundred guilders for every drawing. We have feveral flight etchings by this artift, from his own compositions; among them are the following:

An emblematical fubjet, reprefenting three women looking at a child lying in a fort of basket, encircled by a serpent, marked "A. Houbraken, pinx. " et fecit."

Nertumnus and Pomona, a fmall plate, length-ways, dated 1699. A fet of flight etchings, reprefenting boys with vales, &c.

JACOB HOUBRAKEN.

Born, Died, 1780. Jr

This admirable artift was fon of Arnold Houbraken, mentioned in the preceding article. By what mafter he was inftructed in the art of engraving, I am not informed. But, apparently, he ftudied the neateft portraits of Edelink very attentively, efpecially that of Le Brun, which is ufually prefixed to the engravings of Girard Audran, from his battles of Alexander. Houbraken's great excellence confifted in the portrait line of engraving. We admire the foftnefs and delicacy of execution, which appear in his works, joined with good drawing, and a fine tafte. If his beft performances have ever been furpaffed, it is in the mafterly determination of of the features, which we find in the works of Nanteuil, Edelink, and Drevet, this gives an animation to the countenance, more eafily to be felt than defcribed. From his folicitude to avoid the appearance of an outline, he feems frequently to have neglected the little fharpneffes of light and fhadow, which not only appear in nature; but, like the accidental femitones in mufic, raife a pleafing fenfation in the mind, in proportion as the variation is judicioufly managed. For want of attention to this effential beauty, many of his celebrated productions have a mifty appearance, and do not ftrike the eye with the force we might expect, when we confider the excellence of the engraving.

We have an attempt by this artift in the hiftorical line; but herein he has by no means fo well fucceeded: it is,

The facrifice of Manoah, from Rembrant, for the collection of prints from the pictures in the Drefden gallery.

The number of portraits which he engraved are very confiderable; and as many of them were for English publications, his works are fufficiently known in this kingdom. I shall therefore confine myself to the following:

His own portrait, from J. M. Quinkhard, 1749. This, I think, is one of his neatest prints.

Jacob Van Hoorn, a small upright oval plate.

Albertus Seba, a half figure, a large upright plate.

The greater and best part of the collection of portraits of *illustrious men*, published in London, by I. and P. Knapton. Vertue was also employed in this work.

F. H. VAN HOVE

Flourished, 1670.

He was a native of Holland; but refided chiefly in London. The bookfellers were, I believe, his only employers; and John Dunton, among them, a very principal one. His engravings, though very indifferent, anfwered, I fuppofe, the purpole for which they were intended. Indeed, when few or none better appeared, no wonder, that even the works of Van Hove fhould have been held in fome degree of eftimation. His prints are dated from 1648 to 1692; in which laft year he executed a plate of king William on borfeback, prefixed to the Epitome of War. His beft print, in my opinion, is the portrait of Jacob Cornelifz, a middling-fized upright plate, arched at the top, from C. de Viffcher, whofe ftyle of engraving he has imitated with fome fmall fuccefs. We have alfo a fufficient number of Englifh portraits by him; among thofe, Sir Edmundbury Godfrey, and Sir Matthew Hale; he engraved the laft portrait twice, and the fmalleft plate is the moft efteemed. Several frontifpieces and other ornaments for books; among which may be reckoned many of the plates for Quarle's Emblems, &c.

P. DE LA HOVE: An engraver of this name is faid to have flourished, A. D. 1614. I am not acquainted with his works.

HOULANGER. See BOULANGER.

F 2

HOUSMAN

HOUSMAN.

Flourished,

A name affixed to the portrait of Mifs Nancy Parfons.

HOUSSARD.

Flourished,

The works of this engraver I am not acquainted with. The name however is affixed to the portrait of Sauveur Francois Morand.

RICHARD HOUSTON.

Died, 1775. Born,

The works of this excellent artift are well known. He engraved in mezzotinto, and was with justice reckoned among the greatest masters in that art. He refided in London, where he died, August 4, 1775. We have a confiderable number of prints by this artift, particularly portraits, many of which are defervedly held in great effeem. The following fine mezzotintos are by him:

An old woman plucking a fowl, a half-fheet print, from Rembrant. A man holding a knife, the fame, from the fame. A man feated, with a large hat upon his head, the fame, Innocence and avarice, from Mercier, the fame.

HOWARD. WILLIAM Flourished, 1665.

Judging from his manner of engraving, which greatly refembles that of Hollar, I conceive this artist to have been a pupil of that master. But, however, though his etchings are evidently imitations of those by Hollar, they are by no means equal to them in merit. We have by his hand a fet of fmall plates, length-ways, reprefenting fea views with fhipping, dated 1665. When he did not fign his name at length, he fubftituted a cypher, composed of the initial letters, W. and H. joined together in the manner expressed upon the plate at the end of the volume.

HUBERT. ADRIAN

Flourished, 1580.

This engraver is mentioned by professor Christ, who tells us, that he published books and prints at Altdorf, about the year 1580; but he has not specified any of his works. See the monogram, attributed to this master, on the plate at the end of the volume.

JOHN VAN HUCHTENBURG.

Born, 1646. Died, 1733.

This artift was a native of Haerlem in Holland, where he was first instructed

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in the art of painting. He improved himfelf under John Wyck, and afterwards went to Italy to study from the great masters, and resided a confiderable time at Rome. On his return he vifited Paris, and worked with Vander Meulen. He excelled in painting battles, encampments, huntings, &c. and his pictures are spoken of with the greatest commendation. He was highly favoured by prince Eugene, and employed by him to paint the battles and fieges he fo fortunately conducted; which pictures he alfo engraved. They are ufually bound up with the hiftorical explanations by M. J. du Mont, and form a large folio volume. They were published at the Hague, A. D. 1725. In the frontispiece we are told, they were depeintes & gravees en taille douce par le Sr. Jean Huchtenburg. But I do not confider thefe as his beft works. This artift etched in a flight, fpirited ftyle, with great freedom. The figures, horfes, and other principal objects in his engravings, are finely executed, and manifeft the hand of the mafter. We have a confiderable number of prints by him, from Vander Meulen, which confift of battles, skirmishes, and armies marching, of various fizes. They are ufually bound up with the reft of Vander Meulen's works. When he did not fign his name at length, he fubstituted the initials, I. V. H. B. or V. H. B. or H. only, adding the letter S. for fculpfit. It must be observed, that the H. and the B. are constantly joined together, in the manner expressed upon the plate at the end of the volume.

HUFNAGEL. See HOEFNAGEL.

LUCAS HUGENSE. See LUCAS JACOBS.

C. HUBERTZ.

Flourished, 1720.

- An engraver of no note, who worked chiefly for the bookfellers. Among others by him, are feveral plates of the Hiftory of the Bible, in folio, published at Amfterdam 1720, from the defigns of Picart and others.

J. HULLET.

Flourished,

A very indifferent engraver, who refided in London, and worked for the bookfellers. We have fome portraits by him, namely, Robert Devereaux, earl of Effex. Also Thomas Fairfax, for Peck's Life of Oliver Cromwell. Several of the plates for Coetlogon's Distionary of Arts and Sciences; and for the Life of Queen Anne, published in weekly numbers, by Robert Walker.

HULLET, this was another engraver of the fame name, probably of the fame family with the preceding artift, and equally deficient in point of merit. He died in Red Lion Street, Clerkenwell, in January 1771. We have by him the prints to one of the editions of Fielding's Joseph Andrews.

ESAIAS

E S A I A S V A N H U L S. Flourished, 1616.

This artift was a native of Middleburg in Zealand. According to profeffor Chrift, he refided at Stutgard, where he published feveral excellent grotefque engravings of his own performance, drawn with much taste and accuracy. They are marked E. V. H. or E. V. H. F. the F. standing for fecit, or e v. h. Florent le Comte writes this name, *Efaias Van Hulfen*. Perhaps it should be *Hulfus*.

HENRY HULSBERG. Born, Died, 1729.

This artift was a native of Amfterdam; but he refided chiefly in London, where he engraved feveral plates for the bookfellers, particularly portraits; but he excelled chiefly in architectal views, and large buildings, which he executed in a neat, but taftelefs ftyle, refembling that adopted by Griblen. He died of a paralytic illnefs, under which he languifhed two years, and was buried in the Lutheran church in the Savoy, of which he had been warden. The community belonging to that church, and a Dutch club of which he was a member, contributed towards his fupport, upon his being rendered incapable of bufinefs. We have by him the portrait of Sir Bulftrode Whitlocke, Robert Warren, A. M. Jofeph Warder, a phyfician, &c. Sir Chriftopher Wren's defigns for St. Paul's cathedral, a large folio. Alfo feveral of the plates for the firft volume of the Vitruvius Britannicus. A large view of St. Paul's church at Rome, &c.

FREDERIC HULSE, or HULSIUS.

Flourished, 1630.

This artift, according to Le Comte, was the difciple of Theodore de Brye; and he engraved in a manner greatly refembling that of his mafter. He is faid to have been a native of Franckfort; but apparently he refided a confiderable time in London, and worked for the bookfellers. We have feveral portraits by his hand; among others, that of *George Carlton*, bifhop of Chichefter, Nicol ab. Prambefarius, M. D. &c. alfo a variety of book ornaments; amongft which may be reckoned, the fmall quarto frontifpieces with figures, to Christopher Lever's History of the Defenders of the Catholic Faith, published at London, 1627; and the fmall frontifpiece to Lucan's Pharfalia, translated by May, dated 1631.

GEORGE HUMBLE.

Flourished,

This name is cited by Florent le Comte, as belonging to an English engraver of portraits. I sufpect he has mistaken the name of a publisher, for that of an engraver. If such an artist really did exist in England, I am not acquainted with his works.

GEORGE

GEORGE HUMBELOT.

Flourished, 1640.

A very indifferent engraver of the last century. He refided, I believe, at Paris, and worked chiefly for the bookfellers. His plates were executed with the graver only, in a coarse, stiff, tasteless style, without the least degree of merit to recommend them.

H U Q U I E R. Flourished, 1760.

This artift, with his fon, engraved a great number of plates of various fizes, in a flight, mannered ftyle, from Gillot, Watteau, Boucher, Boucherdon, and other mafters. If I miftake not, this artift carried on a very confiderable commerce in prints.

H. HUNT.

Flourished, 1683.

This artift was probably an engraver of *natural hiftory*. We have by him, among other things, feveral plates reprefenting different *views of the clove*^{*} tree, &c. flight performances, which bear no great indication of merit. See the cypher, which he adopted, copied on the plate at the end of the volume. They are dated 1683:

GREGORY HURET.

Flourished, 1630.

Huret was a native of Lyons. His engravings are very numerous; and many of them from his own defigns. He does not appear to have been a man of great genius. His compositions are neither learned nor judicious, and his drawing is by no means correct. He worked with the graver only, in a coarfe, heavy style, apparently a distant imitation of the works of Poilly. We have by him a fet of prints, representing *the passion of our Saviour*, middling-fized upright plates, from his own composition.

St. Peter preaching to the Christians, who received the Holy Ghost, the fame.

A holy family, with St. Catherine and another female faint, a middlingfized plate, length-ways, the fame.

Several *frontispieces* for books, &c. He alfo engraved from Vouet, Champagne, Sebastian Bourdon, and other masters.

PETER HUS.

Flourished, 1571.

According to professor Christ, the initials of this engraver's name, P. H. are found upon some fine engravings, published at Antwerp; particularly in a work, entitled, *Monumenta Humanæ Salutis*, by Arius Montanus, dated 1571.

SIMON

SIMON HUTER. Flourisched, 1560.

This artift, who was apparently a German, engraved very neatly in wood, and frequently from the defigns of Joft Ammon of Zurich. He alfo worked conjointly with Virgil Solis and other ancient engravers, and in a ftyle greatly refembling that of Ammon himfelf, but hardly equal to him in correctnefs; neither are the extremities of his figures marked with fufficient care. His prints, however, are not by any means devoid of merit, though they want that fire and animation, which we often find in those of the most ancient engravers on wood. He feldom, or I believe never, figned his name; but fubfituted three initial letters, S. H. and F. the last letter ftanding for *fecit*; and it is constantly represented joined to the H. in the manner expressed on the plate at the end of the volume.

Part of a fet of fmall cuts from the History of the Bible, were executed by him conjointly with Virgil Solis and other masters.

Also part of the small prints for a work entitled Neuwe Biblischi Figuran, printed at Frankfort, A. D. 1564, from the designs of Jost Ammon, who engraved many of the prints himself.

FRANCIS HUTIN.

Flourished, 1760. V

This artift, with CHARLES HUTIN his brother, both natives of France, etched a confiderable number of plates in a flight, mannered flyle; among others,

The seven acts of mercy, small upright plates, from their own compositions. Apollo and Daphne, a middling-fized upright plate, from De Troy, &c.

C. HUYBERTS. Flourished, 1696.

By this engraver we have fome tolerably correct anatomical fubjects, for a work, entitled Johannis Gaubii Epift. Prob. prima ad Fed. Ruyschium, M. D. printed at Amsterdam, A. D. 1696.

PETER HUYS, or HYS, or HIIS.

Flourished, 1570.

This artift was a native of Antwerp. He flourished about the year 1570. By him we have some small *scriptural fubjetts*, to which he usually subscribed the initials of his name, P. H.

F. HYLE.

Flourished,

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He was, fays Bafan, an English engraver. By him we have feveral portraits, after Kneller and other masters. I. B. I.

J. B. JACKSON. Flourished, 1740.

THIS artift was a native of England, and, according to Papillon, learned the art of engraving upon wood from a painter, his countryman. He went to Paris, apparently early in life, and was employed by Papillon; for whom, however, he worked but a fhort time, becaufe, fays that author, "he re-" paid my favours with ingratitude ; for which reafon I ceafed to employ him." **Poverty**, it feems, obliged him to quit Paris. He travelled through France to Italy, and refided a confiderable time at Venice; where he executed many engravings on wood, in imitation of the fketches of the great mafters, and frequently with no fmall degree of fuccefs. Papillon mentions feveral ornamental letters and vignettes, performed by this artift ; but does not inform us of his great work in chiaro-fcuro, published at Venice by J. Bapt. Pafquali, A. D. 1745. It is a large folio volume, entitled, Titiani Vecellii, Pauli Caliarii, Jacobi Robusti, & Jacob de Ponte, opera selectiora, à Joanne Baptista Jackson, Anglo, ligno caelata, & Coloribus adumbrata. From Venice he returned to England, where he probably died.

Among his fingle prints is a middling-fized upright engraving, arched at the top, reprefenting the taking of Christ from the cross, from Rembrant. It is executed in a fpirited manner, and conveys a good idea of that great mafter's mode of fketching.

ROBERT JACKSON. Flourished,

He is mentioned by Mr. Thorefby in his Ducatus Leodenfis, as an engraver. To him are attributed fome portraits, feveral mezzotintos and a wooden cut of Algernon Sidney, &c.

JACO.

Flourished,

This name, which is probably only an abbreviation of a longer, is affixed to a small upright print, representing Æneas carrying bis father Anchifes from the flames of Troy. It is very poorly executed; and apparently a finall copy from the print, engraved by Girard Audran, from Dominichino, of the fame fubject.

VOL. II.

LOUIS

LOUIS JACOB.

Flourished, 1720.

This engraver, according to Bafan, was a native of France; but that author has neglected to inform us, whofe pupil he was. The works of this artift are neither numerous nor valuable. They are deficient in point of effect; but ftill more to in the drawing of the naked parts of the human figure : for wherever they occur, they are 'exceedinly incorrect. The hands and feet in particular, are very indifferently marked; and the heads want character and expression. Among others, the following engravings are by this artift :

The departure of the Ifraelites from Egypt after Paolo Veronefe; a middling-fized plate, length-ways.

The adoration of the shepherds, the fame, from the fame.

The interview between Rebecca and the fervant of Abraham at the well, the fame, from the fame.

Perseus and Andromeda, 'a middling-fized upright plate, from the fame. All these plates were engraved for the Crozat collection.

LUCAS JACOBS.

Born, 1494. Died, 1533.

This great artift is much more generally known by the name of Lucas of Leyden. He is also diffinguished by the appellation Hugense. He was born at Leyden; and from his father, Hugues Jacobs, received his first inftructions in the art of painting; but he compleated his studies in the school of Cornelius Engelbrecht.

He was contemporary with Albert Durer, and carried on a familiar and friendly correspondence with that artist; and, it is faid, that as regularly as Albert Durer published one print, Lucas published another, without the least jealous on either fide, or wish to depreciate each other's merit. And when Albert came into Holland upon his travels, he was received by Lucas in a most cordial and affectionate manner.

Lucas gained much money by his profession; and being of a generous turn of mind, he had not the least notion of shutting it up in his cheft; on the contrary, he spent it freely, dressed well, and lived in a superior style.

It is faid, that a few years before his death, he made a tour into Zealand and Brabant; and during his journey, a painter of Flufhing, envious of his great abilities, gave him poifon at an entertainment; which, though very flow, was too fatal in its effect, and put an end to his life, after fix years languifhing under its cruel influence. But fuch was his love for the arts, that, even in his bed, he would not be idle; and when it was reprefented to him, that fuch clofe attention to work increafed the malignity of his diforder, he calmly replied: " I am content it fhould be fo, fince by my fludies I endea-" vour to make my fick bed, a bed of honour; for an artift can never die in " a more fuitable manner, than with his pencil in his hand." He died, A. D. 1553, aged 39. Others again, denying the flory of the poifon, attribute his death, with no fmall appearance of truth, to his inceffant induftry. For he not only applied the whole day, but frequently a great part of the night alfo, to his fludies.

The fuperiority of this artift's genius manifested itself in his infancy; for his works, from the age of nine to twelve, were fo excellent, as to excite the admiration of all contemporary artifts. At which time, it is faid, he executed a print representing St. Hubert for a burgomafter, who was fo much pleafed with it, that he gave him as many guineas as he was years of age. He painted in oil, in diftemper, and upon glafs; and was well fkilled in perfpective. He is no lefs famous for his engravings, than for his pictures. In the character of an engraver, of courfe, I fhall only confider him, and offer the few following remarks upon his works.

His ftyle of engraving differed confiderably from that of Albert Durer, and feems evidently to have been founded upon the works of Hrael van Mecheln. His prints are very neat and clear, but without any powerful effect. The ftrokes are as fine and delicate upon the objects in the front, as upon those in the distances; and this want of variety, joined with the feeblenefs of the maffes of fhadow, give his engravings, with all their neatnefs, an unfinished appearance, much unlike the firm, substantial effect, which we find in the works of Albert Durer. He was attentive to the minutiæ of his art. Every thing is carefully made out in his prints, and no part of them is neglected. His figures are generally tall and thin; the attitudes well chosen, and frequently graceful and elegant. In thefe he followed nature fimply, without affectation. He gave great character and expression to the heads of his figures; but, on examination of his works, we find the fame heads too often repeated. The hands and feet are rather mannered than correct; and when he attempted to draw the naked figure, he fucceeded but very indifferently. He affected to make the folds of his draperies long and flowing; but his female figures are frequently fo exceffively loaded with girdles, bandages, and other ornamental trappings, that much of the elegance of the defign is loft; and that native fimplicity, which is, as it were, the very foul of painting, is deftroyed.

He engraved on wood, as well as on copper; but his works on the former are by no means very numerous. They are, however, very fpirited, and manifest the hand of the master; though not equal, upon the whole, to those of his friend and contemporary, Albert. The prints of this mafter are very feldom met with complete; efpecially fine imprefitions of them. For though they are, generally fpeaking, executed with the graver only, yet, from the delicacy of the execution, they foon fuffered in the printing.

I fhall only mention the few following engravings by this mafter:

Mahomet fleeping, with a prieft murdered by his fide, and another figure flealing bis fword, a middling-fized upright plate, dated 1508, faid to be one of his most early productions.

The conversion of St. Paul, a large plate, length-ways, 1509.

An ecce homo, the fame, dated 1510.

The crucifixion, the fame, dated 1510.

Abraham fending away Hagar and Ifhmael; a middling-fized plate, lengthways, dated 1510.

The wife mens offering, a large plate length-ways, dated 1513.

Adam and Eve in Paradife, a small plate, length-ways, dated 1515.

JAC [44] JAC

Esther before king Abasuerus; a large plate, length-ways, dated 1518. A large print length-ways called *the dance of Magdalen*, dated 1519. His own *portrait*, a small upright plate, dated 1525.

The hiftory of Adam and Eve, a fet of fix fmall upright plates, dated 1529. Lot with his daughters; a middling-fized plate, length-ways, dated 1530. The two following are etchings:

David praying, with an angel appearing to him, dated 1520; a small upright plate.

A print known by the name of *the portrait of Ule/piegle*, which is the fcarceft of all the works of this mafter. It is in the collection of the king of France; and faid by Marolles, and other mafters, to be unique. But Bafan informs us, that M. Mariette had alfo an imprefiion of this plate. It repre-fents a man playing upon the bagpipes, carrying two children in a bafket, and a woman, with an infant in her arms. It is nearly feven inches and a half high, by four inches and three quarters wide; and has been copied the fame way feveral times. One of the copies is by Hondius; but the beft has no name to it, This rare print, which, by the bye, does no honour to the artift, is dated 1520, and was bought for the fum of fixteen louis d'ors.

The following prints are engraved by this mafter on wood, and are all of them exceedingly fcarce.

The kings of Ifrael, in chiaro-fcuro. The illustrious women of the Old Testament. Four large tournaments.

He constantly marked his prints with a Gothic L. and rarely omitted adding the date of the year, in which they were engraved; and fometimes both the letter and the date were put upon a tablet. See this mark copied upon the plate at the end of the volume.

$\mathbf{F}. \quad \mathbf{J} \mathbf{A} \mathbf{C} \mathbf{O} \mathbf{B} \mathbf{S}.$

Flourithed,

The name of an obscure artist, affixed to the portrait of Janus Radzivilius.

JACOBUS.

Flourished,

A very ancient engraver on wood, and probably a native of Germany. His chief work appears to have been *the life of Chrift*. This fet of prints confifted, I believe, of fixteen or eighteen. I have feen only thirteen of them. They are in circles, about feven inches diameter, very rudely cut, yet by no means devoid of merit. The proportion of the figures is tolerably juft; but the drawing is incorrect, and the extremities are but indifferently marked. The *taking down from the crofs*, marked \mathfrak{N} . and *the flagellation*, marked \mathfrak{G} . may, I think, be confidered as two of the beft fpecimens of the artift's abilities. On the laft of thefe we find his name, affixed in this manner: \mathfrak{Opug} Jacobi.

Papillon mentions a large upright engraving by this artift, which, he informs us, belonged to a fet of prints, reprefenting the hiftory of Rome by allegorical figures; the defign of which, he informs us, is greatly in the ftyle of a painter; and adds that it is exceedingly well engraved.

GIOVANNA BATISTA JACOBINI. Flourished, 1760.

A modern Italian artift, who engraved feveral of the plates for the Mufeo Fiorentino, published at Florence, in ten volumes.

H. J A C O P S E N.

Flourished, 1620.

The name of this artift is affixed to a fet of prints, chiefly portraits, for a work entitled the Hiftory of the Netherlands, published about the year 1620.

ANTOINE JACQUART. Flourisched,

This artift, according to Florent le Comte, engraved fmall vignettes, with figures and grotefque ornaments, and marked his prints with three initials, A. D. I. F. Perhaps it fhould be *De Jacquart*; the fecond letter will then be accounted for.

R. JAGER.

Flourished,

The name of an obfcure artift affixed to a flight indifferent etching reprefenting the two Fleets of Spain and Holland, a half-fleet print without date.

BARTHOLOMEW IAMITSER.

Flourished, 1547.

This engraver, profeffor Chrift fuppofes, was a native of Germany, and refided at Nuremberg. As an artift he is very indifferently fpoken of. The plates engraved by him are marked with the initials of both his names in this manner, B. I. and the date of the year in which the print was engraved is ufually added. Another artift, who flourished about the year 1570, used the fame letters upon a tablet.

CHRISTOPHER IAMITSER, another indifferent artift, probably of the fame family. The flight etchings and engravings, published at Nuremberg, marked with a C. and an I. joined together cypher-ways, as expressed upon the plate at the end of the volume, with the date 1545, are attributed to him.

WENCESLAS IAMITSER alfo worked at Nuremberg; and to him profeffor Chrift attributes the prints, marked with a W. and an I. joined together, and fometimes with the fame letters feparate; but he has not fpecified the engravings by this artift, nor told us whether they are on wood or copper. I I have feen with the first mentioned mark, a large upright print, on wood, of a gentleman standing, having a hat and feather upon his head, and a long fword by his fide. On a tablet near his feet are these letters, HR. MANVEL, with some German verses on the top: it is dated 1547. See the mark of this artift, copied on the plate at the end of the volume.

JAMPICOLI. See GIAMPICOLI.

LAURENCE JANSON. See Coster.

H. JAN-

H. JANSSEN. Flourished,

This artift, a native of France, was an excellent engraver of ornaments for goldfmiths and jewellers, which he ufually enriched with figures and other embellishments, performed in a very neat and delicate style. He often worked from his own defigns, and fometimes from H. Tangers, and other masters.

PETER JANSSENS. Flourished,

A name, mentioned by Florent le Comte, as an engraver of *devotional* Subjects, and images of the Virgin Mary.

J. ALEXANDER JANSSENS. Flourished,

This artift was probably related to Victor Honorius Janffens, the hiftorical painter, who was a native of Bruffels, and died, 1739. From that artift, at leafl, Alexander engraved a fet of fmall upright plates, reprefenting the life of Achilles, exceedingly spirited compositions, and etched in a neat, free ftyle. The breadths of light and fhadow are preferved in a mafterly manner.

EGBERT JANSZ.

Flourished, 1660.

The name of an artift, who worked chiefly with the graver, in a ftyle greatly refembling that of Crifpin de Paffe. We have by him a fet of very finall prints, length-ways, entitled jcones venantum species varias, &c. or, the various ways of bunting, from Antonio Tempesta, dated 1663.

KAREL DU JARDIN, or JARDYN. Born, 1640. Died, 1678.

This artift was a native of Amfterdam, and difciple of Nicholas Berchem, or, as others fay, of Paul Potter. However, he went to Italy, in the early part of his life, in order to complete his ftudies; and fucceeded in painting of conversations, landscapes, and animals of all kinds. To avoid the inconveniencies to which his extravagant way of living had reduced him, he married a wife at Lyons, who being old and difagreeable, had no other recommendation than her money. He returned with her to his native country; where, though he was extremely fuccefsful in his profession, he was still unhappy in his mind. At last, he went back to Italy, and settled at Venice, where he died, and was buried in a very pompous manner, A. D. 1678, aged 38.

We have by this great mafter, upwards of fifty mafterly etchings, of different fizes; but none of them very large. They are executed in a flyle, fomething refembling that of Anthony Waterloo; but more neatly finished, in general,

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general, and more determined. They confift of landfcapes, enriched with animals and figures. The animals often compose the principal part of the defign. They are very free and spirited etchings, full of spirit, and manifest the hand of the master. He frequently signs his name at length; when he does not, he uses the initials, or abbreviates it in the following manner: K. D. I. or K. D. V. I. fec. with the date, or K. DV IARDIN.

CLAUDE DONAT JARDENIER.

Born, 1726. Died, 1769.

This artift was a native of France. I know not whole difciple he was; but he engraved in a very pleafing ftyle. By him, among other fubjects, we have

The Virgin and Child, a middling-fized upright plate, after Carlo Maratti, for the collection of prints, engraved from the pictures in the Drefden gallery.

The genius of glory and honour, reprefented by a figure flying in the clouds, furrounded with cherubs, and holding a crown, after Annibale Carracci; a large upright plate, for the fame collection.

ETIENNE JEAURAT.

Flourished, 1714.

This artift was a native of France, and flourished foon after the commencement of the prefent century. He did not draw correctly, neither are his prints very excellent, for the execution of the mechanical part of them, which is chiefly performed with the graver, is in a cold, filvery ftyle, and fo neatly finished, that all the fpirit of the etching is entirely loft. M. Heineken mentions this artift as a painter; I am not acquainted with any of his works in that line. Among other prints by him are the following:

Jupiter and Europa, dated 1714; a middling-fized plate, length-ways, from S. le Clerc.

The difcovery of Achilles, the fame, from the fame, dated 1713. Achilles plunged into the Styx, the fame, from Vleughels.

EDME JEAURAT. Flourished, 1730.

The plates, engraved by this artift, are fuperior in merit, though by no means equal in neatnefs, to those of Etienne or Stephen Jeaurat, mentioned in the preceding article. He made confiderably more use of the point; and the roughness of the etching, in the landscape and fore-ground, produces an agreeable effect. He certainly understood the human figure, and drew it with tolerable accuracy, but the extremities are fometimes negligently passed over. His prints, however, posses, upon the whole, a confiderable fiber of merit. The following may be reckoned among his most estimable productions.

Mofes found in the ark by Pharoah's daughter, a large plate, length-ways, from Paolo Veronefe, for the Crozat collection.

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The interview between Jacob and Rachel, the fame, after Mola, for the fame collection.

A repose in Egypt, the fame.

The triumph of Mordecai; from S. le Clerc, dated 1737.

CHRISTOPHER JEGHER. Flourisched, 1640.

This artift was a native of Germany; but he refided chiefly at Antwerp, where, I believe, he died. He was an engraver on wood; and his extraordinary merit recommended him fo ftrongly to Rubens, that he employed him to engrave feveral of his defigns, which he was defirous of publifhing; and Jegher fucceeded fo well in the execution of them, that his employer was perfectly fatisfied. They are engraved in a free, bold ftyle, with large powerful ftrokes; and the imitation of the crofs hatchings with a pen, is finely expreffed. The extremities of the figures are well marked; the heads, though flight, are expreffive; and the ftyle of the mafter he worked from is carefully preferved. After the death of Rubens, Jegher purchafed the greater part of thefe engravings; and republifhed them upon his own account.

The following are reckoned among his best prints; all of them from Rubens:

Susanna and the two elders, a large print, length-ways.

A repose in Egypt, a large print, length-ways. Some few imprefions of this engraving are in chiaro-fcuro, printed with an additional block of wood, to add the half tint. These impressions are very rare. The fame compofition was also engraved on copper, apparently by Cornelius Galle; but his name is not affixed to it.

The infant Christ, and St. John playing with a lamb, a middling-fized print, length-ways.

Christ tempted by Satan, the fame.

The coronation of the Virgin, the fame.

Hercules overcoming envy and discord, from the sketch of that subject, painted upon the ceiling at Whitehall.

A conversation between several lovers, who appear in a garden; a very large print, length-ways, on two blocks. Clouet engraved this composition on copper, with fome triffing alteration. It was also repeated by Lempereur at Paris.

A drunken Silenus, fupported by two fatyrs; a middling-fized upright print. Bolfwert engraved this composition on copper.

It is to be remarked, that those impressions from which the name of Rubens, as the publisher, is taken away, and that of Jegher substituted in its place, are the second impressions, and of course less valuable than the others. He often affixed his name at full length; when he omitted to do that, he substituted the initials, C. I. under which he sometimes added a small knife, according to the usual custom of the old engravers on wood.

BALTHASAR JENICHEN.

Flourished, 1569.

A name affixed, conjointly with that of MICHAEL KIRMER, to fome flight, little etchings of foliage and ornaments, and finall hiftorical fubjects in circles circles in the middle, executed with the graver. Perhaps the ornaments may have been etched by Kirmer, and the historical fubjects performed by Jenichen; who, I fuspect, is the fame artist with Jenckel, montioned in the fucceeding article, fuppoling the name to be mif-fpelt by profeffor Chrift and others.

BALTHAZER JENCKEL. Flourished, 1570.

An engraver of no great note. He was apparently a native of Germany; and may properly be ranked among the little mafters. He worked with the graver only, in a ftyle fomething refembling that of Hans Sebald Beham; but he was greatly inferior to that artift, not only in tafte and judgment, but alfo in the execution of the mechanical part of the engraving. By him we have the labours of Hercules, very finall plates, length-ways, dated 1568. I shall mention besides, a battle, a small plate, length-ways. He usually marked his engraving with the initials of his name, enclosed in a finall fquare line, and added the date.

ANTHONY JENKENSON. Flourished, 1560.

Abraham Ortelius mentions this artift with commendation. It appears, that he was a native of England; and that his chief excellence confifted in engraving maps and plans.

THOMAS JENNER. Flourished, 1650.

He was a printfeller, and flourished about the beginning of the last century. At the bottom of the print of William Sommers, engraved by Deleram, we have this infcription : " William Sommers, king Henryes jester, " are to be fold by Thomas Jenner, at the White Bear in Cornewell." " Jenner attempted," fays the honourable Mr. Walpole, " the art him-" felf with no fmall fuccefs. I have," continues he, " a fmall print by " him, of Sir William Wadd, or Waad, lieutenant of the Tower. Jenner alfo etched a view of a large fhip, called the Soverayne of the Seas. This is, however, but very indifferently executed. It is dated 1653.

MARY MAGDALEN IGONET.

Flourished, 1760.

This lady, according to Bafan, was a Genoefe by birth, and refided at Paris, when he wrote his Dictionary. By her we have feveral prints, after Mieris and other masters.

GIROLAMO IMPERIALI. Flourished, 1640.

This artift was born at Genoa, of a noble family, and being fent to Parma by his parents to fludy the belles lettres, he was fo ftruck with the works of Correggio and Parmigiano, that he applied himfelf affiduoufly to learn the VOL. 11. H principles

principles of painting, and with great fucces; but returning to his own country, his domestic affairs requiring too great attention, he had not fufficient leifure to attend to his favourite pursuit. He then learned the art of engraving, or rather etching, from Giulio Bensi; and we have a considerable number of etchings by him, particularly portraits.

P. C. INGOUF.

Flourished, 1770.

A modern artift, by whom we have feveral portraits; among the reft, that of Jean Jaques Rouffeau, from a model in wax.

JOHN INGRAM.

Flourished, 1760.

This artift was a native of England. He learned the first principles of engraving in his own country; but he completed his studies at Paris, where he refided in the year 1755. He was a man of very singular character; but posseffed of every requisite to make a great artist. His engravings are, in general, small, many of them being vignettes, and other book-plates. He engraved from Bradley, Boucher, and other masters; but at the time Basan published his Dictionary of Engravers, he was employed by the Academy of Sciences.

GIACOMO JOANSUINI. Flourisched,

This name is affixed to a flight etching, reprefenting the prefentation of our Saviour in the Temple. This print has nothing in it to recommend it to particular notice. He figns his name "Jacobus Joanfuinus pictor et incifor:" from whence we understand, that he was a painter.

PETER DE JODE, the Elder.

Born, Died, 1634.

This artift was the fon of Gerard de Jode, and born at Antwerp, where his father refided, and apparently carried on a confiderable commerce in prints. According to profeffor Chrift, Gerard de Jode engraved alfo, and marked his prints with the initials G. I. or G. D. I. but that author has not fpecified any of his works. In the feries of engravers Gerard de Jode is called an engraver on wood; and Papillon informs us, that he executed fome excellent engravings on wood, which were printed, as he fuppofes, by Plantin at Antwerp, about the year 1566. Peter de Jode received his firft inftructions in the art of engraving from Henry Goltzius; and afterwards went to Italy, in order to complete his ftudies from the works of the great mafters. He engraved feveral plates in that country from different painters, and returned to Antwerp about the year 1601, where he refided till the time of his death, which happened, A. D. 1634. His works poffefs a confiderable fhare of merit. He drew the human figure figure very correctly; and, following his mafter's example, ufed the graver only, in the execution of his plates; but in point of tafte, and command of that inftrument, Goltzius was certainly far fuperior to his fcholar. The engravings of De Jode are ufually very neatly executed; but there is a certain ftiffnefs about them, which takes greatly from the beauty they would otherwife poffefs.

Among the valt variety of prints, engraved by this artift, are the following: The life of Christ, confifting of twenty-fix small upright plates, without any painter's name.

The life and miracles of St. Catherine de Sienna, quarto, middling-fized plates, length-ways, from F. Vanni, dated 1597.

The five senses, middling-fized plates, length-ways, apparently from his own defigns,

A holy family, with St. Catherine, a finall plate, length-ways, from Titian. Chrift giving the keys to Peter, a middling-fized upright plate, from Rubens. This is engraved in a much bolder ftyle, than was ufual with this artift.

The last judgment, a very large upright print on several plates, from John Cousin.

Several *portraits*, and variety of other fubjects, from Spranger, Franck, and other mafters.

$P \in T \in R$ $D \in J \cap D \in$, the Younger.

Born, 1606. Died,

This artift was the fon of Peter de Jode, mentioned in the preceding article. From his father he learned the art of engraving, and furpaffed him in tafte and the facility of handling the graver; though he can fcarcely be faid to have equalled him in correctnefs of drawing, efpecially when confined to the naked parts of the human figure. It does not appear, that he went to Italy; but he certainly accompanied his father to Paris, where they engraved conjointly a confiderable number of plates for M. Bonefant, and Le Sieur L'Imago. His moft capital performances are from Rubens and Van Dyck. Bafan fays of him, that in feveral of his engravings he has "equalled the beft en-"gravers, and in others he has funk below himfelf." It is certain, that his works are not all of them equally meritorious; as indeed whofe are, efpecially if they be as numerous as thofe of De Jode? He was, without doubt, a very able engraver; but to place him upon an equality with his contemporaries, Bolfwert, Pontius, and Vorfterman, is, in my opinion, effimating his abilities at much too high a rate.

Among his most esteemed performances, may be reckoned the following: The meeting of the Virgin Mary and Elizabeth, a large upright plate, from Rubens.

A nativity, a large plate, length-ways, from Jaques Jordaens.

A boly family," with Zacharias, Elizabeth, John, and an angel holding a book, from Titian, the fame.

Christ communing with Nicodemus, half figures, a dark, candle-light piece, a middling-fized plate, length-ways, from Gerard Seghers. J O D [52] J O H

An ecce homo, a large upright plate, from Diepenbeck.

St. Augustine supported by angels, a large upright plate, arched at the top, from Van Dyck.

St. Martin of Tours expelling the evil spirit from a demoniac, a large upright plate, from Jordaens.

St. Francis kneeling before a crucifix, a finall upright plate, from Baroccio. The three graces, a large upright plate, from Rubens.

Venus rifing from the water, a large plate, length-ways, from the fame.

Rivaldo and Armida, a large upright plate, from Van Dyck, being the companion to another plate, which Bailliu engraved from the fame painter.

Folly and Ignorance, half figures, a middling-fized upright plate, arched at the top, from Jordaens.

An *emblem of deatb*, reprefented by an infant fleeping upon the ground, with a fkull lying by his fide; a fmall plate, length-ways, from Artemifa Gentilefca. Ganiere alfo engraved a plate from the fame defign.

A great variety of excellent portraits, from Van Dyck and other masters, and among them his own.

ARNOLD DE JODE.

Flourished, 1660.

He was the fon of Peter de Jode the younger, mentioned in the preceding article; and was probably inftructed by his father in the art of engraving. At what time he came into England is not known; but it is certain, that he refided here in the year 1666, at the time of the great fire of London, as we find from an infeription, affixed to a whole-fheet print, reprefenting *Chrift and St. John as infants embracing each other*, from Van Dyck. It runs thus: *Arnoldus de Jode fculp. Londini, tempore incendii maximi.* The picture was then, it feems, in the possefition of Sir Peter Lely, to whom the print was dedicated by Richard Thompson a printfeller.

The works of Arnold de Jode, confidered either with refpect to the drawing, or the mechanical part of the execution of them, are greatly inferior to what might have been expected from the fon of Peter de Jode. His beft engravings are portraits; but even thefe have no very confiderable fhare of merit to recommend them. I fhall only add the following prints by this artift:

Mercury educating Love, a middling-fized upright plate, from Correggio, engraved at London, and dated 1667.

A Magdalen, a half figure in a circle, a middling-fized plate, from Vandyck.

The portrait of cardinal Palavicini, a finall upright plate from Titian.

The portrait of Sir Peter Lely, a large upright plate, from a picture painted by Sir Peter himfelf.

The portrait of Alexander Brown, prefixed to his Ars Pictoria, in folio, from J. Huyimans.

LAURENCE JOHNSON.

Flourished, 1603.

This artift engraved feveral heads for a folio volume, entitled, the General Hiftory

History of the Turks, published 1603. He worked entirely with the graver; but in a style, that does him no fort of credit, as an artist.

C. JOHNSON. Flourifhed,

The name of an artist of no great merit, who was employed, chiefly, if not entirely, in the portrait line. His engravings are fufficiently neat. Among others by him, I have feen the portrait of *James the First's queen*.

T. JOHNSON. Flourifhed,

This name is affixed to feveral mezzotinto prints; among others to the portrait of *William lord Cowper*; and a finall upright plate, reprefenting *Adam and Eve*. It has been faid, that Faber, when he did not choose to affix his own name to his engravings, adopted this fictitious one. But admitting the truth of this report, I can hardly attribute these two prints to him, they being fo far below the standard of his usual workmanship. We have also with the same name affixed, the portrait of *lord Anson*; also that of *Bullock the comedian*; and another of *T. Britton the same set.*

ANDREW JOHNSTON. Flourisched,

This artift, apparently a native of England, engraved in mezzotinto; but his works, at least fuch of them as I have feen, do not merit the least commendation. Among other portraits by him, is that of *Henry Sacheverell*, a half-fheet print from Gibson. It was published by Philip Overton; but there is no date affixed.

JOLLAT.

Flourished, 1510.

This artift, according to Papillon, was a native of France. He flourifhed towards the commencement of the fixteenth century, and executed a confiderable number of engravings on wood. Among them are the cuts for a fnull folio book of *Anatomy*, by Carolus Stephæno, M. D. fome of which prints are dated from 1530, to 1532. Alfo the *ornamental borders*, *figures*, &c. for a miffal in octavo, printed at Paris, 1490. They are, fays my author, all of them very badly drawn; but executed with extraordinary delicacy. See the mark of this artift on the plate at the end of the volume.

I. JONCKHEER.

Flourished,

This name is affixed to a fet of fmall plates, length-ways, reprefenting dogs and

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and other domestic animals, etched in a flight, fpirited ftyle, which indicates the hand of the mafter. This artift has harmonized the etching with the point of the graver, in a manner fomething refembling that of Rembrandt.

I. M. DE JONGE, or DE JONG. Flourished,

This artift was probably a native of Holland, and related to Ludolph de Jong, who excelled particularly in painting battles and huntings. By him, however, we have a fet of fmall *battles*, etched in a flight but fpirited ftyle. They are evidently the work of a painter; and from the mafterly manner in which they are executed, we may conceive him to have been a man of no mean abilities. To thefe may be added feveral etchings of *borfes*, equal in merit to the battles; thefe are alfo fmall plates, length-ways. When he did not fign his name at length, he fubfituted the initials I. M. D. I. the I being placed upon the top of the M.

J. B. JONGELINX. Flourished,

An artist of no great reputation. Portraits seem to have constituted the greatest part of his performances; but his manner of engraving has nothing in it worthy of commendation. To the portrait of Valerius Andreas Deffelius, Jud. &c. he has affixed his name, "J. B. Jongelinx," and added the letters Ant. an abbreviation perhaps of the word Antwerpiæ, to denote, that he was a native of the city of Antwerp.

J. DE JONGHE. Flourished,

A name affixed to the portrait of *Hermanus Langelus*, paft. Amftel. Apparently this artift refided at Amfterdam. I have not feen this portrait my-felf; but if it be a flight painter's etching, I fhould conclude, that the prefent J. de Jonghe, and J. M. de Jonge mentioned above, were one and the fame perfon.

JAQUES JORDAENS. Born, 1594. Died, 1678.

This juftly celebrated artift was born at Antwerp. His first master was Adam Van Ort; but to Rubens he was evidently indebted for his superior knowledge in the art of colouring. The character of this great painter is so generally known, that it is unnecessary to repeat it here. It will be sufficient to observe, that his best works, confidered altogether, are esteemed as little inferior to the noble exertions of the pencil of Rubens himself, we have by him several etchings, which, though executed in a very flight and hasty manner, bear nevertheless the evident marks of a masterly hand. They are all from his own compositions, as follow. The flight into Egypt, a finall upright plate, and dated 1652. Christ driving the merchandizers from the Temple, a middling-fized plate, length-ways.

A descent from the cross, a finall upright plate, dated 1652. Jupiter suckled by the goat Amalthea, a finall plate, length-ways. Jupiter and Io, a middling-fized plate, length-ways, dated 1652. Mercury cutting off the head of Argus, a finall upright plate, dated 1652. A peasant, who is stopping an ox by the tail, amidst a considerable number of spettators; a finall plate, length-ways.

GREGORY JORDAN.

Flourished, 1622.

He was a native of Venice; and, according to his own account, almoner and cosmographer to the Duke of Bavaria. In the year 1622, he published a fet of prints, entitled, *Prophetiæ seu Vaticinia*, XIIII. tabellis expressa, representing the woes, which are to befall the world, at the subversion of the Mahometan superstition, with explanations of the designs. They are small plates, length-ways, very slightly etched: the sigures are incorrectly drawn, and without effect.

LUCA JORDANO. See GIORDANO.

ABRAHAM JOSSE.

Flourished,

The works of this artift, according to Florent le Comte, are exceedingly multifarious. They confift of no lefs than five hundred and ninety-eight prints. The fubjects of none of them, however, are fpecified.

MATHURIN JOUSSE. Flourisched,

This artift, according to Florent le Comte, excelled in the engraving of ornaments for gunfmiths, and other workers in iron, brafs, or fteel. I do not recollect having feen any of his works.

JAMES JOULLAIN. Flourifhed,

By this artift, who probably was a native of France, we have feveral frontifpieces, and other book-plates. They are neatly executed; but in a ftiff, taftelefs ftyle: his drawing of the human figure effectively is exceedingly defective.

F R A N C O I S J O U L L A I N. Flourisched, 1750.

This artift was not only an engraver, but a printfeller of confiderable eminence.

eminence. He was a native of France, and refided at Paris, at the time Bafan published his Dictionary. His style of engraving bears fome slight refemblance to that of Cars; and, if his works cannot be faid to equal those of that master, either in correctness, or facility of execution, it must be faid, that they are by no means devoid of merit. I shall mention the following only:

Mercury and Herfe, a middling-fized upright plate, from Paolo Veronefe. Apollo flaying the fatyr Marfyas, a fmall plate length-ways, from the fame painter: both thefe plates are for the Crozat collection.

The chafe of the boar and its companion, middling-fized plates, length-ways, from Defportes.

He alfo engraved from Watteau, Lancret, Gilliot, and other mafters.

JASPER ISAC.

Flourished, 1620.

This engraver refided, I believe, at Paris; at leaft, feveral ornamental frontifpieces, executed by him, were affixed to books, published in that city. But his principal engravings were portraits. He worked chiefly, if not entirely, with the graver, in a neat flyle, but devoid of all tafte, and in every other respect, exceedingly indifferent. Among his portraits, we may reckon *Charles L'Oyfeau* and *Stephen Paschafus*, &cc.

ISCHERNING.

Flourished,

A name of an obscure engraver, affixed to the portrait of Gasper Neuman.

ISHMESAFF.

Flourished,

Another obscure artist, of whom we have no account. His name is affixed to the portrait of *Bo. Chr. Munnich*.

ISREAL. See HENRIETTE.

ISREAL VAN MECH, or MECHLIN. See Mecheln.

PETER ISSELBOURG.

Flourished, 1640.

He was born, according to Bafan, at Cologne, about the commencement of the feventeenth century. He worked fome time in the Low Countries; and, about the year 1640, was fettled at Nuremberg; where he not only executed a great number of engravings, but taught drawing His works are of various kinds; but the greater part of them were for the bookfellers of that time. He worked chiefly with the graver; but the prints, which I have feen by him, are fuch as do him no great honour. I fhall only mention, *Chrift* Chrift and the twelve apostles, middling-fized upright plates, from Rubens. He often marked his plates with the initials of his name only, thus: P. I.

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JOHN DE JULIENNE.

Born,

Died, 1766.

This gentleman was a native of France, and a lover of the arts; well known in that kingdom, for the famous collection of pictures which he made, confifting of fpecimens of every fchool, with feveral other rare and curious pieces, which he left behind him at his death. He alfo etched, for his amufement, feveral prints from Teniers, Watteau, and other mafters.

J. JUNE.

Flourished, 1760.

An English artist of no great eminence, whose labours were chiefly confined to the ornamenting of books. We have, however, fome portraits by him; and among others, *James Relly*, the Antinomian preacher, after Shelly, *Fanny Murray*, &c.

JUNGHANNS.

Flourished, 1472.

He was a native of Nuremberg, where, in the year 1472, he published an edition of *the History of Antichrist*, rudely engraved upon blocks of wood. He styles himself at the end of the book, Briefmaler, that is, *painter of playing cards*; and these engravings may reasonably be attributed to him. The reader will find a circumstantial account of these ancient engravings on wood, in the Essay on Wood Cuts, at the beginning of this volume.

JOSEPH JUSTER.

Flourished, 1700.

This artift apparently was a native of Venice; at leaft, he refided there, and engraved a confiderable number of book-prints, which were published in that city. His plates are etched and finished with the graver, in a coarse, tasteless style, without any degree of merit to recommend them to the notice of the connoiss published by Catharine Patin at Venice, 1691, under the title of *Pitture scelte e Dichiarate da Carla Caterina Patina Parigina accademica*. We have also several portraits by this engraver; but they are equally indifferent with the reft of his works.

FRANCESCO JUVANI.

Flourished,

He was, fays Bafan, an Italian painter, and a difciple of Carlo Maratti. He etched feveral plates, and, among them, an *adoration of the fhepherds*, a middling-fized fquare plate, from a defign of his mafter's.

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FILIPPO JUVARRA. Flourisched, 1720.

This artift was a native of Italy, and an architect of confiderable note. We have, defigned and etched by him, a fet of ornamental fhields, which were published at Rome, 1722. They are bold etchings, in a free ftyle, and do him no fmall credit as an artift. He is entitled *Cav. D. Filippo Juvarra*, Architetto e Accademico de S. Luca.

Κ.

KABEL. See CABEL.

MATHIAS KAGER. Flourished,

HIS artift is generally believed to have been a native of Germany, and a painter. It appears however the land and a painter. It appears, however, that he also amufed himfelf with the graver, and worked in a very neat ftyle with that inftrument only. His performances are by no means defitute of merit, though in fome few inftances they appear to be rather ftiff and laboured. His mark, according to professor Christ, is composed of an M. and a K. joined to the M. See the plate at the end of the volume. I shall only mention the following engravings by this artift.

St. Francis, surrounded by the monks of his order. Christ and the Virgin Mary are reprefented appearing to them in the clouds: a middling-fized upright plate, from P. Remigius Bozzulo.

KALCAR. See CALCAR.

HANS, or JOHN KALDUNG. Flourished, 1515.

This is the name, which the author of the Abecedario gives to an ancient German engraver on wood, whole mark is compoled of an H. an S. and a K. joined together, in the manner represented on the plate at the end of the volume. They that attribute this mark to Baldung are evidently miftaken. Profesior Chrift supposes it to belong to HANS, or JOHN SPRINGINKLEE. " I have found alfo the fame mark," adds that author, " but conftantly " reverfed, upon the wooden cuts, excellently defigned, and printed at Ly-" ons, for John Korberger of Nuremberg, by John Clim, in the year 1515; " and it may perhaps with justice be attributed to Korberger ; but to whom-" foever the mark may really belong, it feems to me to be the mark of the " defigner only; for I have also feen the mark of the engraver, composed " of a W. and an R." With all deference to the opinion of M. Chrift, there is little doubt to be made, but that the artift, who used this monogram, whether Korberger or Kaldung be his name, engraved himfelf; and from the famenefs of ftyle it appears equally evident, that the monogram, whether made the right way; or reverfed, or whether reprefented upon a tablet, or without it, belongs conftantly to one and the fame perfon. I have feen many engravings by

by this artift; but none of them fufficiently well executed to warrant the expression of M. Christ, tres bien definées, "exceedingly well drawn or "defigned." The drawing is, in general, very defective; and the defign, if referred to the composition, such as by no means deferves a compliment. But the chief merit of these prints confists in the bold, free style of the mechanical part of the execution, and the expression, which in fome few instances is discoverable in the countenances of the figures. His best work appears to me to be a set of small upright prints, apparently for a mission mass book; among which, that wherein the Virgin is represented, giving the infant Christ to Elizabeth, is a good specimen of the merit of the artist. The letters W. R. which appear in fome few of the prints, may be the mark of another engraver, who affisted him. Instances of two marks on one print, are very common, as the collector may easily fee in the works of Jost Ammon, Tobie Stimmer, and other engravers on wood.

ALBERT C. KALLE. Flourisched, 1648.

An engraver of very little note, who refided at Strafbourg. He worked chiefly, if not entirely, for the bookfellers, in a ftiff, heavy ftyle, with the graver only. I have feen by him the frontifpiece to a volume in folio, written by Chemnitz, entitled, *Bellum Sueco-Germanicum*, dated 1648, with the portrait of *Gustavus Adolphus*, king of Sweden. Portraits feem indeed to have been his beft works; but there do not deferve commendation.

MARIUS KARTARIUS.

Flourished, 1566.

This artift, though he refided at Rome, was probably a German, and learned the art of engraving in his own country. Certain it is (if thofe prints attributed to him were really executed by his hand) that he copied feveral of the engravings of Albert Durer, with fome degree of precifion; they are executed entirely with the graver; but his principal works are etchings, in a coarfe, incorrect flyle, finished with the graver. Some of them are very large, and, in general, I believe, from his own defigns, He never figned his name at length; but a monogram, composed of an A. an M. (or rather a V. and an M.) and a K. in the manner expressed of the of the end of the volume, is attributed to him. I shall notice the following, all marked with this monogram.

Diana and Endymion, a large plate, length-ways.

Christ crowned with thorns, a large upright plate, executed with the graver only.

The descent of Christ into Hell, copied in a rough style from Andrea Mantegna, a large upright plate.

The adoration of the shepherds, in a very neat style, executed with the graver only, a small upright plate.

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Chrift

Christ praying in the garden, the fame, from Albert Durer, marked on a tablet, 1567, ROME.

St. Jerom feated in a chamber, the fame, from the famous print of that fubject by the fame mafter.

Notwithstanding the authority of professor Christ, and others after him, I think, upon due examination it will be found, that all the above plates were not executed by the fame hand; and confequently, that the monogram belongs rather to the publisher than the engraver. I am confirmed the more in this opinion by a middling-fized upright etching from Julio Romano, representing an *holy family*, with St. Mark, &c. which, besides the above monogram, has also the initials M. L. and this infeription, Micbaelis Lucen-fis opera. It is true, that upon a large print, representing the death of Meleager, the fame mark may be found; which print was published by Antonio Salamança, 1543. But it is to be noticed, that the mark is not to be found in the early impression; and it is well known how frequently, when one publisher purchased the plates of another, he added his own name, without effacing that of the former proprietor.

MARCO KARTARINO of Rome, is mentioned by Florent le Comte, as an engraver of *fountains*, and to have flourished A. D. 1575; but in all probability he was the fame artist as the preceding.

GEORGE KELLER.

Flourished, 1610.

This artift was a painter, and refided at Frankfort upon the Maine. His engravings, however, are chiefly confined to book ornaments, and have not, upon the whole, any great merit to recommend them. His prints are flightly etched, and feldom much retouched with the graver. When he attempted the human figure, his drawing appears to have been very incorrect, and his compositions have by no means the appearance of the mafter in them. Befides frontifpieces and other book ornaments, I have feen by him feveral finall plates, length-ways, reprefenting views of towns, and camps with foldiers fkirmishing, &cc. which are dated 1605, and apparently are published at Francfort.

JAQUES KERVER.

Flourished, 1540.

This artist apparently refided at Frankfort upon the Maine. The engravings on wood, marked with an I. and a K. fometimes joined together, and often feparate, executed in a ftyle much refembling that of Hans Schaeusliein, are attributed to him. Of this fort are a fet of grotefque figures, with all kind of flag bearers and heroic figures, in the ancient German tafte, published at Frankfort 1540. Alfo the heads and small historical subjects, for a folio volume, entitled, *Catalogus Annorum*, &c. *ab Homine Condito ufque* 1540, published at Bern 1540. Besides the letters I. K. there is frequently added a dagger, with a small upon the top of it, in the manner expressed on the plate at the end of the volume. It is to be observed, that Jaques KES [62] KEY

Jaques Kobel used the fame mark; but his engravings bear more refemblance to the large prints of Jost Ammon.

THEODORE VAN KESSEL, or QUESSEL. Flourished, 1650.

It is highly probable, that this artift was related to the Keffels, who were painters of no fmall eminence in Holland. His works confift chiefly of etchings; and when he did not attempt to draw the human figure, are by no means devoid of merit, but frequently are very free and fpirited.

We have by him a finall folio volume of vafes and ornamental compartments, confifting of eight parts, etched from the defigns of Sir Adam de Viane, with his portrait at the beginning. They were published at Utrecht by his fon, Christopher de Viane; and almost all the plates are marked with the monogram of the inventor, formed by an A. and a V. joined together, and the initials of the engravers names; as, T. V. K. to which the letters f. and fec. for fecit, are commonly added. These initials are fometimes joined together, in the manner expressed upon the plate at the end of the volume. He etched the portrait of Charles V. emperor of Germany, from Titian. Add to these the following, which were his most esteemed works.

An allegorical fubject, reprefenting *abundance*, a middling-fized upright plate, from Rubens. The companion, reprefenting *the alliance of the fea* and earth, was engraved by Peter de Jode the younger, from the fame mafter.

Four middling-fized plates, length-ways, from the fame painter, reprefenting, I. The triump's of Galatea. II. A Triton embracing a fea nymph. III. A nymph in the arms of a fea god. IV. A fawn feated near a rock, with two infants and a goat.

The hunting of the boar, a large plate, length-ways, from the fame mafter.

A fet of middling-fized plates, length-ways, representing battles and attacks of the banditti, from Peter Snayers, dated 1656.

Several of the plates for the collection of prints entitled The Gallery of Teniers, and a variety of other fubjects, from Van Dyck, Sebastian Bourdon, &c.

JOHN KETERLAER. Flourished,

" He engraved," fays Florent le Comte, " a globe with feveral ani-" mals, fupported in the air by a figure of Death, whofe head appears above " with two wings and two trumpets."

MICHAEL KEYL, or KEIL. Flourished, 1750.

A modern German engraver, who executed feveral of the plates for the collection of prints from the gallery of Drefden, and alfo, for the gallery and cabinet of the comte de Bruhl.

A. KHEL.

A. K H, E L.

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Flourished,

This artift, apparently a native of Germany, was principally, if not entirely, employed in engraving portraits. He executed his plates with the graver only, in a neat, clear ftyle, by no means defitute of merit. He drew with much precifion; but his figures are accompanied with a certain ftiffnefs, which renders his works far lefs agreeable than they would otherwife be. I fhall only mention the following portraits by this artift: *Jacob Eldel*, in an oval border, a fmall upright plate, with fome German verfes at the bottom, marked "And. Khel, fculp." from Gretner; *Bathol. Hiatis*, a fmall upright plate, &c.

EBERHARD KIESER. Flourisched, 1630.

This artift was a native of Germany, and refided at Frankfort upon the Maine, where he engraved the greater part of a fet of prints, entitled, *Thefaurus Philo-Politicus*, *hoc eft*, *Emblemata*, *five Moralia-Politica*; confifting of views of cities and towns in Germany, Spain, Italy, and feveral other parts of Europe, flightly etched, with emblematical figures in the fore-ground. They are divided into feven parts; and all together form a very thick volume in fmall folio. They were publifhed by Kiefer at Francfort, from A. D. 1625, to A. D. 1630. Kiefer often fubfituted the initials of his name, E. K. to his engravings, inftead of writing it at full length. There are alfo fome portraits by this artift; among others, that of *John*, *prince of Auftria*, on horfeback, with a battle reprefented at a diftance; a middling-fized upright plate.

LUCAS KILIAN. Flourisched, 1610.

This remarkable artift was a native of Augsburg in Germany. He flourifhed at the beginning of the feventeenth century. In what fchool he learned the art of engraving is uncertain; but judging from his fivle of engraving, which bears no fmall refemblance, in many particulars, to that of Henry Goltzius, and of John Muller his difciple, one would naturally conclude, that he was greatly indebted to one or both of those artifts. It appears, however, that he went to Italy, in order to complete his ftudies, where he engraved feveral plates from the pictures of the great Italian masters. Few artifts have manifested a greater command of the graver than Kilian, whether we confider the facility, with which the ftrokes are turned upon each other, or the firmness with which they are executed, and one cannot help admiring it, though it evidently ftrikes us, that by paying too close attention to this part of the art, he neglected the correctness of his outlines, and fatigued the lights with unneceffary work ; by which means he broke the maffes, and often totally deftroyed the effect of his prints. The naked parts of the human figure are feldom well expressed; the extremities efpecially.

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especially, are, in general, very heavy, and sometimes incorrect. Upon the works of this master, however, it appears, that Balechou, so famous for his skill in handling of the graver, formed his taste. Among the most esteemed prints by Kilian, may be reckoned the few following. His works complete are exceedingly numerous.

The adoration of the *jhepherds*, a middling-fized plate, length-ways, from the younger Palma.

The fame fubjett, a large upright plate, after Spranger.

The fame fubjest, a middling-fized upright plate, from Rottenhamer.

The fame subject, a large upright plate, from J. Heintz.

A boly family, a large upright plate, from Cornelius de Harlem.

The miracle of the loaves and fifthes, a large upright plate from Tintoret.

Christ praying in the garden, a small upright plate, arched at the top, from Frederic Sustris.

A dead Christ upon the lap of the Virgin, from Michael Angelo Buonaroti, a finall upright plate.

The entombing of Christ, without the painter's name, a middling-fized upright plate, dated 1600.

A nymph seated upon the knees of a satyr, a small upright plate from J. Heintz.

The rape of Proferpine, a large plate, length-ways, from the fame.

Alfo a great number of portraits, many of which are much efteemed. I fhall mention only that of *Albert Durer*, a half-length figure, from a picture of that mafter, and executed in his ftyle of engraving, dated 1608; that of *the emperor Chriftian the Second*, dated 1615; and that of *Francifcus Pifanus*, *fcriptor Genuenfis*, in an oval furrounded by an ornamental border, and fupported by two figures, from Lucianus Borzon, a middling-fized plate lengthways.

He also engraved after F. Vanni, P. Candide, Mathias Kager, and feveral other masters, and fome few plates apparently from his own defigns.

He often neglected to fign his name at length, and fubstituted the initials in this manner, L. K. F. or L. K. A. F. or fec. The F. as usual, standing for *fecit*, and the A. for *Augusta*, part of the ancient Latin name *Augusta Vindelicorum*, for the city now called *Augsburg*, the place of his nativity.

WOLFGANG KILIAN. Flourished, 1620.

This artift was brother to Lucas Kilian, mentioned in the preceding article, and a native alfo of Augfburg. He imitated, in fome degree, the ftyle of his brother; but never equalled him in the fkilful management of the graver. His prints indeed are neater; but this advantage is greatly overbalanced by the ftiffnefs and formality, which conftantly appear in them. He engraved but few hiftorical fubjects; for the most confiderable, as well as the beft part of his works, confifts principally of portraits. I fhall fpecify the following prints only by this artift:

The refurrection of Christ, a small upright plate, arched at the top, from F. Basan.

The four Evangelists, four small upright oval plates, probably from his own defigns.

Part of the plates reprefenting the Saints of the order of St. Benedict, published in a small quarto volume, under the title, Imagines Sanctorum Ord. S. Benedicti, &c. 1625.

Part of the architectal views, and other engravings, for the History of the Convent of S. Vdalric, at Augsburg, chiefly from the defigns of Matthias Kager: the reft of the plates were engraved by Daniel Manafer.

À fet of neat heads for a fmall folio volume, entitled Genealogia Sereniss. Boiariæ Ducum, et Quorumdam Genuinæ Effigies, 1605.

Portraits of the *emperors and archdukes of the house of Austria*, &c. from 1229 to 1623, on twenty-feven folio plates, with their lives and eulogiums, published 1629, at Augfburg.

He also engraved several *fronti/pieces*, and other ornamental plates for books.

He frequently figned the initials of his names only, as W. K. F. or W. K. fec. or W. G. K. or W. K. A. the F. ftanding for *fecit*, and the A. for *Augusta*, as mentioned in the preceding article; and in fome few inftances the W. with the K. joined together, as expressed on the plate at the end of the volume.

BARTHOLOMEW KILIAN.

Flourished, 1680.

This artift was of the fame family, and probably a near relation of the Kilians, mentioned in the two former articles. He was chiefly, if not entirely, employed in engraving portraits, which he executed with great fuccefs. He worked in a manner totally different from the foregoing artifts. His plates are, in general, very neatly finished, and entirely with the graver. In order to make a striking distinction between the flesh and the draperies of his figures, he frequently finished the former with dots only; and many of them, executed in this manner, have a very pleasing effect. But at other times he expressed the dark shadows with strokes, and only blended the dots upon the lights. We have a prodigious number of very excellent portraits by his hand. I shall only specify the following.

A fet of *portraits*, reprefented in an emblematical manner, from J. Schreyer. The portrait of *Augustus II. Abbas Einsidlensis*, a large upright plate, dated 1686.

PHILIP KILIAN.

Flourished, 1680.

He was brother to Bartholomew Kilian, mentioned in the foregoing article, and imitated his ftyle of engraving, confining himfelf also chiefly to portraits; but he never equalled him in tafte or excellency of engraving. However, many of the plates of Philip Kilian posses no finall portion of merit.

VOL. II

WOLFGANG

KIL [66]

WOLFGANG PHILIP KILIAN. Flourisched, 1720.

Another engraver of the fame family with those mentioned in the preceding articles; but of very inferior merit. He chiefly confined himfelf to portraits; and we have a great number executed by his hand. He frequently finished the faces with dots only; but in a very feeble ftyle. They are chiefly for books; and perhaps the price he received for his labours would not admit of any more pains being taken about them. It is possible therefore, that what he lost in honour, he might make up in profit, reasoning to himself in a manner somewhat similar to that of Falstaff, upon a different occasion, "What is honour?" &c. He engraved the portrait of *Cbristian Ernest, margrave of Brandenburg*, a small upright oval, with feveral verses underneath it in the German language, dated 1694; also many of the heads for a work in folio, entitled, *Vitx et Effigies Procancellariorum Academiæ Altorfinæ*, published at Nuremberg 1721; and for another work in folio, entitled, *Icones Confiliariorum di illustri Republicå Noribergensi*, published both at Nuremberg and at Altdorff, 1733.

PHILIP ANDREA KILIAN. Flourisched, 1750.

This artift was also of the fame family with the five preceding engravers, and a native of Augfburg. He excelled principally in historical engraving, and adopted a very fingular manner of execution. He worked chiefly with the graver, and his ftrokes are never very powerful; but almost continually interlined with a flender ftroke, croffed with a fecond, and fometimes a third ftroke, exceedingly lozenge upon the first. The ftrokes, which form the fhadows in the flesh, he also interlined with long flender dots. The effect has fomething peculiar in it; but, from the continued famenefs, lofes much of its beauty, and is by no means ftriking. He certainly underftood the human figure, and drew tolerably well, but in a mannered, heavy ftyle; and the heads of his figures, in general, want expression. His engravings, however, manifest great still, and are well worth the notice of the curious collector. The following are by him:

Mary Magdalen washing the feet of Christ, a large plate, length-ways, from Nicolaus Grassi.

Christ praying in the garden, a large upright plate, to which he figns his name, "Philip Andreas Kilian," and adds "del. et fculp." As no painter's name appears, it is probably from a defign of his own.

The adoration of the wife men, a large plate, length-ways, from Paolo Veronefe.

The woman taken in adultery, the fame, from Tintoretto.

The two last engravings, with others, were executed by this artist for the collection of prints, engraved from the pictures in the Dresden gallery.

A holy family, a middling-fized upright plate, from Carlo Lotti, from the cabinet of the Count de Bruhl.

GEORGE CHRISTOPHER KILIAN, another engraver, of the fame family,

was

was living at Augsburg, A. D. 1771, when M. Heineken published his Idée Generale d'une Collection complette d'Estampes.

C. KILLENSTEYN, or KITTENSTEYN. Flourished,

- A very indifferent engraver, and apparently a native of Holland. We have by him feveral fmall prints, length-ways, taken from *the Hiftory of fofepb and Potipher*. They are fufficiently neat, but deflitute of every other requifite to recommend them. Also a fmall plate, length-ways, reprefenting a gentleman and a lady conversing in a garden, from T. Hals. This print is executed entirely with fingle throkes.

DANIEL KING.

Flourished, 1650.

He was a native of England, and probably learned the art of engraving, or rather etching, from Hollar, or fome of his difciples. He ufually worked from his own defigns, which apparently were little more than hafty fketches, and not always fo correct as they fhould be. His etchings of courfe are very flight; yet it cannot be faid, that they are entirely defitute of merit, efpecially thofe which he executed for Dugdale's Monafticon, St. Paul's, &cc. How well Dugdale was fatisfied with thefe engravings, I cannot fay; but that author appears to have been much offended with King, when, writing to Wood the Antiquary, he calls him *a moft ignorant*, *filly knave*. But this reflection may perhaps be rather levelled at his works as an author, than as an engraver; for certainly many worfe artifts than King, were contemporary with him. He publifhed *the Vale Royal of Chefbire*, illuftrated with cuts, engraved from his own drawings. We have alfo many views of *churches*, *caftles*, and a variety of other fubjects, etched by him.

GEORGE KING.

Flourished, 1740.

This was an engraver of no note, whole labours in general were confined to the ornamenting of books; and his engravings are chiefly copies from other prints. We have fome portraits by him, but executed in a ftyle, which did him no fort of honour. Among others are the following: Lady Falconberg, falfely fo named, copied from Simons's medal of Mrs. Mary Claypole, fifter to lady Falconberg; Mrs. Thomas, and Richard Gwinnet. To the laft he figns his name G. King, and adds ab originali fculp. By which I fuppofe, he means to inform us, that he drew it from the life. But his beft works are fome emblematical prints, reprefented in fmall circles with ornamental borders.

JOHN KING.

Flourished,

By this artift we have fome plates for the art of Defence, &c.

PETER

PETER KINTS.

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Flourished,

An obscure engraver on wood, but by no means defitute of merit. His engravings are imitations of flight sketches with a pen, from a painter, whose monogrom is composed of an A. and an S. joined together. I have seen by this artist, among other subjects, the meeting of the Virgin Mary and Elizabeth. The heads of the figures are very well executed, and the extremities marked with great judgment. Sometimes he figns the initials P. K. only to his prints.

WILLIAM KIP.

Flourished, 1603.

He was apparently a native of England, and engraved some triumphal arches, which are dated 1603.

JOHN KIP.

Born, Died, 1722.

This artift was a native of Amfterdam, and came over into England, fome little time before the revolution. He was a man of no great abilities. His chief works are bird's-eye views of *palaces*, and noblemen's feats, in this kingdom, chiefly engraved from the drawings of Leonard Knyff; and fome architestal plates; among which may be reckoned, as his beft, a large view of Greenwich bospital, and two views, viz. the outfide and infide of the Danish church, built by Cibber; large plates, length-ways. There is a plate of birds, from Barlow, by him, and fome few portraits, particularly that of Marcellus Malpighius, in folio. He was nearly 70 years of age when he died, A. D. 1722, at his houfe in Long-Ditch, Weftminster, and left a daughter, who had been instructed in the art of painting.

EDWARD KIRKALL.

Flourished, 1720.

Was the fon of a Lockfinith, born at Sheffield in Yorkshire, where, it feens, he learned the first rudiments of drawing. In order to improve himfelf he came to London, and for fome time fupported himfelf by engraving arms, flamp ornaments, and book prints. In 1725 he executed the plates for the new edition of Inigo Jones's Stonehenge. He afterwards became a student at the Academy for drawing the human figure, and difcovered a new method of producing prints in chiaro-fcuro, by a mixture of etching and mezzotinto, aflifted by blocks of wood. The outlines are boldly etched; the dark fhadows are fupplied by mezzotinto upon the fame plate; and the middle tint is added by the wooden block; and there is reafon to believe, that, in the hands of an able artift, fomething of confequence might be produced in this manner. But the abilities of Kirkall were by no means equal to the tafk. We have by him, feveral views of *shipping* of various fizes, from Bafton and other mafters, in mezzotinto; alfo a fet of ten *fea-pieces*, large plates, length-ways, from Vandeveldt, which are usually printed with blue ink,

ink, and have a very fingular effect, by no means agreeable to my eye; the cartoons from Raphael in mezzotinto; fome landscapes, and alfo feveral portraits, executed not only with the point and graver, but alfo in mezzotinto; and a confiderable number of prints in chiaro-fcuro: of thefe I fhall only mention the following, which I confider as his beft: A holy family, where Joseph is leaning on a go-cart, from Raphael; a middling-fized plate, length-ways, London, 1724. The adoration of the shepherds, a large print, length-ways, from Perin del Vaga. St Jerom feated, looking at a crucifix, a large upright print.

MICHAEL KIRMER. See under JENICHEN.

GEORGE KITCHEN.

Flourished, 1750.

A modern English artist, who, if I mistake not, was chiefly employed in engraving maps and book ornaments. We have however, feveral portraits by him; among others, James Foster, D. D. John Gill, D. D. after Highmore, an octavo plate. Also the heads of Mustapha and Mahomet, Turks belonging to George the First.

KITTENSTEYN. See KILLENSTEYN.

JOSEPH SEBASTIAN KLAUBER. Flourisched,

This artift, with JOHN SEBASTIAN KLAUBER, are mentioned by M. Heineken as natives of Germany, and engravers; but he has not fpecified any of their works. The latter always adds the word, *Catholicus* to his name.

JOHN JAMES KLEINSCHMIDT. Flourished,

He was a native of Germany, and refided at Augfburg, where he engraved the frontifpiece, and feveral of the other plates, for a large folio volume, entitled, *Reprefentatio Belli ob Successionem in Regno Hispanico*, which was published in that city. They are very indifferently executed, in a manner bearing fome flight refemblance to that of Girard Audran. The drawing of the human figure, where it occurs, is exceedingly defective. He alfo engraved fome plates of *men on horfeback*, from G. P. Rugendas, as indifferently as those mentioned above. He often omitted to fign his name at full length, and fubfituted the initials in this manner, I. I. K. fculp.

HANS, or JOHN KLIM. Flourished, 1600.

He was a native of Germany, and an engraver on wood.. To him are attributed the prints marked with a monogram, composed of an H. and a K. joined joined together, which were published at Wittemburg, 1590 and 1603. See this mark copied on the plate at the end of the volume. The fame mark was used by an engraver on wood, much more ancient than Klim.

J. C. KLUPFFEL. Flourifhed,

A very indifferent engraver, apparently a native of Germany, by whom we have feveral of *the cries of Rome*, copied in miniature from the engravings of Villamena. They are neater than the originals, but very ftiff and poorly drawn.

GEORGE KNAPTON. Flourished, 1760.

This artift refided in London, where, conjointly with Arthur Pond, he engraved and published a set of prints from the drawings of the most celebrated painters. The work confists of ninety-five plates, fixty-eight of which were engraved by Pond, and twenty-feven by Knapton, which were chiefly landscapes, after Guercino; and are copied very faithfully, in a manner which does great credit to the artift. He was also concerned in the publication of *the heads of illustrious persons*, engraved by Houbraken, Vertue, &c. and in feveral other valuable works.

G. W. KNORR. Flourished, 1626.

This engraver was a native of Germany, and refided apparently either at Altdorff or Nuremberg. His principal works were portraits and book plates, which he executed in a very indifferent manner. Part of the heads for a work in folio, entitled, *Icones Bibliopolarum et Typographorum*, published at Altdorff and Nuremberg, are by him.

JAQUES KOBEL.

Flourished, 1520. 🧹

Kobel was a man of letters, fays professor Christ, and fecretary at Openheim in Germany. He was well skilled in the mathematics, and in every other branch of the arts. To him are attributed, and with great reason, the engravings on wood, for a work entitled, **Dapen drs hryligen Romistyen Reschos**, they confist entirely of fingle figures of foldiers holding banners, with the arms of all the cities and provinces of the German empire. They are cut in a very spirited manner; and were apparently published by Jaques Kobel, whose name appears at the end of the preface. The initials I. K. are affixed to almost every one of these prints. There are also, according to professor Christ, several other works written by Kobel, and published 1531, which are ornamented with figures engraved on wood, precisely in the same flyle with those of Armorial above mentioned; which circumstance greatly strengthens the fupposition of both being executed by his own hand.

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KOB [71] KRA

KOBERGER. See under KALDUNG.

K O C K. See Cock and COECK.

D. KOEDYCK.

Flourished,

This artift was a native of Holland, and engraved in mezzotinto, after Metzu and other masters. I shall only notice the portrait of M. Meeffcher.

ANDRE KOHL

Flourished, 1620.

This artift, according to professor Christ, was a native of Nuremberg in Germany. He usually marked his engravings with the initials of his names A. K. I have feen, with this mark, an ornamental frontifpiece to a fmall folio book of Architetture, on copper, in imitation of a wooden cut, refembling a drawing with a pen, and executed in a very free, mafterly ftyle, dated 1609.

KOLBENSCHLAG. See Colbenschlag.

K O N I N C K. See Coninck.

WILLIAM KONING.

Flourished,

He was a printfeller at Amfterdam, but fometimes amufed himfelf with the point and the graver. His productions, wretched as they are, might perhaps answer his purpose; and had not his vanity prompted him to affix his name as the engraver, he might have escaped that cenfure to which he is now obnoxious. We have by him a fet of fixteen prints, reprefenting the building, use and destruction of a ship, middling-fized plates, length-ways.

KOORNHERT. See CUERNHERT.

KRAFFT.

Flourished, 1735.

A very indifferent engraver, by whom we have feveral portraits and bookplates, etched in a flight, taftelefs style. I shall only mention the portrait of Joannis Wiggers, dated 1735.

JOHN ULRIC KRAUS, or KRAUSSEN. Flourished, 1710.

This ingenious artift was a native of Germany, and refided at Augfburg. He imitated the ftyle of Le Clerc, and even copied the Life of Chrift by

that

that artift. His engravings are exceedingly multifarious, and confift chiefly of fubjects from the Old and New Teftament. He worked moft commonly from his own defigns, and ufually introduced a great multitude of fmall tigures into his compositions. But they are incorrectly drawn; and the attitudes are feldom graceful or well chofen. His back-grounds he generally enriched with great buildings, and a variety of architectal ornaments; and by a judicious disposition of the light and fhadow, often produced a pleasing effect. He fometimes omitted to fign his name at length, and ufed a monogram, composed of an I. a V. and a K. See the plate at the end of the volume.

I shall mention by this artist,

The life of Christ, in folio, confisting of thirty plates, containing two compositions on each plate, printed and published at Augsburg, 1705.

The hiftory of the Old and New Testament, in quarto, containing four small subjects on each plate, and apparently designed to be bound in octavo, so as to have two subjects only on a leaf. The number of leaves would then amount to one hundred and eighty-eight; and they are so numbered.

Devices for the royal tapestries, reprefenting the four feasons of the year. The four elements, and a variety of ornaments.

JEANNE SIBILLE KUSEL, the daughter of Melchior Kusel, and wife of Kraus, also engraved feveral small plates of *landscapes*, &c. which she marked with the initials of her name in this manner, I. S. K.

CHARLES FREDERIC KRIEGER. Flourisched,

This indifferent engraver, was a native of Germany, and he worked only for the bookfellers. Some of the heads for a book published at Nuremberg, containing the portrait of *men famous for their learning*, under the title of *Icones Virorum omnium Ordinum*, *Eruditione*, &c. are by him.

LOUIS KRUG.

Flourished, 1516.

One of the ancient German mafters. He was a goldinith and a painter at Nuremberg, and fometimes amufed himfelf with the graver; though his productions are by no means numerous. He feems to have formed his tafte upon the works of Lucas Jacobs of Leyden. Confidering the early time in which he lived, he drew the human figure tolerably well; but great ftiffnefs appears in his draperies; and the attitudes of his figures are feldom well chofen. It is the antiquity of his prints, that ftamps the greateft value upon them. He never figned his name at length, but ufed a very fingular mark upon a tablet, namely, an L. and a K. with a fmall pot or jug between them; and fometimes he added the date 1516. See this mark copied on the plate at the end of the volume. The following engravings are by him, all from his own defigns.

The nativity, a fmall upright plate, dated 1516.

The adoration of the Magi, the fame, and dated the fame.

The Virgin feated under a tree, giving the breaft to the infant Christ, a finall plate nearly square.

An ecce homo, a small upright plate.

The fame fubject, still smaller.

St. John the Divine writing, with the Virgin appearing to him in the clouds : below the Devil is reprefented, emptying his ink-horn ; a finall upright plate.

Two naked women holding a scull with an hour glass upon it, a finall upright plate.

A naked woman feated with her back towards the spectator, a city and mountain in the diftance; a middling-fized upright plate.

ANDRE LOUIS KRUGER.

Flourished, 1760.

A modern German engraver, who refided at Potsdam. He engraved feveral of the plates for the Dresden Gallery, &c.

KULENBACH. See CULENBACH.

MATTHEW KUSEL, or KYSEL. Flourished, 1680.

He was, I believe, a native of Augfburgh in Germany. He was a defigner, if not a painter, and also engraved. He worked chiefly, if not entirely with the graver; and his best prints possible for a very confiderable share of merit. I shall only mention, the Virgin and Child, a middling-fized upright plate, apparently from his own design; and the portrait of *Johannes Michael* Dilherrus, Theol. Philof. &c. from J. Ulricus Mayr; a large head in an octagon border, very finely finished.

MELCHIOR KUSSEL, or KYSEL. Flourished, 1690.

This artift was brother to Mathew Kuffel, mentioned in the preceding article. He refided at Augfburg, where he engraved a prodigious number of plates. But his greatest work is the Iconographia of William Baur, in folio, confifting of 146 prints of various fizes, containing the life, paffion, and miracles of Christ; also prospects of the fea-ports, views of the palaces and gardens, &c. which are worthy of obfervation in Italy. This work was published at Augsburg, A. D. 1682. There is fomething very agreeable in the manner of this artift's engraving, efpecially when he confined himfelf to fubjects in which the figures are finall; for he drew very incorrectly, and in proportion as the figures increase in fize, this defeat appears more striking. They are feldom well proportioned, the limbs efpecially are heavy and badly marked. Baur was fond of ornamenting the back-grounds of his compositions, with superb buildings, and variety of architectal ornaments, which Kuffel has executed with much fpirit; also the rocks and mountainous YOL. II. L diffances 7 1 7

KYT [74] KYT

diftances have great merit; but the trees want freedom and lightnefs, neither is the foliage of them well determined. In all these compositions we have a prodigious multitude of figures introduced; but they are not managed with much art. The lights are diffused, and the eye is fatigued; this fault, however, certainly originated with the defigner. I have also feen, engraved by Kuffel,

The *fcenes and decorations* for the opera of Paris and Helen, probably from his own defigns.

The hiftory of Ulyffes, from Theodore Van Tulden, smaller than the originals, and dated 1705, with some antique ftatues, executed entirely with the graver.

FRANCIS KYTE.

Flourished, 1730.

He was an engraver in mezzotinto; but by no means a first-rate artift. Being convicted of a middemeanour in uttering a counterfeit bank note, in January 1725, he was fentenced to stand in the pillory. From the time of his fuffering this difgrace, he dropped his real name, and substituted that of *Milvius*, which is Latin for the bird called a *kite*. There are two portraits of Mr. Gay the poet, from Aikman, to one of which his real name is affixed; to the other, the affumed one. He sometimes painted for Faber; in the year 1743, he scraped the portrait of the *Rev. Mr. George Whitefield*, from a picture of his own; we have also by him, the portraits of Dryden, Wycherley, Prior, Pope, &c.

LAA [75] LAG

L.

A. VANDER LAAN. Flourished,

HE etched a fet of views and landscapes, drawn in Germany and in Italy by J. Glauber.

L A B A C C O. See Abacco.

JOHN LADMIRAL. Flourished, 1620.

He was, fays Bafan, a very skilful engraver in colours. He flourissed in the present century, and resided in Holland, where he executed several anatomical plates, for the celebrated Ruisch, &c.

PETER VAN LAER, called BAMBOCCIO. Born, 1613. Died, 1673.

The name of Bamboccio was given to this celebrated painter, on account of the deformity of his perfon, for which nature made him ample amends in the gift of a moft excellent and fertile genius. He was born at Laeren, near Narden in Holland. He refided at Rome fixteen years, where he purfued his ftudies with great diligence. He excelled in painting converfations, landfcapes, cattle, and other fubjects, taken from the lower kind of nature. With refpect to his excellency as a painter, it is too well known to need any repetition here; and the great prices his pictures bear fufficiently evidence the efteem they are held in. He was drowned, as fome fay, by accidentally falling into a dyke, near the city of Haerlem; whilft others affirm, that he threw himfelf in, on purpofe to fhorten his life, made miferable by a fevere afthmatic diforder, being then 60 years of age. We have etched by him, in a flight, but free and mafterly ftyle, two fets of animals and rural fubjetts; one confifting of eight, the other of fix fmall plates, lengthways. To fome he figns his name " P. D. Laer, fec."

LEWIS LAGUERRE.

Flourished, 1720.

This artift was an historical painter, and refided a confiderable time at London. We have etched by him a print, in which *Midas is reprefented as* fitting in judgment between Apollo and Pan.

L 2

JOHN

JOHN LAGUERRE. Born, Died, 1748.

He was the fon of Lewis Laguerre, mentioned in the former article. He received instructions in the art of painting from his father; and might have fucceeded, if he had applied his mind to ftudy; but being of an unfettled dupolition, he had recourfe to the stage, where he met with some applause. He was alfo employed by the managers of Covent Garden theatre to paint the fcenes, and other decorations, which he performed with no fmall degree of fuccefs. However, by extravagance or misfortune, he appears to have out-run his income; and he died in indigent circumstances, in the month of March 1748. We have etched by him a print, reprefenting Falftaff, Piftol, and Doll Tearsbeet, with other theatrical characters, alluding to a quarrel between the players and the patentees. And a fet of prints from the farce of Hob in the Well, which fold exceedingly well. They are, however, very indifferently executed.

S. V. LAINISWEERDE, or LANSWERDE. Flourished, 1645.

This artift confined himfelf chiefly to the engraving of portraits; and fome of his works poffers a confiderable degree of merit. They are executed in a flyle, bearing fome flight refemblance to that of Suyderhoef; but not equal to the works of that skilful engraver. I shall mention only the following: Melinard Sebotan, Theel. Dott. a finall upright oval plate, from J. V. Quylen. He fometimes figns his name in this manner, S. V. Lanifweerde sculpsit ultraseti; and usually adds the date.

GERARD LAIRESSE.

Born, 1640. Died, 1711.

This artift was born at Liege in Holland, A. D. 1640; and from his father Reinier Laireffe he received the first principles of painting; but he improved himfelf in the art of defign from the prints and drawings of Pietro Testa, Nicolo Poussin, Barolet, and other masters. His pictures are spoken of with great commendation; but we shall consider him in this place as an engraver only. He etched a vaft multitude of prints from his own defigns, which demonstrate, at once, the fertility of his genius, and his judgment in composing. His etchings posses freedom. They are, generally speaking, executed in a slight painter's style. The lights are broad and powerful; and the eye of the fpectator is directed at once to the principal figures of the composition. But his outlines are not always correct, nor the extremities of his figures drawn with that precifion, which we find in the works of Pietro Tefta. There is great dignity and grandeur in many of his compositions, diverted of that heaviness and inelegance, which too often appear in the works of the Dutch artifts. The larger part of his defigns were engraved by himfelf; the reft were afterwards completed by Pool, Berge, Glauber, and other mafters. His works, as Bafan juftly obferves,

are.

are highly effeemed by the connoiffeurs, and exceedingly uleful to all young artifts. As they are by no means uncommon, it will be needlefs to fpecify any of them. I fhall only add, that the cyphers, which he often uled, when he did not fign his name at length, are copied upon the plate at the end of the volume. Sometimes he uled the initials G. L. without being joined together in a cypher, which, however, is his most common method.

JOHN LALBRACK.

Flourished,

I cannot clearly difcover the meaning of Florent le Comte, with refpect to this artift, and feveral others of the fame clafs whom he mentions as famous for engraving of writing; whether he fpeaks of their engraving of letters only, or the ornamental parts, with which the writings of that age was ufually adorned. I rather fufpect the latter, becaufe he has ranked John Sadeler, David Hopfer, and Jerom Wierix among them. This artift engraved a plate after Philip Limofin, a writing-mafter.

GEORGE LALLEMAND. Flourisched, 1620.

This artift, a native of France, according to Abbé Marolles, was born at Nancy. He was a painter; but of no great excellence. Papillon, fpeaking from the information of his father, tells us, that he refided at Paris, where he expended fuch confiderable fums of money in conftructing the preffes, and other machines for printing engravings on wood in chiaro-fcuro, as totally ruined him. He had made a great number of drawings to be engraved in that ftyle; many of which he executed with his own hands; and when one fees how indifferently they were done, his want of fuccefs is not furprifing. He was afterwards affifted by Louis Bufinck, an excellent engraver on wood; and by him we have many very fpirited prints, from the defigns of Lallemand.

According to Papillon, there are also fome etchings by Lallemand; but I do not recollect, that I have ever feen any of them.

LAMB.

Flourished,

He engraved feveral portraits in mezzotinto; among others, that of John James Scheuchzer.

GEORGE LAMBERT. Flourisched,

If I miltake not, this artift was a landscape painter. We have, however, coarfely etched by him, a middling-fized, upright *landscape with ruins*, and *three fmall figures*, dedicated to Mr. James Robinson of Wandsworth; it is but indifferently executed: the figures especially are very incorrect.

P. S. LAMBORN. Flourifhed, 1760.

He engraved fome of the plates for Mr. Boydell's collection; alfo feveral portraits; among others, Oliver Cromwell from Cooper, Samuel Johnson ad vivam and trufty Dick Pendrell, &c.

J. LAMSVELT.

Flourished,

He was probably a native of Holland; at leaft, he refided at Amfterdam, where he engraved the fiege of Tournay, by the duke of Marlborough and prince Eugene. Judging from the ftyle of the engraving, one would conclude, that he was a difciple of Romain de Hooghe, whofe manner he has affected to imitate. I have feen alfo by him, a head of Oliver Cromwell, in an oval.

LUDOVIS LANA.

Flourished, 1622.

This name is affixed to a fmall upright plate, reprefenting St. Sebastian, etched in a flight, but masterly style, from his own composition, and dated 1622.

FERDINAND LANDERER. Flourisched,

This artift refided at Vienna, and engraved feveral plates after Schmidt, in a ftyle fomething refembling that of Rembrant.

AHASUERE DE LANFELD. Flourisched,

An old engraver on wood, to whom the fmall prints, marked with a fingular monogram, composed of an A. a V. an E. or a U. and an L. are attributed. See this monogram copied on the plate at the end of the volume. The monogram of Londersel has by fome authors been also given to this master; but probably without foundation. See LONDERSEL.

PETER LANDRY. Flourished, 1665.

A French engraver, who was much employed for the bookfellers. We have a variety of *portraits* and *frontifpieces* by him, executed entirely with the graver, in a ftiff, heavy ftyle; also fome prints after Testelin and other masters. Among his best portraits, may be reckoned the following: *Eustachius de la Salle*, a middling-fized upright oval plate, from C. le Febere, dated 1661. Ant. Godeau, an ecclefiastic, from Ardisson; and Francois Lefcuyer, Conf. Reg. &c.

JOHN

JOHN LANFRANC.

Born, 1581. Died, 1647.

This great artift was born at Parma, He was first the difciple of Agoftino Carracci, but after the death of this mafter he went to Rome, to ftudy under Annibale Carracci the brother of Agoftino. The fuperiority of his genius foon difcovered itfelf; and he was employed in feveral very great undertakings. He chiefly excelled in grand compositions, and painted large figures with furprifing fuccefs. He never attained to that correctnefs, which is conftantly difcovered in the works of the Carraccii, and it is remarked, that he attended lefs to this particular, after the death of his mafter Annibale, than while he was living. The honour of knighthood was conferred upon him by Pope Urban VIII. as a reward for the fatisfaction he had given to that pontiff, by a picture, which he painted by his command, for the church of St. Peter, reprefenting that faint attempting to walk upon the water to meet our Saviour. He died 1647, aged 66. We have feveral etchings by his hand; but they are very flight, hafty productions. They manifest, however, the hand of the mafter : and are as follows :

The triumph of a Roman emperor, a large plate, length-ways, from a compofition of his own.

An emperor baranguing bis foldiers, the fame.

Part of the plates from the pictures in the Vatican, by Raphael, commonly known by the name of *Raphael's Bible*. The reft were executed by Sifto Badalocchio. Lanfranc feldom figned his name at length; but fubftituted the initials thus: G. L. F. or thus: Giovanni L. F. for Giovanni Lanfranco fecit.

MAURITIUS LANG.

Flourished, 1670.

This artift was a native of Germany. He refided at Vienna, and was chiefly, if not entirely, employed by the bookfellers. He worked with the graver only; but in a very ftiff and taftelefs ftyle. Portraits conftitute the chief and beft part of his works. Several of those in Priorato's History of the emperor Leopold, are by him. He also engraved a variety of frontifpieces, and other book-plates, which, bowever, are not worthy of any particular fpecification.

T. LANGLEY. Flourished.

By him we have fome plates of antiquities, very poorly executed. He was apparently a native of England; and feveral of his engravings were published at London.

JOHN LANGLOIS.

Flourished, 1680.

This artift was a native of France. He refided a confiderable time at Rome,

Rome, and was a member of the French Academy in that city. He alfo engraved a number of plates at Vienna, and figures from the antique flatues in an anatomical ftyle, &c. The following are by him:

Christ bealing the man fick of the palfy, a large plate, length-ways, from Bon de Boullogne.

St. Luke painting the Virgin and Child, a finall upright plate, from Raphael.

The martyrdom of St Stephen, a large upright plate, from Pietro de Cortona.

The martyrdom of St. Paul, a large plate, length-ways, from Bon de Boullogne

Alfo feveral portraits; and amongst them, that of Mr. John Law, a halffheet print.

FRANCOIS LANGOT. Flourished.

This artift was a native of France, born at Melun. We have a confiderable number of engravings by him, chiefly copies from the prints of other maßers, which often bear a great refemblance to the originals. They are from Cornelius Bloemart, Rubens, Huret, &c.

M. F. LANGREMUS. Flourished, 1649.

An obscure artist of no note, who engraved *portraits*, *frontispieces*, and other ornaments for books, &c. in a very indifferent style.

NICHOLAS LANIER. Flourished,

He was, fays Bafan, in the fervice of Charles the First, in the quality of a mufician; and, having a great love for the fine arts, made a confiderable collection of drawings, which he caufed to be engraved; and etched feveral of them himfelf.

LANSWERDE. See LAINESWERDE.

N. LAPI.

Flourished, 1760.

He was a native of Italy, and engraved feveral of the plates for the Mufeo Fiorentino, published at Florence.

ANTOINETTE LARCHER.

Flourished, 1725.

This ingenious lady was a native of France. We have feveral engravings by her hand. . I shall only mention a small upright plate, -representing Fudith

Fudith standing upon the head of Holofernes, from Raphael, etched in a Alight ftyle, and finished with the graver. Her name is figned Toinette Larcher.

N. DE LARMESSIN. Flourished, 1660.

This artift was certainly a native of France. He worked entirely with the graver, and feems chiefly to have confined himfelf to portraits; fome of which he has executed in a very pleafing ftyle. I fhall mention only the following: Maximilian Henry, archbishop of Cologne, in folio; alfo Balthasar Moretus, Paul Manutius, Larentius Coster, and John Guttenberg, for a Hiftory of Printing; the laft is engraved with fingle ftrokes, without any hatching, in the manner ufually adopted by Claude Mellan. See the monogram, which he often ufed, composed of an N. a D. and an L. on the plate at the end of the volume. He fometimes figned the initials N. L. only, or N. L. F. the F. as ufual, standing for fecit.

NICOLAS DE LARMESSIN.

Flourished, 1730.

This artift was a native of France, and probably of the fame family with N. de Larmeffin, mentioned in the preceding article. He was an engraver of fome note, and frequently united the point with the graver in the execution of his works. His figures, those especially which are performed with the graver only, are cold and filvery; his outlines are often incorrect, and the extremities of his figures very indifferently marked. His prints, in general, may be confidered as the production rather of labour than of tafte or genius. I fhall mention the following engravings only :

The vision of Ezekiel, a middling-fized upright plate, from Raphael. A holy family, the fame, from the fame painter.

The Virgin holding the infant Jefus, a fmall upright plate, the fame.

St. John the Evangelist, a middling-fized upright plate, the fame. These four prints, with feveral others by him, are in the collection commonly known by the name of the Crozat Cabinet.

The portrait of Louis XV. king of France, both on horfeback and on foot, middling-fized upright plates, from John Baptift Vanloo.

The portrait of the queen of France, a whole length, the fame from the fame.

A fet of small upright prints for the Fables of La Fontaine, from Lancret, Boucher, and other mafters.

He engraved alfo from Watteau, Pierre, Le Moine, &c.

MICHAEL LASNE.

Born, 1595. Died, 1667.

This artift was born at Caen in Normandy; but he refided chiefly at Paris, where he died in 1667, aged 72. He was a man of ability, and worked VOL. II. Μ entirely LAS [82] LAS

entirely with the graver, which he handled with much facility; and affected a bold, open ftyle, greatly refembling that of Villamena; but a drynefs and want of tafte are frequently to be difcovered in his works; and his outlines of the naked parts of the human figure, the extremities efpecially, are often incorrect and heavy. When he did not fign his name at length, he fubflituted a monogram, composed of an M. and an L. joined together, in the manner expressed upon the plate at the end of the volume. The following prints may be reckoned among his most esteemed performances.

The visitation of the Virgin, a middling-fized upright plate; from Lodovico Carracci.

The Silence, fo called becaufe it represents the infant Chrift fleeeping, and the Virgin holding up her finger to St. John, who is approaching the infant, from Annibale Carracci, a middling-fized plate, length-ways. This has been engraved by feveral other mafters, and lately by Mr. Bartolozzi.

A holy family, from Rubens, a fmall upright plate.

A dead Christ, extended upon a stone, and Mary Magdalen seated by bim; a large plate, length-ways, said to be engraved from a design of his own: it is dedicated to Louis XIII.

Christ in glory, with St. Peter and St. Paul, a middling-fized upright plate, from Paolo Veronefe.

St. Francis d'Affife receiving the infant Christ from the Virgin Mary, a middling-fized upright plate from Rubens. This is executed in a very neat style, and much unlike the usual engravings of this artist.

The fame fubjett, in which Francis de Paul is introduced instead of the former St. Francis, and otherwise differently treated, from the fame painter.

A confiderable number of *portraits* of all fizes, many of which are greatly efteemed; among others, that of *Louis* XIII. on *borfeback*, the back-ground of which was engraved by Callot.

He alfo engraved a great variety of other fubjects from his own compolitions, and from Titian, Paolo Veronefe, Spagnoletto, Castiglione, Champagne, Vouet, La Hire, Mignard, and other masters.

NICOLAS LASSAEUS. Flourisched,

By this ingenious artift, according to profeffor Chrift, we have feveral engravings on copper; among others, the portrait of *Boiffard*, exceedingly well executed. His prints are ufually figned with the initials of the names only, as N. L. or N. L. F.

NICOLAS LASTMAN. Flourisched, 1620.

He was the fon of Peter Lastman, a painter of Haerlem, and flourished soon after the commencement of the seventeenth century. His engravings are usually very neat; but they want both taste and correctness of outline. We have by him,

Christ praying in the garden, a middling-fized upright plate, from his father, Peter Lastman.

St. Peter delivered from the prifon, the fame, from John Pinas. Thefe two prints are companions to each other.

The martyrdom of St. Peter, a fmall upright plate, from Guido.

The portrait of C. Van Mander, copied from a print by J. Saenredam; and part of the plate for Thibault's *Academie de L'efpée*, published 1628. To these he signs his name, "Nicolas Lastman Amstel." for Amsterdam; at which city he probably resided.

J. DE LATER.

Flourished, 1720.

A very indifferent engraver, who apparently refided at Amfterdam; at leaft, he engraved fome large folio *Bible-plates*, from the defigns of Picart and others, published in that city, A. D. 1720. He is also faid to have executed feveral portraits in mezzotinto; among others, that of *William the Third*, king of England, with his hat on.

STEPHEN DE LAULNE, or LOSNE. Flourished, 1570.

This ingenious artift was a native of Orleans, and flourished in the fixteenth century. His engravings are exceedingly numerous, and he may be classed among the little masters; for they are, in general, very small. He copied feveral of the prints of Mark Antonio, with fucces; but the far greater part of his plates are executed from his own defigns. He worked with the graver only, in a flight, but neat ftyle. Laulne posses are used fertility of invention; and his compositions abound with excellent figures; but his drawing is not always correct. His figures are usually too tall; and, from want of a judicious management of the light and shadow, his prints, in general, are destitute of effect. In other respects, they posses great merit. He feldom, or, I believe, never affixed the name of Laulne to his engravings, but most frequently marked them with the initial of his baptismal name only; as, S. or S. F. or S. *fecit*; and at other times, *Stephanus*, or *Stephanus fecit*. I shall mention the following prints only by this master; for his works are by no means uncommon.

The brazen ferpent, a middling-fized plate, length-ways, from John Couffin. This is one of his largeft engravings.

David and Goliab. The maffacre of the innocents. The martyrdom of St. Feliciter. The rape of Helen. Several antique friezes, &c. copied in small from the prints of Marc Antonio Raimondi.

A great number of fubjects from his own compositions, in circles, ovals, and other forms, for the History of the Bible, the months, the feasons, Ovid's Metamorphoses, &c. and a variety of ornaments of all kinds.

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NICOLAS DE LAUNAY. Flourisched, 1760.

A modern French engraver, who refided at Paris, at the time Bafan publifhed his Dictionary. We have by his hand,

A Leda, a finall oval plate, and its companion Endymion, after Pierre, Several vignettes for Ovid's Metamorphofes, and fome portraits.

ANDREW LAURENT.

Flourished, 1750.

This artift, who, Bafan informs us, was a native of England, refided at Paris, where he engraved a confiderable number of plates; particularly the Gallery at Verfailles, after the defigns of Cochin. Saul confulting the Witch of Endor, a middling-fized upright plate, after Salvator Rofa. A converfation, from Teniers, a middling-fized plate, length-ways, &c. His engravings, though ufually very flight, are by no means defitute of merit.

C. LAURENTIO.

Flourished, 1660.

A very indifferent engraver, who worked chiefly, if not entirely, for the Bookfellers. Several of the portraits, in *Priorata's Hiftory of the Emperor Leopold*, are by his hand.

LAURET.

Flourished,

An obscure artist, mentioned by Florent le Comte, who informs us, that he engraved some designs for gardening, &c.

GIACOMOLAURI.

Flourished, 1610.

This artift was a native of Rome. He published, A. D. 1612, a fet of middling-fized plates, length-ways, entitled *Antique Urbis*, *Splendor*, &c. confisting of views of all the ancient buildings, &c. at Rome. They are executed by himself with the graver only, in a very flight and tasteless style. The whole fet confists of one hundred and fixty-fix prints.

MARCELLUS LAURON, or LAROON.

Born, 1653. Died, 1705.

This artift was born at the Hague, and inftructed in the first principles of painting by his father, with whom he came into England, and refided in London, where he made great improvement in the art, and was employed by Sir Godfrey Kneller. He excelled in copying the feveral ftyles of the great masters, and painted chiefly conversations, historical subjects, and portraits. We have some slight, spirited etchings by this master,

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of Dutch peafants, and other low fubjects, in a ftyle fomething refembling that of Oftade. He often used a monogram composed of an M. and an L. joined together, in the manner expressed upon the plate at the end of the volume.

HANS, or JOHN LAUTENSACK.

Flourished, 1530.

This engraver imitated the ftyle of Sebald Beham; but was far inferior to that artist in point of merit. He figned his plates with the initials H. L. which he frequently placed upon a tablet; and fometimes added a graver, or an inftrument fomething refembling it, and the date. I fhall mention the following prints only by this artift: A boy holding a flag, a fmall upright plate. The martyrdom of St. Catherine, a fmall circular plate. An ornamental plate, with two boys breaking open a pod, and taking the feed from it; a fmall upright print. A boy flanding upon a globe, with a bow in his hand. At the bottom is a representation of the Deluge, with many little figures, a finall upright plate. The beheading of John the Baptist, a very fmall circle, &c. He is also faid to have engraved upon wood.

HENRY LAUTENSACK.

Flourished, 1550.

This artift was the fon of Hans, or John Lautenfack, mentioned in the preceding article. We have feveral dark, incorrect etchings by him. His landscapes are not without merit; but when he introduced figures into his compolitions, he did not fucceed fo well. He marked his plates with a monogram, composed of an H. an S. and an L. in the manner expressed upon the plate at the end of the volume. The following are by this mafter.

The flight into Egypt, a small upright plate, dated 15:59. Christ healing the blind beggar by the way fide, the fame. A landscape, a small upright plate, dated 1551. Another landscape, into which is introduced fome figures • unloading a cart, dated 1559.

LAUW, or LAW.

Flourished,

He was, according to Bafan, an English engraver; and by him we have feveral mezzotintos, after Teniers and other mafters.

NICOLAS LAUWERS.

Flourished, 1655.

This artift was a native of Flanders, and probably ftudied under Paul Pontius, whole style of engraving he frequently imitated. He posseffed a confiderable share of merit; but was by no means equal to that great master, either in the excellency of the handling of the graver, or knowledge of drawing. He engraved from feveral painters; but his best works are from the pictures of Rubens. Among others, are the following:

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The adoration of the wife men, a large upright plate, from Rubens.

Christ before Pilate, a large upright plate, from the fame. In the latter imprefisions, the name of Bolswert is substituted for that of Lauwers, who perhaps had fome hand in the execution of this plate.

A descent from the cross, a middling-fized upright plate, from the fame.

The triumph of the new law, a very large print, length-ways, on two plates from the fame.

St. Cecilia, from Gerard Seghers, a middling-fized plate, length-ways. Allo feveral portraits from Rubens and other masters.

CONRAD LAUWERS. Flourisched, 1660.

This artift was brother to Nicolas Lauwers, mentioned in the preceding article. He worked with the graver only, in a manner much refembling that of his brother; but, I think, he never equalled him in point of merit. We have by him.

Elijab in the desert, with an angel bringing him food, a large upright plate, from Rubens.

Bacchus and Philemon entertaining Jupiter and Mercury, a large plate, length-ways, from Jaques Jordaens.

Alfo feveral portraits; among others, Mar. Amb. Capello, from Diepenbeck, and Ant. Vigier, Jefuit, from Coffiers.

WILLIAM LEADER.

Flourished,

An English engraver in mezzotinto, by whom we have a print representing Sampson in the prison, a small upright plate, from Rembrant.

HANS, or JOHN LEDERER. Flourifhed,

An artist mentioned by professor Christ, to whom is attributed fome of the engravings marked with a monogram, composed of an H. and an L. joined together, in the manner expressed upon the plate at the end of the volume.

JAQUES LEDERLIN. Flourisched, 1590.

He was a native of Tubingen in Germany, and an engraver on wood. The portraits of *the profeffors of the Univerfity in that city*, were executed by him, and publifhed, 1596, by Erhard Zell. There are engravings on wood alfo by this mafter, dated 1590. His monogram, for he did not write his name at length, is composed of an I. and an L. with a small heart between them, furmounted by an F. with the date usually added at the bottom. See the plate at the end of the volume.

CHRIS-

CHRISTOPHER LEDERSBASCH. Flourisched,

By this artift we have fome flight, incorrect etchings; and among them, one, reprefenting Samuel prefented in the Temple, from Romanelli, a large upright plate, arched at the top.

ANTONIUS VAN LEEST.

Flourished,

An engraver on wood of fome merit, by whom we have the four Evangelists, which, Papillon informs us, are exceedingly well executed. They are large prints, length-ways.

ROBERT LEETH.

Flourished, 1560.

He was a native of England, and, in conjunction with Anthony Jenkenson, is commended by Ortelius, as skilful in taking the plot of a country. He was, therefore, we may suppose, an *engraver of maps*.

WILLIAM DE LEEUW. Flourisched, 1660.

He was a native of Flanders, and the disciple of Soutman, whose manner of engraving, or rather etching, he imitated; but his prints are by no means equal to those of his master. He drew very incorrectly; and by neglecting to harmonize the shadows with the lights, several of his best prints have a harsh, unpleasing effect. The following are reckoned among his most estimable works:

Lot with his two daughters, from Rubens; a middling-fized plate, lengthways. The first impressions are before the address of Dankertz was added.

Daniel in the lion's den, a large plate, length-ways, from the fame. The first impressions of this plate are also before the name of Dankertz was added.

Four large plates of *buntings*, from the fame master. These were also engraved by Soutman.

David playing on the barp before Saul, a fmall upright plate.

He also engraved from J. Lievins and other masters. He usually wrote his name with the W. and L. joined together, and a finall O. upon the stroke of the L. See the plate at the end of the volume.

THOMAS DE LEEUW.

Flourished, 1690.

This artift refided at Paris, according to professor Christ, where he engraved feveral plates, which he marked with these initials, T. d. l.

J. DE LEEUW is a name affixed to the head of *Cowley the poet*, engraved for

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for the edition of his works in octavo, published 1700. Perhaps the I. should be a T. the mistake might be easily made.

LE FEBURE. See FEBURE.

GODEFROY LEIGEL. Flourisched, 1526.

This master, fays Papillon, who was a native of Switzerland, engraved a fet of figures for the *Sacred History*, which he marked with a monogram, composed of a G. and an L. joined together upon a small tablet; to which he often added the date.

LOUIS LEMPEREUR. Flourished, 1760.

A modern French engraver, by whom we have feveral excellent prints, which prove him to have been a man of genius and ability; among others,

A conversation, from Rubens, a large plate, length-ways. P. Clouet and Christopher Jegher engraved the fame fubject.

Aurora and Tithonus, from Pierre, and its companion, a drunken Silenus, from Carlo Vanloo; two middling-fized plates, length-ways.

The female bathers, a middling-fized upright plate, from C. Vanloo.

CATHERINE ELISABETH COUSINET, the wife of this artift, also engraved. See COUSINET.

JOHN DENIS LEMPEREUR.

Flourished,

He was a city officer in Paris, and a lover of the arts. He etched feveral prints from Pietro de Cortona, Castiglione, Van Dyck, and other masters.

JOHN BAPTIST LEMPEREUR, brother to John Denis Lempereur, was alfo a lover of the arts, and etched a finall number of plates; among them *the* angel announcing to the fhepherds the birth of Chrift; a middling-fized upright plate, after Boucher. The maffacre of the innocents, a middling-fized plate, length-ways, from Pierre; and feveral land/capes from his own defigns.

LENOZ.

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Flourished,

A name affixed to a fmall upright plate, on which is reprefented *a figure* digging, very neatly engraved, and well proportioned.

JOHN LENFANT.

Born, Died, 1647.

He was born at Abbeville in Picardie; but he refided principally at Paris, where

where he died 1647. He was the disciple of Claude Mellan, whose five he usually imitated, but he fell greatly short of his master, in point of ability as an artist. The larger part of his engravings were performed with single strokes, without any cross strokes laid upon them. They are neatly executed with the graver only; but in a cold, tasteless strokes. We have a great number of plates by him, particularly portraits; among which are the comte de Brienne, a small upright plate, from Le Brun. Jacobus de Sovore in Gallia Princeps, a middling-fized upright plate, half figure, from Mignard; also Renatus de Marillac, engraved from a design of his own, taken from the life. And a variety of other subjects, from Annibale Carracci, Guido, Loir, Nanteuil, Lefebure, &c.

HANS, or JOHN LENCKER. Flourished,

An ancient engraver, to whom feveral of the prints, marked with an H. and an L. joined together are attributed. But none of thefe engravings are fpecified by the authors who mention them.

BERNARD LENS, the ELDER.

Born, 1659. Died, 1725.

He was the fon of Bernard Lens, a painter, who died in London, A. D. 1708. He was a mezzotinto fcraper, and a drawing mafter; and we have fome few etchings by his hand. He was also employed to make drawings for Sturt and other engravers. He died A. D. 1725, aged 66. He fcraped in mezzotinto the judgment of Paris, from Sir Peter Lely; a confiderable number of portraits, bistorical subjects, and landscapes; and feveral views, slower-pieces, &c. They are executed in a ftyle, however, that does him no great honour. He made also feveral drawings in Indian ink, of views in England.

BERNARD LENS, the Younger. Flourished, 1710.

This artift was the fon of Bernard Lens, mentioned in the preceding article. He was drawing-mafter to the late duke of Cumberland, and the princeffes Mary and Louifa. He excelled principally in making drawings in water colours, which he performed in a most admirable manner, from the pictures of Rubens and Van Dyck. It is remarked to the honour of Lens, that he added to the character of an excellent artift, that of a good man. He died fome years fince, at Knight's-bridge, where he had retired after felling his collection. We have three or four little books of *landfcafes* etched by him, and fome few *portraits*, &c.

JOHN FRANCIS LEONART, or LEONARD. Flourished, 1670.

This artift was a native of Bruffels, or at leaft he refided there, and alfo TOL. II. N at

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at Nuremberg. Portraits, for books form the chief part of his works, which he executed with the graver, and in mezzotinto; but his prints in both manners are exceedingly indifferent. Some of his engraved plates are to be found in *the History of the Emperor Leopold*, by Galezze Gualda; published at Vienna, 1674; and in mezzotinto we have feveral by him from Van Dyck, and other masters.

HENRY LEONARD.

Flourished, 1670.

Leonard was a very indifferent engraver. He refided at Venice, where he executed feveral portraits for *the Hiftory of the Emperor Leopold*, published at Venice, 1674. He usually figned his name, *Leonardus*, in order to make a diffinction between his works, and those of John Francis Leonart, mentioned in the preceding article; for both of them at times engraved for the fame publications.

FRANCESCO LEONCINI.

Flourished,

This name is affixed to a flight, incorrect etching in the painter's ftyle, bearing fome refemblance to that of Baptista Franco. It is a finall upright plate, and reprefents the flight into Egypt. Three boys are depicted, sleeping in the fore-ground, emblematical perhaps of the innocents which were flain; and St John appears kneeling towards the right hand. He figns his name, "Francesco Leoncini de St. Geminiano F. et inventor."

LEON DAVEN. See DAVEN.

G. LEONE.

Flourished, 1690.

An Italian painter; but, I presume, of no great note. He flourished towards the conclusion of the last century. We have, etched from his own defigns, two fets of *animals*, which are executed in a spirited manner.

OTTAVIO LEONI.

Flourished, 1620.

This artift was a native of Rome; and, under the inftruction of his father, he attained to fome degree of excellence as a painter. We have by his hand a fet of *portraits of the painters*, engraved on fmall upright plates, in a very fingular manner. The hair and draperies are executed with ftrokes, and the faces with round dots; the dark parts of the eyes and fharp fhadows being affifted with ftrokes, which are managed in a fkilful manner, and produce a very pleafing effect. These heads are finely drawn; and fome of them finished in a much higher ftyle, than is usual with painters, when they take up the point or the graver. This fet of prints was published at Rome in 1624.

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BERNARD LEPICIE.

Flourished, 1730.

This artift was a native of France, and probably inftructed in the art of engraving by John Audran, whofe ftyle he imitated, and fometimes with no fmall degree of fuccefs. He did not draw very correctly, yet his beft prints are by no means defitute of merit. He was invited into England, I believe by Du Bofc. It is certain, however, that he affifted that engraver in the execution of the *Cartoons*, upon a fmaller fcale than those of Dorigny, for the bookfellers; but these are by no means favourable specimens of this artift's abilities. Some few of his plates are executed almost entirely with the graver; but in a cold and filvery ftyle. How long he refided in London, I do not know; neither have we any account where he died. The following engravings are by him:

The circumcifion of Christ, from Julio Romano.

Jupiter and Juno, the fame, from the fame.

Jupiter and Io, the fame.

St. John preaching in the wilderness, after Bacchiche. All these plates were engraved for the collection of prints known by the name of the Crozat Cabinet.

Town love, and its companion, the village love; two middling-fized oval plates, from Charles Coypel.

Alfo feveral portraits; among others, that of *Charles the First of Eng*land, with his child, reprefented as in prifon.

RENEE ELISABETH MARLIE, the widow of Lepicie, engraved

The Flemish cook, a middling-fized upright plate, from Teniers; and feveral other prints, from Chardin and other masters.

J. M. LERCH.

Flourished, 1670.

He refided at Vienna, where, conjointly with Hoffman, he engraved and published the fiege of Brandenburg; a large three-sheet print, from Nypoort. It is badly etched, in a slight, coarfe style, without effect. Several portraits for *Priorata's History of the Emperor Leopold*, are by this engraver; but they are very indifferently executed.

DE LERPINIERE.

Born, Died, 1785.

This artift was a landfcape painter, who refided at Walcot Place, Lambeth, where he died. We have two large *landfcapes with ruins*, coarfely engraved by him from the defigns of John Taylor, Efq.

HENRY DE LETH. Flourifhed,

He refided at Amfterdam, where he engraved and published one hundred views of Kennemland, which are very indifferently executed.

THOMAS DE LEU.

Flourished, 1580.

This artift was a native of France. He worked entirely with the graver, in a very neat, clear ftyle, much refembling that of the Wierix's. Had he poffeffed as much tafte, as he did fkill in the management of the mechanical part of his plates, he might doubtlefs have been ranked among the first masters in the art of engraving; but there is a stiffness in his works, which, joined to a want of correctness in the outlines, less their value. However, they still posses great merit, his portraits especially, of which he engraved a prodigious number.

I shall mention by this artist, only, an ecce homo, with angels bearing the fymbols of the passion. The twelve Sibyl's, from his own designs, and Justice rewarding the labours of the husbandman, from Frederic Zuccaro.

Among his portraits, I think that of *M. Nicolas de Neufville* is a fine specimen of his ability.

J. LEUPENICIE.

Flourished, 1677.

By this artift we have fome flight etchings, retouched with the graver. They appear to be the works of a painter; but they do not bear the marks of a fuperior genius. They are middling-fized plates, length-ways, and reprefent *various views in Holland*, and are dated 1677.

LUCAS of LEYDEN. See JACOBS.

LEYSEBETTEN. See LISEBETTEN.

HUMPHRY LHUYD.

Flourished, 1570.

This artist, who was probably a native of Wales, engraved a map of Denbighschire for Abraham Ortelius's Theatrum Orbis Terrarum, printed at. Cologn, A. D. 1572.

MATTHEW LIART.

Flourished, 1770.

He was a native of England, and refided at London; but never arrived at any fuperior degree of excellence in the art of engraving. He was a fludent in the Royal Academy, and died fome few years fince. We have by him the facrifice of Abraham, from Andrea Sacchi, a middling-fized plate, lengthways; and the death of Adonis, from a picture by Mr. Weft, the fame.

GEORGE LIBERAL.

Flourished, 1565.

An ancient painter, and engraver on wood. This artift, in conjunction with M. Wolfgang Miererpeck, defigned and engraved on wood the large plants and animals, for the Commentaries of Matthiolus upon Dioscorides. The only only account we have of Liberal is from Matthiolus, who calls him Homo Artis pingendi peretifimus.

GIULIO LICINIO, called PORDENONE. Born, 1520. Died, 1570.

This artift was born at Venice, and was called Pordenone, from his uncle Giovanni Antonio Licinis, who was a native of that place. Giulio excelled in historical painting; and initiated his uncle's mode of colouring with much exactnefs. He alfo made feveral etchings from his uncle's defigns.

G. ANTONIO LICINIS, is also faid to have etched fome few prints, which are marked A. L. P. I.

HANS, or JOHN LIEFRINCK. Flourished, 1631.

One of those masters who are diftinguished by the name of *little masters*, on account of the diminutiveness of their works. Liefrinck, I believe, published many prints, engraved by other masters, which have been falsely attributed to him; those in particular marked with a monogram, composed of an H. with a C. upon the cross bar of the H. If these prints were engraved by him, the monogram must stand for the name of the inventor. He certainly did engrave himself, and worked with the graver only; but his prints have no particular merit to recommend them. We have by him a set of twelve small plates, length-ways, representing *birds of various kinds*. Also feveral plates of *ornaments*, and other trifling subjects. Some engravings, marked with the letters H. L. are also attributed to him.

JAN, or JOHN LIEVENS.

Born, 1607. Died, \cup

This celebrated artift was a native of Leyden. He difcovered an early inclination for the arts, and was the difciple first of Joris van Schooten, and afterwards of Peter Lastman. He excelled principally in painting of portraits; but he also executed feveral historical subjects with great success. He came over into England, where he refided three years, and painted the portraits of *Charles the First*, the queen, the prince of Wales, and feveral of the nobility; after which he returned to Antwerp, where he met with full employment for his pencil. We have feveral etchings by this master, which are performed in a flight, but masterly manner. The chiaro feuro is very skilfully managed in them, so as to produce a most powerful effect. His style of etching bears fome refemblance to that of Rembrant; but it is coarfer, in general, and lefs finished. The following are by him, all of them from his own defigns.

The refurrection of Lazarus, a middling-fized upright plate.

St Jerom feated in his cell, holding a crucifix, a finall upright plate.

St. Francis bolding a fcull, the fame.

Several excellent portraits; and, amongft them,

Epbraim Bonus, a half figure seated in a chair.

Jacobus Gouters, etched by Lievens; but the face apparently was finished afterwards by Cornelius Visscher.

Daniel

Daniel Henifius,

Alfo feveral fludies of *beads*, &c. of various fizes. He frequently neglected to fign his name at length, and fubfituted the initials I. L. only; and fometimes his name is fpelt Lyvyns.

JOHN LIGHTBODY.

Flourished,

An obfcure English engraver, whose works have very little merit to recommend them. I have seen the name affixed to a few small etchings of *beggars*. And perhaps the small wooden cuts, for books marked with the initials I. L. are by this artist. They are, however, as indifferent as his etchings.

WILLIAM LIGHTFOOT.

Flourished, 1660.

Evelyn fpeaking concerning this artift, ufed thefe words, "Lightfoot "hath a very curious graver, and fpecial talent for the neatnefs of his ftroke, "little inferior to Wierix." He mentions alfo "two or three madonas," as publifhed by him, which met with the approbation of the public. I am not acquainted with this artift, or his works; but I conceive him to be the fame with William Lightfoot the painter, who was an Englifhman, and refided at London. He excelled in painting of perfpective views, architecture, and landfcapes. He was alfo concerned in ornamenting fome part of the Royal Exchange.

FRANCOIS DE LIGNY.

Flourished,

We only know of two very indifferent *landscapes* by this engraver. They are middling-fized plates, length-ways, after Le Gaspre.

GIACOMO LIGOZIO

Flourished, 1600.

He was an Italian painter of fome degree of eminence, and excelled principally in hiftorical fubjects. He was in great favour with the grand duke of Tufcany, by whom he was much employed. This artift engraved both on copper and on wood, chiefly from his own compositions.

HANS, or JOHN VON LINCK. Flourished,

I am not acquainted with the works of this artift. He is mentioned by profeflor Chrift, as an engraver; and the prints marked with a monogram, composed of an H. an L. and an F. joined together, in the manner expressed upon the plate at the end of the volume, are attributed to him; and the monogram is thus explained by that author, *Hans Von Linck Faciebat*.

CHRIS.

CHRISTIAN PHILIP LINDEMAN. Flourisched, 1725.

A modern engraver, who refided at Augfburg, where he executed a confiderable number of plates. He frequently marked his engravings with the initials of his names only, thus, C. P. L. and fometimes added the date.

DANIEL LINDENMACHER. Flourifhed,

To this artift are attributed the engravings, marked with a fingle monogram, composed of a D. an M. and an L. joined together, in the manner expressed upon the plate at the end of the volume.

JOHN LINGLEBACH. Born, 1625. Died, 1687.

This artift was born at Frankfort upon the Maine. He learned the art of painting in Holland, and went from thence to Rome to complete his ftudies. He principally excelled in painting battles, fairs, fea-ports, and fea-fights; and his pictures are fpoken of with the warmeft commendations. We have fome flight, but mafterly etchings by his hand, reprefenting *landfcapes*, *fbip-ping*, &c. from his own compositions.

P. LION.

Flourished, 1774.

The name of a modern engraver affixed to the portrait of *the Comte de Gufries*, in mezzotinto, dated 1774.

MICHAEL LIOTARD.

Flourished, 1760. k

A modern engraver, who was born at Geneva, where he refided at the time Bafan published his Dictionary of Engravers. While he was upon his studies at Venice, he engraved Venus in her chariot; Apollo rising from the water; Bacchus and Ariadne; Pan and Syrinx; and the rape of Europa: all large plates, from the Cartoons painted in fresco, in the palace of the duke of Parma, by Carlo Cignani; and a fet of *fubjects from the Bible*, confisting of nine large plates, from Sebastian Ricci.

JOHN STEPHEN LIOTARD. Flourisched, 1760.

This artift was a painter, and brother to Michael Liotard, mentioned in the preceding article. He refided fays Bafan, feveral years in Italy, alfo at Conftantinople, and in Germany. He etched a few portraits; among others bis own, a whole length with a long beard, a finall upright plate; alfo that 4

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of *M. Herault*, lieutenant-general of the police at Paris, a middling-fized upright plate.

PETER VAN LISEBETTEN, or LISEBETIUS. Flourisched, 1660.

A very indifferent artift, who engraved feveral of the plates for the collection of prints, known by the name of the Gallery of Teniers. They are performed in a coarfe, incorrect ftyle; and by no means worth specifying. We have also fome *portraits* by his hand; equally indifferent.

CLAUDE ANTOINE LITTRET. Born, 1735. Died, 1755.

This engraver was a Frenchman; and really his works posses fome merit; especially those which are executed in a slight style. He came over into England about the year 1768; but he did not meet with much encouragement. He resided at London, a considerable time, and returning to his own country died at Rouen, A. D. 1755, aged 40. His principal performances are,

The concert of the grand fultan, a large plate, length-ways, from Vanloo. The portrait of M. de Sartine, a finall upright plate.

Love conducted by Fidelity, and its companion, finall upright plates, from Schenau. His laft work was the portrait of *lord Mansfield*, a whole length, feated in a chair, from D. Martin; but Littret dying before it was completed, the painter undertook to finish it himself, which task he performed with great fucces.

ANGE LAURENT DE LA LIVE. Flourifhed,

He is mentioned by Bafan as a modern connoiffeur, who for his own amufement etched feveral plates; particularly fome little *fubjests and land/capes*, from Boucher; a fet of finall upright plates of *caricaturas*, after Selis; a group of beggars, with this title, Les Fermiers brûles; a middling fized upright plate, after Greuze.

LIVENS. See LIEVENS.

J. LLOYD. Flourished,

A name affixed to a portrait of *Hamet ben Hamet*; a middling-fized, upright plate, in an oval border.

MICHAEL VAN LOCHOM.

Flourished, 1635.

An artist of no kind of note. He resided at Paris, where, fays Basan, he engraved

engraved feveral plates for Crifpin de Paffe, whofe ftyle he endeavoured to imitate. It is certain, that he worked with the graver only, and in a very indifferent manner. His labours feem to have been chiefly for the bookfellers. I fhall mention only a frontifpiece to the Life of Louis the Thirteenth, into which are introduced feveral fmall figures, and a portrait of that monarch on horfeback. This appears to me to be one of his beft prints. It is dated 1630. Several portraits annexed to the Works of Hipocrates, publifhed at Paris, 1639. Other portraits after Ferdinand Elle, &c. Some authors have falfely attributed to this artift the prints marked with an M. and an L. joined together; but they certainly belong rather to Michael Lafne.

H. VON LOCHOM is mentioned as an engraver by professor Christ, who, however, speaks very doubtfully upon the subject. To him, by some authors, are attributed the prints marked with these initials, H. v. L.

B. V. LOCHOM, or LOCHON. Flourished,

By this artift we have a fet of finall ornamental plates for goldfiniths and jewellers, from H. Tangen, engraved in conjunction with H. Janssen. They are executed in a very neat style. We have also by him a fet of finall plates apparently from his own designs, representing *buntings of various kinds*; which, from the singularity of their forms, I should fuspect to have been intended for fans.

RENE LOCHON,

Flourished, 1650.

This artift was a native of France. He worked entirely with the graver; and portraits, fome of which feem to have been executed from his own defigns, formed the far greater, as well as the beft part of his performances. His ftyle of engraving bears fome diftant refemblance to that of Nanteuil; but, in point of merit, his works are far inferior to thole of that great mafter. I fhall not particularize any of his portraits; they are by no means uncommon. Le Comte, enumerating his works, fays he engraved fifty-one plates from the following painters, namely, Guido, Nicolo Pouffin, Champagne, and Chauveau; amongft which are part of the prints for a work entitled, *Les Tableaux de la Penitence*, in fmall folio, from the laft mentioned mafter.

LOCKLEY. Flourifhed,

The name of an engraver of no note, affixed to the portrait of Michael Malard, in octavo.

LODER.

Flourished, 1760.

A modern painter. He was, according to Bafan, a native of Germany. We have, as that author informs us, feveral etchings by his hand.

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WILLIAM LODGE.

Born, 1649. Died, 1689.

This ingenious artift was the fon of Mr. William Lodge, a gentleman of fome confequence in the town of Leeds. He was born July 4, 1649, and became the heir of three hundred pounds a year. From fchool he went to the University of Cambridge, where he refided fome time at Jefus college; from whence he was fent to Lincoln's-Inn, to ftudy the law. But this employment not fuiting his genius, he chose to travel; and attended Lord Falconberg to Venice, where that nobleman was fent as ambassifiador from the Britiss contained an account of the most estimable pictures in Italy, and alfo of the famous cabinet of Canon Settala at Milan. He was so pleafed with this work, that he translated it into English, and added the heads of the great painters, etched by himself, and a map of Italy. It was printed, A. D. 1679.

On his return to England, he contracted a ftrict friendship with Francis Place, whose disposition greatly refembled his own. They used frequently to make excursions together, for two or three months at a time, as occasion ferved, in order to draw views of the country. It happened once, as they were amufing themselves in this manner in Wales, they were taken up as jesuitical spies (it being at the time of the discovery of the Popish plot) and put into prison, notwithstanding all their remonstrances; where they were confined, till the arrival of some of their friends from Chester, who confirming their innocence, they were released.

Lodge died at Leeds; and it was intended to bury his corps at Gifburn, near Craven. But by the accident of the hearfe breaking down at Harwood, as it was paffing through that place, and the coffin being much damaged, he was interred there, Aug. 27, 1689.

Befides the portraits above-mentioned, we have feveral views by this artift, etched in a flight, but fpirited ftyle, from his own defigns, which he made both abroad and at home. They bear the marks of genius and a good tafte.

I fhall particularize the following:

A fet of middling-fized plates, length-ways, entitled, a Book of divers Prospetts, done after the life by William Lodge.

A fheet print, containing the views of Leeds and Wakefield.

View of the city of York, a middling-fized plate, length-ways.

Lambeth house, from the Thames.

The Pont du Gard in Languedoc, figned with a monogram, composed of a W. and an L. joined together. See the plate of monograms at the end of the volume.

Several other views of churches, caftles, &c.

ARNOLD LOEMANS.

Flourished,

An engraver and printfeller. He flourished towards the conclusion of the last century, and refided at Antwerp. We have some engravings of but little account account by him, from the Flemish masters; also feveral portraits; and, among them, that of Jaques Callot, the artift.

DAVID LOGGAN. Born, Died, 1693.

He was a native of Dantzick, and, according to fome authors, received his first instructions in the art of engraving from Simon de Pafs, in Denmark. He afterwards refided in Holland, and studied under Hondius. From thence he came into England. He met with encouragement at both the Universities; but particularly at Oxford, where he stayed a confiderable time, and married Mrs. Jordan, a woman of a good family, near Witney in Oxfordshire; by whom he had, at least, one fon, who was fellow of Magdalen College. In the latter part of his life, he refided in London, at a houfe in Leicester Fields, where he died A. D. 1693. His prints are dated from 1653.

He worked, in general, with the graver only, in a neat, but ftiff and dry ftyle, without the least appearance of taste or genius. We have, however, fome few etchings by him; but they are things of little confequence. His portraits, of which he executed a great number, are chiefly after drawings of his own, which he made from the life in black lead. Dryden, in his Art of Poetry, fatyrizes a vain poet with these fevere lines :

And at the front of all his fenfeles plays,

Makes David Loggan crown his head with bays.

The following engravings are by this artift:

Two views of Oxford, on one fheet. Views of the different public buildings at Oxford. Hleven plates, intitled, Habitus Academicorum Oxoniæ, à Dostore ad Servientem, or the Habits of the Academics of Oxford, from the Doctor to the Servitor.

Two views of Cambridge. A whole-sheet view of King's College Chapel, in the fame univerfity. It is faid, that he hurt his eyes whilft he was making the drawing for this plate. To thefe I shall add the following portraits, which are usually reckoned among his best prints :

George, duke of Albemarle, a half-sheet print, from the life.

Sir Edward Coke, the fame.

Edward, earl of Clarendon, the fame.

Lord keeper Guilford, the fame, in an oval.

Mother Loufe of Loufe-Hall, a half-sheet print. To this engraving, it is faid, that he owed much of that reputation, which he gained at Oxford, Valck affifted him in the portraits of Thomas Isham and Robert Strafford,

NICHOLAS LOIR.

Born, 1624. Died, 1679.

This artift was a native of Paris, and the fon of a goldfmith in that city. He learned the art of painting under Le Brun, or, as others fay, Le Sueur,

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and went to Rome, whilf he was yet young, to finish his studies. It is remarked of him, that he possesses the proceeded every talent necessary to complete the artist; but from the little attention he paid to the correction of his first thoughts, before he proceeded to the execution of them, his works are by no means equal to the expectations that were formed of him, from his juvenile effays. His drawing, though mannered, is, in general, very correct, especially in the female figures and infants, which he introduced into his paintings. He died at the age of 55, being at that time professor of painting in the Royal Academy of Paris. We have about one hundred and fifty etchings by his hand, which are executed in a flight, but bold, free ftyle; and fome of them finished with more care, than painters usually beftow upon their plates. I shall mention the following only from his own defigns.

Twelve fmall upright fubjects of the Virgin and Child.

Cleobis and Biton, drawing the chariot in which their Mother is feated, to the temple of Juno; a middling-fized plate, length-ways.

Two landscapes, large plates, length-ways.

ALEXIS LOIR.

Flourished, 1660.

This artift was brother to Nicholas Loir, mentioned in the preceding article. He was brought up by his father in the profession of a goldsmith, to which he also joined that of an engraver; and fucceeded in both. He handled the point and the graver with great facility; and those prints appear to me to be the most spirited and best, in which he has intermixed an equal proportion of both. He drew correctly, and studied to preferve the style of the master he worked after; but from his covering the lights too equally, we often find a flatness and want of effect, even in his most estimable works. The following are by him:

The fall of the evil angels, a large upright print on two plates, from Le Brun.

The murder of the innocents, a very large print, length-ways, from the fame, on two plates.

Moses found by Pharaob's daughter, a large plate, length-ways, from Pousifin,

A dead Christ with the Virgin Mary, a large upright plate, arched at top, from Mignard.

Christ presented in the Temple, a large upright plate, from Jouvenet.

Christ at the foot of the cross, furrounded by many figures, the fame, from the fame.

Alfo feveral etchings from his brother's defigns, ornaments, &c.

LOISEL.

Flourished, 1645.

A native of France, who refided apparently at Paris, where he engraved feveral of the plates for the large folio volume of *Plans and Views*, published by Beaulieu.

P. Loi-

P. LOISELL, the name of an engraver, far inferior to the preceding artift, affixed to fome flight etchings, fomething in the ftyle of Gaywood, for, (if I mistake not) Benlowe's Theophilia, or Love's Sacrifice. He might perhaps be of the fame family.

PETER LOISY.

Flourished, 1663.

This artift appears to have been a native of France. He was a goldfinitia, and an engraver of the matrices or dies for the ftriking of money. He published an heraldrical book in folio, entitled, Estat de L'illustre confreire de Santt George en la franche Bourgougne, avec les Armes, blasons, et receptions des Srs. conferes vivants 1663. It confifts of the coats of arms, inclosed in ornamental borders. They are executed entirely with the graver, in a dark, heavy ftyle. He ufually figns his name " Petrus de Loify;" to which he adds the word *Bifuntinus*; and at the end he calls himfelf *Pierre de Loify*. Maistre orphaivre et graveur des monnoyes de Besancon.

P. DE LOISI, or LOISY, a native, as he himfelf informs us, of Burgundy, is a name affixed to feveral portraits, among others, to that of Bonaventura comes abuquoys, dated 1620. Thefe can hardly be executed by the master above-mentioned, as there is a diftance of forty-three years between the dates; yet the fimiliarity of the ftyle of engraving, feems greatly to favour the fuppolition that they were.

LORENZO LOLI.

Flourished, 1650.

This artift was a native of Bologna, and the fcholar of Guido. As a painter, I believe, he never attained to any very fuperior degree of excellence. We have feveral flight, but spirited etchings by him from Guido, Sirani, and alfo from his own defigns. In these he has evidently imitated the style of Guido; but in point of correctness or character he has by no means equalled the etchings by that great mafter.

The following, among others, are by him :

A holy family, from Guido, into which St. John is introduced, and Jofeph is reprefented leaning upon a pedeftal; a finall upright plate.

Flight into Egypt, a middling-fized upright plate, from the fame mafter. Poilly also engraved this subject.

A boly family, with Elizabeth holding a book, a fmall upright plate in an oval, from Sirani.

An angel flying over a globe, blowing a trumpet; a fmall upright plate, from the fame mafter.

St. Jerom feated at the foot of a crucifix, a fmall upright plate, from the fame.

The Virgin Mary appearing to St. Francis and St. Augustine, from a defign of his own.

He did not always fign his name at length, but often thus L. LL. F. or L. Lo. F. or Laur. Lol. &c.

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LAMBERT LOMBARD. Flourisched,

This artift, who was a painter and architect at Liege, has been by Sandrart, and other authors after him, falfely confounded with Lambert Suavius, who was his difciple. By Suavius we have many engravings; but Lombard does not appear to have engraved at all.

CLAUDE LOMBARD.

Flourished, 1665.

He is mentioned doubtfully by profeffor Chrift, as an engraver of Paris, to whom the prints, marked with the initials C. L. with the date 1665; are ufually attributed. I am not acquainted with his works.

PETER LOMBARD, or LOMBART. Flourished, 1660. \checkmark

This artift was a native of France, if not of Paris, where he learned the art of engraving. It appears, that he came into England before the Revolution, becaufe fome of his plates for English publications are dated prior to that event. How long he stayed here is quite uncertain; but it is thought, that he was not returned to France in the year 1672, at which time a fet of eight prints, the feven fciences and the frontifpiece, are mentioned in Overton's Catalogue, as engraved by him. This artist executed a vast variety of plates, as well historical as emblematical; which, however, were chiefly for books. But his best works are portraits; and of these he produced a confiderable number.

He rarely etched, but, in general, executed his plates entirely with the graver. He worked in a very neat, laboured style; and if his good taste had been equal to his affiduity, his works might have compared with those of the first masters. He was not only deficient in taste, but his drawing is frequently incorrect; his outlines are hard; and the continual famenefs, which runs through all his engravings, is difgusting to the eye. Besides, the dark fhadows want force and boldnefs; and the lights are too equally covered, which gives a flatnefs to the figures, and prevents their relieving from the back-ground with any ftriking effect: and this fault is evident, even in his engravings from the pictures of Van Dyck. His best portraits, however, though not perfect, are by no means devoid of merit, or undefervedly noticed by the collectors in general. The multitude of book plates, which he exccuted for the folio edition of Ogilby's Virgil, Homer, and other poets, with frontifpieces of all kinds, I shall not think of fpecifying; but confine myfelf to the few following engravings, which are reckoned among his beft:

The last supper, a large upright plate, from Nicholas Pouffin.

The angel appearing to joseph, a middling-fized upright plate, after Ph. Champagne.

A crucifixion, the fame, from the fame.

Charles

Charles the First of England on horseback, a large half-sheet print; the face of which was afterwards taken out, and that of Oliver Cromwell substituted in its stead.

A fet of twelve *half-lengths*, ten of which are ladies, from Van Dyck. Oliver Cromwell, with his page, a half-fheet print, after Walker.

Walker the painter, a large upright-plate, in an oval.

Sir Samuel Moreland, after Lely, an oval in quarto.

Ann Hyde, dutchess of York, an oval in octavo, after the fame.

Samuel Malines, a fmall half-sheet print, in an oval.

Dr. Charlton, an oval in octavo; with many foreign portraits equally meritorious.

He alfo engraved from Raphael, Annibale Carracci, Guido, Vignon, Le Febure, and other mafters; and thefe prints are dated from 1654, to 1671. He ufed a mark occafionally, composed of a P. and an L. joined together, in the manner expressed on the plate at the end of the volume.

ADRIAN LOMELLIN,

Flourished, 1660.

Bafan, with great propriety, calls Lomellin a very indifferent engraver. Such he really was, in every fenfe of the word. He worked with the graver only, but in a ftyle, which manifefts his want of genius, tafte and judgment. unfortunately feveral of the capital pictures of Rubens fell into the hands of this engraver; and his works are fpecified only for the merit of the originals. I fhall mention the following:

Abigail appeasing David with her presents, a large plate, length-ways, from Rubens.

The circumcifion of Christ, a middling-fized upright plate, from the fame.

The triumph of charity, a la ge print, length-ways, on two plates, from the fame.

Time discovering Truth, the fame, from the fame.

An affumption of the Virgin, a large upright plate, arched at the top,

Christ taken in the garden, a middling-fized upright plate, from Van Dyck. The judgment of Paris, a large plate, length-ways, from Rubens. The

impreflions of this bad plate, without the dedication, are exceedingly rare. Captain Bailie has an impreflion, with all the figures graved in, and apparently finished; but the back-ground is only drawn in with the point, without any part of it being completed. This, however, must have been a very unirtift-like method of proceeding; the more usual mode is to begin with the back-ground.

We have also feveral portraits by this engraver; among them, that of queen Catherine, confort of Charles the Second, &c.

JOHN VAN LONDERSELL. Flourisched, 1660.

This artift was a native of Flanders. He worked entirely with the graver; in a ftiff, dry ftyle, greatly refembling that of his contemporary, Nicholas

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de Bruin. Yet his best prints are not without a considerable share of merir. The following, among others, are by him:

The infide of a cathedral, a middling-fized plate, length-ways, from Hendrick Arts.

A fet of *landscapes*, middling-fized plates, length-ways, from James Savery.

Several landscapes, large plates, length-ways, from D. Vinckenbooms.

In fome few instances he abbreviates his name in this manner : J. Lond, and J. Londer fec.

AHASUERUS VON LONDERSEL. Flourisched, 1580.

This engraver was a native of Germany, and an engraver on wood. He may be ranked among the little mafters; for the prints attributed to him are ufually very fmall, and neatly executed, in a manner not a little refembling that of Virgil Solis. His ufual monogram is composed of a V. and an L. joined together, with an A. before it. He also, according to professor Christ, used another monogram, composed of an A. and a V. joined together, with an L. following it, which, fays he, appears upon certain fine engravings, executed in Upper Germany, about the year 1594. See both these monograms, exactly copied on the plate at the end of the volume. It is to be remarked, that on the engravings marked with the former monogram, we fometimes find the initials P. B. indicating either the defigner, in those instances, or an affistant engraver. We have fome *Bible cuts* by this artist, and the prints for a large *Herbal* by Matthias de Lobel; also many of those, in the quarto edition in French, of *the Travels of Nicholas de Nicolay into Turkey*, printed at Antwerp, 1576.

LONGRAFF.

Flourished, 1698.

This artift, who was apparently a native of Holland, engraved a fet of ornamental plates for goldfmiths and jewellers. They are executed with the graver only, in a very neat flyle.

D. E. LONS.

Flourished, 1612.

An obfcure artift, by whom we have an etching of *a holy family, with Elizabeth and St. John*, from A. Van Nieulandt. It is executed in a bold, free flyle; but the heads, and other extremities of the figures, are by no means correctly drawn.

LOOFFS.

Flourished,

An obscure engraver, whose name is affixed to a portrait of Vanden Bromen, a half-sheet print.

H. VAN

H. VAN LOON. Flourished, 1695.

This artift was probably related to Theodore Van Loon, the hiftorical painter, who was a native of Bruffels. He apparently refided at Paris. We have by him many neat plates of fortifications, plans of towns, &c. for a work entitled, Les Forces de L'Europe, by M. de Fer, geographer to the king, published at Paris, 1695.

FRANCESCO ANTONIO LORENZINI.

Born, 1665. Died, 1

This artift was a native of Bologna. He was an ecclefiaftic of the order of St. Francis; but turning his mind to the arts, he fludied painting under Lorenzo Pafinelli. Being in the end better pleafed with etching, he quitted painting, and applied himfelf to that only. We have a confiderable number of plates by his hand, which do him, however, very little credit; among them may be reckoned the following:

Mofes firiking the rock, a large plate, length-ways, from Bafan.

St. John preaching in the wilderness, a large plate, length-ways, from Pafinelli.

St. Anthony of Padua performing a miracle, from the fame, a large upright plate, arched at the top.

The martyrdom of St. Urfula and her companions, a large plate, lengthways, from the fame.

Several of the plates, engraved from the pictures in the grand gallery at Florence. He alfo engraved from the Carraccii, Guido, &c.

LORENZO LORENZINI.

Flourished, 1759. 🦪

An Italian artift, who engraved part of the collection of prints, from the cabinet of the marquis Gerini.

MELCHIOR LORICH.

Flourished, 1560.

This ingenious artift was a native of Henfburg in Germany. He was a painter, a defigner, and an engraver, both on wood and on copper. His paintings I am not acquainted with; but his engravings evidently prove him to have been a man of genius. They are, in general, defigned with great fpirit; and he drew the human figure with a tolerable degree of correctnefs. His works on wood are executed in a bold, free ftyle; those on copper are neat to an exceffive degree; but it must be owned, that what is gained in neatnefs is fometimes loft in freedom and fpirit. A very extraordinary exertion of this artift with the graver is in a figure fastened to a cross, apparently from a defign of Michael Angelo Buonaroti. The left leg and the arms are greatly fore-fhortened. This figure, if it be not quite correct in all its parts, is, however, notwithstanding the difficulty of expressing those which are forehortened, well drawn upon the whole, and finished with the graver only, in VOL. II. a ityle

a ftyle equal in neatnefs to that of Jerom or Anthony Wierix, and, I think, fuperior to him in point of tafte. It is dated 1550. Lorich did not often fign his name at length; but used a monogram, composed of an M. and an L. joined together, and usually furmounted with an F. with the date, which is fometimes omitted. In the mark to the figure above-mentioned, the L. is upon the top of the M. and the F. for fecit by the fide of both. See the plate at the end of the volume. We have by this artift,

The portrait of Albert Durer, a finall upright plate, dated 1550.

A woman's bead, a small upright plate, dated 1551.

The portrait of the grand feignour, and the fultana, his favourite; two finall plates, very fource. These are all very neatly executed on copper.

On wood I shall only mention the following :

A set of prints representing the habits, customs, &c. of the Turks, in small folio, dated from 1570, to 1581.

A woman standing pressing ber breasts, with a variety of animals below; a very spirited print in solio. At the top is this inscription, Dps Saturni consur, Daterque Deorum, dated 1665.

A lady in full drefs, a finall upright print, dated 1551.

LORIONE.

Flourished,

A name affixed to a flight, stiff etching, representing ruins in a landfcape, with feveral figures, apparently the work of a painter.

CLAUDE LORRAINE. See Gelee.

LOUIS JOSEPH LORRAINE. Flourisched, 1750.

A French painter, who refided in Ruffia, where he died. We have by his hand feveral etchings from his own composition; also four small plates from De Troy, representing the Judgment of Solomon. Solomon facrificing to the liols. Efther before Abasuerus, and the death of Cleopatra.

JOHN BAPTIST LORRAINE.

Flourished, 1760.

A modern French engraver, by whom we have feveral engravings from various mafters; also a few portraits.

LOSNE. See LAULNE.

LOTHARINGUS. See BEATRICI.

M. LOU-

M. LOURON. Flourifhed,

We have fome flight etchings by this artift, confifting of *figures on foct and* on *horfeback*. They are all finall plates, length-ways; and from the hafty manner in which they are executed, he appears evidently to have been a painter. They are from his own defigns. I believe there is a miftake in the name; and that it fhould have been written Lauron. Marcelius Lauron was a native of Holland, and a painter of much repute. He refided a confiderable time in England, and died at Richmond in Surry, about the year 1703, aged 52. See Lauron.

FRANCOIS DE LOUVEMENT. Flourisched, 1680.

This engraver was a native of France. It appears from Florent le Comte, that he was in Italy, and worked at Naples, at the time Francois de Poilly refided there. What time he returned to France is not recorded, nor where or when he died. We have by his hand,

The martyrdom of St. Stephen, a large upright plate, from Pietro de Cortona. St. Francis of Xavier, interceding for the people afflicted with the pestilence. The same, from Ciro Ferri.

He alfo engraved from Lanfranc, Solimeni, and other mafters.

JOHN LOUIS, or LOUYS. Flourished, 1640.

This artift, according to Bafan, was a native of Flanders, He learned the art of engraving from Peter Soutman, at the time that Suyderhoef fludied under the fame mafter; but Louis never equalled his fellow difciple, either in tafte, or delicacy of execution. His ufual ftyle of engraving bears fome refemblance to that of his mafter's. I fhall only mention the following prints by this engraver:

Diana, with her Nymphs, reposing after the chase, a middling-fized plate, length-ways, from Rubens.

The refurrettion of Lazarus, a middling-fized upright plate, from J. Lievens.

Louis XIII. of France, and its companion, Ann of Auftria, his queen, together with Philip IV. of Spain, and its companion, Elizabeth of Bourbon, his queen: all four middling-fized upright plates, from Rubens.

He also engraved portraits and other subjects from Van Dyck, Ostade, Both, and other masters.

ROBERT LOWRIE.

Flourished, 1770

A modern engraver in mezzotinto, by whom we have feveral portraits; as Mrs. Baddeley the actress, after Zoffany, &c.

P 2

LOYR.

LOYR. See LOIR.

JAQUES LUBIN.

Flourished, 1696. 💉

An engraver of fome note. He was a native of France, and probably a difciple of Edelinck; at leaft he endeavoured to imitate the ftyle of that mafter, and fometimes not without fuccefs. We have by him,

Chrift carried to the tomb, a large plate, length-ways, from Le Sueur.

Robert Arnaud d'Andilli, and feveral other portraits, for Perrault's collection of Illustrious Men, published 1696.

LUCAS of LEYDEN. See JACOBS.

LUCAS.

Flourished, 1700.

A French artift, who flourished at the commencement of the prefent century. We have several plates of architecture, very neatly engraved by him, for the collection of *Views of Versailles*, in a loose folio, published by P. Menant.

CLAUDE LUCAS, the fon of this gentleman, according to Bafan, was alfo an artift, and executed feveral plates with the graver only.

MICHAEL LUCENSIS.

Flourished, 1550.

He is cited as an engraver by Florent Le Comte; and it is certain, that he was established at Rome as a printfeller. His name and the initials M. L. are both upon a middling-fized upright plate, flightly etched, reprefenting *a holy family*, into which *St. Mark*, &c. is introduced, from Julio Romano, This print has also the monogram, attributed to Marius Kartarius. The name of the engraver is figned at length in this manner : *Michaelis Lucenfis Opera*.

MICHAEL LUCCHESE, mentioned in the Abecedario, to whom a very fingular monogram is attributed, is apparently the fame artift. It is affixed to a *St. Sebastian*, dated 1550, and also to a *madona* from Raphael.

L U C C H E S E. See LUCENSIS.

ANTONIO FRANCESCO LUCINI. Flourisched, 1646.

An engraver, who refided at Florence. The prints marked with a monogram, composed of an A. and an F. joined together, and followed by an L. and an F. are attributed to him. See the plate of monograms at the end of the volume.

HANS,

HANS, or JOHN VAN LUCK. Flourished,

An ancient engraver on wood, to whom the prints, marked with an L. an H. and an F. joined together, are attributed. See this monogram copied on the plate at the end of the volume.

LUGRENCELLIS.

Flourished,

To a bold, fpirited etching, in a mafterly ftyle, refembling that of Caftiglione, reprefenting *a Bacchanal*, I find this name affixed : Lugrencelis inv. et fculp.

LUIKEN. See LUYKEN.

GEORGE LUMLEY. Flourifhed,

An engraver in mezzotinto, who refided at York. We have by him feveral *portraits*, &c.

LUNARDUS.

Flourished, 1520.

This obfcure artift was an engraver on wood. I have feen fome frontifpieces executed by him, in a bold fpirited ftyle, apparently from his own composition. They prove him to have been a man of genius, and inferior to none of the mafters in that clafs of engraving, who were contemporary with him.

JAMES LUTMA.

Flourished, 1650.

By this artift, who, I am inclined to think, was a goldfmith, effablifhed at Amfterdam, we have a fet of twelve middling-fized upright plates of *ornamental fhields* and *foliage*, etched in a neat flyle, and finifhed with the graver. They are from the defigns of John Lutma of Oude, who was probably the father of the above-mentioned engraver, and of

JOHN LUTMA, who adds the word *junior* to his name. He alfo engraved fome plates, one of which only I fhall fpecify. It reprefents a large fountain, with flatues, and the Antonine column, with fome other ruins at Rome. It is first etched in a coarfe, bold ftyle; and the shadows are worked upon with a fine mezzotinto tool. The effect produced by this mixture of etching and mezzotinto is confused and heavy; but not altogether difagreeable to the eye. It is dated 1656.

JANUS

4

JANUS LUTMA. Flourished, / - -

This artift was a native of Amfterdam, and probably the fon of John Lutma the younger, mentioned in the preceding article. His bufinefs was that of a goldfmith; but he alfo amufed himfelf with engraving, which he executed in a new ftyle, calling it, opus mallei, or the work of the hammer; becaufe it was performed with a hammer, and a fmall punch or chifel, refembling a point, which made an imprefion upon the copper, and by being repeated as occafion required, the fhadows were formed either darker or fainter, at pleafure. The barb, which was naturally raifed upon the furface of the copper by fuch an operation, was not entirely removed by the fcraper; and, in the first imprefions, it is the means of producing a foft and agreeable effect. We have four plates executed by him in this manner, fine imprefions of which are very fcarce. They are as follows:

The portrait of John Lutma, his father, represented as a bust; a middlingfized upright plate.

His own portrait, the fame.

The poet Vondel, the fame.

P. C. Hooft, the biftorian, the fame: all of them apparently from his own defigns.

LUTTEREL.

Flourished, 1680.

He was, it appears, first brought up to the law, at the New-Inn; but having a disposition for the arts, he abandoned that profession; and applied himself to drawing, especially in crayons; and with no small degree of success.

Engraving in mezzotinto being at this time but newly invented, the prints executed in this manner were much fought after. This was fufficient encouragement to put Lutterel upon attempting the discovery of the secret. His sirft invention for laying the mezzotinto ground was by a roller (with teeth I prefume) but his fuccefs was not equal to the hopes he had formed in its favour. Lloyd, a printfeller, with whom our artift was intimate, engaged with him to procure the fecret; and an agreement was made between them, that Lutterel should scrape the plates; and Lloyd sell the impressions. Accordingly Lloyd fucceeded, and bribed one Blois, who was employed by Blooteling to lay grounds for him, with fo finall a fum as forty fhillings, to reveal But when Lloyd was in possession of the fecret, he refused to communiit. cate it to Lutterel, which occasioned a quarrel between them. Lutterel then made another attempt in his own way, and produced a ludicrous print, of an old woman blowing a candle out backwards, which fold greatly. Soon after he became acquainted with Van Somer, and from him learned the whole process of the art; and an intimacy commenced between him and Becket. On the latter going into bufinels for himfelf, Lutterel engraved a confiderable number of portraits for him, and otherways greatly affilted him. His beft portrait is faid to be that of Le Piper, the painter; to which I shall add the following

LUT [III] LUY

following only: The dutchess of Cleveland, after Lely. Robert Cony, M. D. a half-sheet print; and Ben Hamet, in quarto.

B E N E D E T T O L U T I. Born, 1666. Died, 1724.

An eminent painter, born at Florence. He was the difciple of Antonio Domenico Gabbiani. He applied himfelf very clofely to his fludies, and excelled in hiftorical painting, which he performed not only in oil, but in crayons. His works are generally and juftly effected. His merit procured him, from the elector of Mentz, the honour of knighthood, with a prefent of a crofs enriched with diamonds. He amufed himfelf but little with the point, two etchings being all we know of by his hand; and both of them are very rare. They are as follows :

A crucifixion, with St. John and Mary Magdalen at the foot of the crofs, a fmall upright plate, from a composition of his own.

A landscape, a middling-fized plate, length-ways, from Guercino.

JOHN LUYKEN.

Born, 1649. Died, 1712.

This ingenious artift was born at Amfterdam. I do not read of him as a painter, but as a defigner and an engraver. Bafan fays of his prints, "We " remark in them a fertility of genius, joined with great spirit, judgment, and " facility of execution. He is," adds that author, " the Callot, the Della " Bella, and the Le Clerc of Holland." In number, I believe, his works will nearly equal those of any one of the above-mentioned artifts; but when put in the fcale with them in point of merit, they must be found defective. He neither drew to correctly, nor etched in the clear or determined a ftyle. It is true, there are few of his prints, into which he has not introduced a prodigious number of figures; but then the groups are feldom very artfully managed; the lights, for want of harmony, and from being too much feattered, confuse the fubject, and fatigue the eye. It is only comparatively we now fpeak of them. Confidering them by themfelves, they poffers great merit; though unequal upon the whole to the works of the above great mafters. He died at Amfterdam, 1763. The following are by him, all from his own compositions.

Several fets of large *historical* plates, length-ways, taken from the Bible.

The hiftory of the martyrs, a fet of finall plates, length ways.

The martyrdom of St. Bartholomew, a large plate, length-ways, on two plates.

The affassination of Henry the Fourth of France, a middling-fized plate, length ways.

A great variety of other bistorical and emblematical subjects, fairs, public ceremonies, landscapes, book ornaments, &c. &c.

It is this artift, I prefume, that profeffor Chrift fpeaks of under the name of JOHN LUYCE, who, he informs us, invented and drew a very confiderable number of *biffortcal fubjetts*; many of which he engraved himfelf on copper, and often used the initials, I. L.

GAS-

GASPAR LUYKEN. Flourifhed, 1700.

This artift was the fon and fcholar of John Luyken, mentioned in the preceding article. He defigned and engraved a confiderable number of plates; but his works are neither fo numerous nor fo meritorious as those of his father, whose ftyle he imitated. Profeffor Chrift mentions a modern engraver, refiding at Nuremberg, whom he calls GASPAR LUYCK, who, adds he, used these initials, L. C. F. the F. standing for *fecit*. If he and *Ga/par Luyken* be not one and the fame perfon (which I support to be the cale) I am not in the least acquainted with his works.

DERIC

М.

DERICK, or THEODORE MAAS, or MAES. Born, 1656. Died,

A Celebrated painter of landscapes and battles. He was born at Haerlem; and his first master was Hendrick Mommers, a fruit painter; but preferring the works of Nicholas Berchem, he quitted Mommers, and became the disciple of Berchem. He lastly studied under Huchtenburg, whose style of painting he followed with great fucces. We have several etchings by his hand from compositions of his own, particularly a set of small plates, representing foldiers, borfes, &c.

P. MAAS, or MAES. Flourifhed,

He was probably a relation to Derick Maas, mentioned in the preceding article, and alfo a painter. I have feen a finall plate, length-ways, etched in a very flight, but fpirited ftyle, reprefenting the Virgin and Child, with two angels, to which thefe words are affixed, P. Maes fecit in Aqua fortis.

Profeffor Chrift mentions P. MAES, to whom he attributes the prints marked with an M. furmounted by a P. in the manner reprefented on the plate at the end of the volume. But the prints thus marked are very indifferent, and chiefly copies, fo that at any rate they cannot belong to the foregoing artift.

FLORIO MACCHI. Flourished, 1600.

This artift was a native of Bologna, and a fcholar of Lodovica Carracci. He is mentioned in the Abecedario as an engraver alfo; but none of his works are therein fpecified.

MACE.

Flourished,

This artift was a native of France. He was employed by Monfieur Jabach, to copy the drawings of landfcapes, which he had in his cabinet, and to etch them. A confiderable number of the plates in that collection are by him, the reft are by the two Corneilles, Pefne, and Rouffeau.

VOL. II.

MAG [114] MAJ

GIOVANNI MAGGI. Flourifhed, 1600.

This artift was a native of Rome. He is fpoken of as a painter; but he is much better known as an engraver. We have by him many flight etchings, which, however, are not worthy of any very great commendation. He undertook to engrave, on a very large fcale, the plan of Rome, with all the fireets, principal buildings, &c. But wanting money, the enterprife was never put into execution by him; afterwards it was performed upon wood by Paolo Maupini. We have by him, among other etchings, a middlingfized plate, length-ways, reprefenting a landfcape; with ruins and a waterfall, fubfcribed, "J. Maius i. et F. 1595." The portrait of a cardinal, as large as life; and a fet of fountains at Rome, in fmall folio, engraved conjointly with Domenico Parafachi, dated 1618.

ANDREA MAGLIAR.

Flourished,

An Italian artift, who, according to Balan, flourished at the commencement of the prefent century, and engraved feveral prints after Solimene and others.

GIOSEFFO MAGLIAR, fon of this artift, was alfo an engraver. Great expectations were formed from the early fpecimens he gave of his abilities; he died very young. We have by him, *Christ appearing to St. William*, a middling-fized upright plate, from Solimene.

MAIIR. See MEYER.

ISAAC MAJOR.

Flourished, 1620.

He was a native of Germany, and difcovering an inclination for the arts, he was placed with Roland Savery, under whole directions he learned the first principles of landscape painting. but being defirous of adding the knowledge of engraving to that of painting, he had recourse to Giles Sadeler; and from him received instructions in that art. He applied himself chiefly to the study of landscapes. But his works do not discover any great indication of taste, or a superior genius; though confidering the age in which he lived, they are not devoid of merit. He united the point with the graver, but not with sufficient lightness or ease. The deep shadows are not powerful enough, nor the lights properly harmonized or massed together; so that the effect is feeble and confused. We have by him;

A fet of fix middling-fized *landfcapes*, length-ways, from Peter Stephani, A very large *landfcape*, length-ways, into which is introduced a figure of St. Jerom, from Roland Savery; and feveral others from his own compofitions.

M A I R.

Flourished, 1499.

An ancient German master, who, from the resemblance we find in his manner of engraving to that of Martin Schoen, may with great probability be thought to have been his difciple. He defigned in the fame Gothic ftyle, but still stiffer, and without those marks of genius, and fertility of invention or expression, which we find in the works of Martin Schoen. His figures, in general, are not only difproportioned to one another, but very incorrectly drawn; efpecially when he attempted to express the naked parts of them. However, it must be faid, that if intrinsic merit can have very little share in the recommendation of Mair's works to the notice of the public, the fingularity of fome of them will, in a great measure, fupply that defect, efpecially with the curious collector. For, according to all appearance, he was the inventor of that fpecies of engraving, known by the name of chiaro-fcuro; and his mode of performing it was very fimple. He first engraved the subject proposed upon copper, and finished it as much as the artifts of his day utually did. He then prepared a block of wood, upon which he cut out the extreme lights, and then impreffed it upon the print; by which means a faint tint was added to all the reft of the work, excepting only in those parts, where the lights were meant to predominate, which appear to be heightened with white paint. The drawings for this fpecies of engraving were made on a tinted paper with a pen, and the lights were drawn upon the paper with white paint. The prints performed in the ftyle above-mentioned, are exceedingly good reprefentations of fuch drawings. The following, among many others, are by this mafter; all of which have his name, and most of them the date, 1499.

Sampson carrying the gates of Gaza, a middling-fized upright plate. The wife mens' offering, a fmall plate, length-ways.

The martyrdom of St. Sebaftian, a middling-fized plate, length-ways.

A man talking to a woman, as feen in a house through the door, at the bottom is reprefented a dog fnarling at a monkey; a middling-fized upright plate.

The Virgin holding the infant Christ feated on the lap of St. Ann, a fmall upright plate. On the pedeftals of the columns on each fide is a W. the mark of another ancient engraver, from whom it was probably copied.

The Virgin and Child, with Joseph holding a candle. The heads of the oxen appear with a crib in the back-ground, buildings, &c. A little angel is kneeling in the front, and another is feen looking over the battlements of the building. The ftar is reprefented over the head of the infant, and its rays fall immediately upon him, This fingular print, which is in chiaro feuro, is feven inches three quarters high, by nearly five inches and a half wide, and dated 1499.

ALEXANDER MAIR.

Flourished, 1660.

This engraver was a native of Augfburg, where he chiefly refided. We have Q_2

have by his hand feveral book plates and frontifpieces, ornamented with figures both on wood and on copper; the latter of which are executed in a very mafterly ftyle, with the graver only. They flow us, that he had great command of that informent; and the drawing of the naked parts of the human figure, whenever they are introduced, is much fuperior to what one ufually meets with in works of this kind. It is greatly to be lamented, that a man poffeffed of fuch abilities, as Mair feems to have been mafter of, fhould not have been employed upon fubjects of greater importance. The frontifpiece to Marc Velfer's *Differtation upon the Antiquities of Augsburg* is by him, dated 1596; allo the frontifpiece to the Uranometria, by John Bayer, dated 1603. He feldom figned his name at length, but ufed a mark, compofed of an A. with a finall M. under it, in the manner expressed upon the plate at the end of the volume.

PAUL MAIR, an engraver of Nuremberg, and probably of the fame family with Alexander Mair mentioned above, flourished, according to M. Christ, about the fame time, and marked his plates with the initials P. and M. joined together in the manner expressed upon the plate at the end of the volume. Paul Mair is faid also to have engraved on wood.

M A I U S. See Maggi.

MAISON NEUVE.

Flourished, 1760.

A modern French engraver, by whom we have feveral prints, particularly the French Parnaffus, from a bronze, and feveral portraits, among others, that of Jaques Theodore Klein, &c.

PETER MALEUVRE. Flourisched, 1760.

A modern French artift, who refided at Paris, when Bafan published his Dictionary of Engravers. We have feveral prints engraved by him; among others the *dozer*, a middling-fized upright plate, from Craesbeck.

CHARLES DE MALLERY.

Flourished, 1600.

This artift was a defigner, an engraver, and printfeller. He refided at Amfterdam. It does not appear from whom he received his inftructions in the art of defign and engraving; but from the great refemblance his ftyle, with refpect to both, bears to that of the Wierex's, one would be led to imagine, that he ftudied in their fchool. He worked with the graver only; and fo exceedingly neatly, that he nearly, if not entirely, equalled the moft laboured performances of Jerom and Anthony Wierix. But then he certainly did not draw fo correctly; fo that he feems to have poffeffed the fame fhare of patience and attention, without equal judgment and knowledge of the human figure. figure. His portraits, which, in my opinion, conftitute the best part of his works, do him great honour; fome of them in particular are exceedingly fine.

The works of this artift are very numerous. I shall mention the few following engravings only by his hand:

A holy family, with Mary Magdalen, half figures only, a finall plate, lengthways, apparently from his own defign.

Several heads, as of *Chrift, the Virgin Mary, the apoftles, faints,* &c. with a variety of *devotional fubjets*, as well from his own defigns, as from those of Anthony Sallarts and other masters.

Part of the plates for the great huntings, by Straden, in conjunction with the Galles, the Collaerts, &c.

The hiftory of the filk worms, which were brought by two monks into Europe, on fix middling-fized plates, length-ways, from J. Straden, entitled Vermis Sericus.

Several plates of horfes, for a book, entitled Le Cavalerice François, dated 1602.

He alfo engraved from Martin de Vos, and feveral other mafters.

PHILIP DE MALLERY. Flourisched, 1650.

According to profeffor Chrift, this artift refided at Antorf, in Germany, where he engraved feveral finall *biftorical fubjects* on copper. They are, he tells us, well executed, and were publifhed about the year 1650. The monogram, which this mafter ufed, is composed of an M. a P. reversed, and an E. all joined together, in the manner expressed upon the plate at the end of the volume. But certainly to me it appears to be rather an M. a C. an A. and an L. which, if the date were not fo distant, I should think better explained by Charles Mallery.

BERNARD MALPUCCI. Flourisched,

According to the author of the Abecedario, he was a native of Mantua, and not only a painter, but an engraver on wood, in the manner diffinguished by the appellation of chiaro-scuro. He used three blocks, one for the outline, another for the shadows, and a third for the lights. His mark is composed of the initials B. M. with three V.'s following, thus: B. M. VVV. though Papillon fays, that the letters which follow ought to be reversed in this manner: B. M. $\Lambda\Lambda\Lambda$. There is very little certainty, however, with respect to this artist.

DE MAN.

Flourished,

The name of an engraver, affixed to the portrait of Ant. van Opstal pictor.

DANIEL

MAN [118] MAN

DANIEL MANASER. Flourifhed, 1626.

This engraver refided at Augfburg. He worked chiefly with the graver, in a neat, ftiff ftyle. Plates of architecture, plans of buildings, &c. feem to have formed the principal parts of his performances. In conjunction with Wolfgang Kilian, he executed the plates for a work, entitled, *Bafilicæ SS*. *Vdalrici et afræ Augustæ Vindelicorum Historiæ*, published at Augsburg, 1626. He frequently marked his plates with the initials of his name only, in this manner: D. M. F. the F. as usual standing for *fecit*.

ALLAIN MANESON. Flourisched,

In all probability this man was rather an author, than an engraver, and only purfued the art in order to embellifh his works with fuch cuts, as might be neceffary for the more ready explanation of his difcourfes. I have feen a very indifferent engraving, reprefenting the *celeftial fphere*, with this infcription affixed, *Allain Manefon inv. et fculp. au College Royalle de Bourgogne*.

ADRIEN MANGLARD. Born, Died, 1760.

A modern French painter, who during his fludies at Rome, died in that city, A. D. 1760, according to Bafan. We have feveral etchings by his hand, particularly *land/capes* and *fea views*, from his own compositions.

JACOB MANNL.

Flourished, 1730.

He was a mezzotinto fcraper; and M. Heineken fpeaks of him as a man of abilitics. He was employed by C. Lauch, the keeper of the grand gallery at Vienna, to engrave the pictures which were in that gallery. Accordingly, thirty-one were really finished, when the death of the employer and of the engraver prevented the further execution of this laudable enterprize. And it feems that only eleven were ever published; the rest of the plates being afterwards lost, or, as it is faid, fold and destroyed by the heirs of Mannl. As these prints are now become exceedingly rare, I shall tranfcribe from the above mentioned author the complete list.

1. The work, he tells us, is without any title; but at the head of it is placed the portrait of the emperor, Charles the Sixth.

2. A dead Christ in the tomb, supported by an angel, half figures, after the younger Palma.

3. The Virgin, a balf figure, holding upon her knees the infant Christ, who is caresfing St. John, after Van Dyck.

4. Mary Magdalen bewailing her fins, accompanied by an angel, from Antonio Correggio.

5. St. Francis praying, from Giacomo Baffano.

6. St. Clair praying, from the fame painter.

7. The repentence of St. Peter, a half figure, from Spagnoletto.

8. The martyrdom of St. Bartholomew, from Luca Giordino.

9. Christ praying in the Garden of Olives, accompanied by an angel, from Michael Angelo Caravaggio.

10. Venus beholding berself in a mirrour, which is held by Love, from Titian.

11. Judith departing from the tent of Holophernes, from Paolo Veronefe.

12. Christ in the Temple conversing with the doctors, half figures, from Spagnoletto.

13. Sampfon delivered to the Philistines, a large print, from Van Dyck.

14. An ecce homo, half figure, from Titian.

15. The Virgin Mary represented as very forrowful, a half figure, from the fame mafter.

16. A philosopher meditating upon a scull, a half figure, from Luca Giordano.

17. A geometrician measuring with his compasses the figures in a book, a half figure from the same painter.

18. St Marguerita treading upon the dragon from Raphael.

19. Tobit reftoring bis father to fight, half figures, from Michael Angelo Caravaggio.

20. Christ betrayed, half figures, after Manfrede.

21. Susanna at the bath, from Tintoret.

22. Sufauna furprifed by the two Elders, from Annibale Carracci.

23. Jupiter and Mercury entertained by Baucis and Philemon, after Carl Loth.

24. Diana and her Nymphs at the bath. The figures in this picture were painted by Abraham Willeborts, and the animals by John Fyt.

25. The Virgin bolding the infant Christ upon a table, from Titian.

26. A warrior accompanied by a man, to whom he gives his band, after Giorgione da Castelfranco.

27. A dying Magdalen, from the younger Palma.

28. Christ carrying his cross, and St. Veronica receiving the Sudarium, half figures, from Giacomo Baffano.

29. Judith with the head of Holophernes, a half figure, from Alexander Varotari.

30. Judith, a half figure, after Carlo Veneziano.

31. A child holding a dog, a half figure, from Paolo Veronefe.

Prenner affifted by Stampart, also undertook this work; but the prints executed by them, chiefly etchings, are very indifferently executed, and by no means equal to those above cited by Mannl.

JOHN ELIAS MANSFIELD.

Flourished, 1760.

A modern engraver, who, according to Bafan, refided in Germany; and by whom we have feveral prints from various mafters.

MAN [120] MAN

ANDREA MANTEGNA.

Born, 1451. Died, 1517.

According to the general opinion of authors, this celebrated artift was born at a village near Mantua. Some few indeed have afferted, that he was a native of Padua. However, all feem to agree, that he was of low parentage, and, in the early part of his life, had no other employment, than that of attending upon cattle. His leifure hours, which of courfe were not a few, he employed in drawing and defigning. Some of thefe fpecimens of his genius being feen by his friends, he was placed with a painter, named Giacomo Squarcione, who was fo pleafed with him, that he adopted him as his fon, and took all poffible pains to inftruct him in the principles of the art; very properly judging, from the early productions of his pencil, that he would, in process of time, acquire the reputation of a great master. Neither was he deceived; for it is faid, that, at the age of feventeen, Mantegna was employed to paint the altar-piece for the church of Saint Sophia at Padua, which was looked upon with admiration by every one, and gained him the daughter of Giacomo Bellini for his wife. He studied the antiques with unwearied affiduity; and accordingly, in all his works, we difcover much of that chaftinefs and fimplicity, which is the characteristic of those noble relics of the remoter times. But, at the fame time, being neglectful of nature, a knowledge of which ought always to be joined to the fludy of the antiques, his outlines are, in general, hard and dry; and the gradation of the lights and fhadows, are not managed with that fkill which is requifite to produce an agreeable effect. He was much employed by the duke of Mantua; who was fo well pleafed with his paintings, that he rewarded him in a bountiful manner, and conferred upon him the honour of knighthood. His moft efteemed performance is faid to be the triumph of Julius Cæfar, which is preferved at this time in the Royal Palace at Hampton Court.

Concerning the mode of engraving, adopted by this great artift, performed by fingle ftrokes, running from one corner of the plate to another, without any fecond ftrokes or hatching over them, in refemblance of drawings made with a pen, we have already fpoken in the E flay prefixed to the first volume, Chap. IV. and VI. and a faithful copy from one of his engravings, is given, plate VI. of the fame volume; to which the reader is referred. With refpect to the general obfervation, that the Italians confider him as the inventor of engraving on metal, it must be made one would think, by fuch only, as have not feen Vafari, who expressly attributes the honour to Finiguerra, and places the æra of the invention as early as 1600; at which time, Mantegna was only nine years old. From the artift, whoever he might be, that executed the original of plate V. it is probable, that Mantegna, as well as his contemporary Pollaioli, received their inftructions in the art of engraving; at leaft, it is certain, that they both of them adopted precifely the fame mode of perfor... mance. By profeffor Chrift, and others, a mark, composed of an M. and an A. joined together, fometimes with an F. either above the monogram, joined to it, or following it, is attributed to this mafter. But all those marks, without doubt, belong to Marc Antonio Raimondi, and not to Mantegna. The reader may fee them

them diftinguished upon the plate of monograms, among the marks of Marc Antonio. A tablet, like that expressed upon the fame plate, is frequently found upon the engravings of Mantegna; but this is by no means a proof, that the print was executed by him; for Brixianus, and feveral other contemporary engravers, used a similar tablet. Mantegna's prints are belt diftinguished by the excellency of the design, and the truth of the outlines, especially where the naked parts of the human figure occur.

The following prints, among others, are by this mafter :

The entombing of Christ, a middling-fized plate, length-ways. On the tomb is this infeription, HUMANI GENERIS REDEMPTORI.

Christ holding the standard of the cross between two saints, a large upright plate.

A battle of fea gods, in which is feen a back-figure of Neptune; a middlingfized plate, length-ways.

A battle of Tritons, &c. without the figure of Neptune, the fame. Four dancing female figures, the fame.

A Bacchanalian, a large plate, length-ways, in which a young man, intoxicated with liquor, appears feated upon a tub, fupported by a fatyr.

The triumph of Julius Caefar, engraved from his own painting, on nine middling-fized plates, nearly fquare. A complete fet of thefe engraving is exceedingly rare. They were copied in chiaro-fcuro by Andrea Andreani.

BENEDETTO MANTEGNA. See Montegna.

MANTUANUS. See Ghisi.

RODOLPHE MANUEL. See DEUTSCH.

MANWAIRING.

Flourished, 1760.

A name affixed to the portrait of the Rev. Mr. Madan,

CARLO MARATTI.

Born, 1625. Died, 1713.

This celebrated painter was born at Camerino, in the Marquifate of Ancona. He was the difciple of Andrea Sacchi, and excelled in hiftorical and portrait painting. He ftudied with great attention, not only the moft excellent remains of antiquity, but alfo the remarkable paintings of the Italian fchools; by which means he made himfelf mafter of the moft beautiful and elegant forms; and thefe he introduced into his own compositions with great fuccefs. But he is particularly commended for the dignity and grace, which he manifested in the airs and turn of the heads of his female figures.

He amufed himfelf with the point; and his etchings are executed in a free, fpirited ftyle; much neater, and better finished, than those of painters usually are. The characters of the heads of his figures VOL. 11. R are are finely expressed; and the naked parts of them, wherever they occur, are touched in a neafterly manner.

We have many prints by him, all of which are much effeemed; and, among them, the following:

A fet of ten fonall upright plates, the fubjects taken from the life of the *Ungin*, after his own compositions.

Several holy families and madonas, the fame, of various fizes.

Joseph discovering himself to his brethren, a middling fized plate, lengthways, from Francis Mola.

Christ discoursing with the woman of Samaria, a large upright plate, from Annibale Carracci.

The scourging of St. Andrew, a middling fized plate, length-ways, from Dominichino

Eleliodorus driven f. om the Temple, a large print, length-ways, arched at the top, on two plates, from a picture of Raphael in the Vatican.

St. Charles Borromée, interceding for the people afflitted with the plague, a large upright plate, from Perugin.

MARC ANTONIO. See RAIMONDI.

MARC DE RAVENNA. See RAVENNA.

A. MARCENAY DE GHUY. Flourished, 1760.

A modern French engraver, by whom we have the following prints : Tobit refloring fight to his father Tobias, a finall upright plate, from Rembrant.

The testament of Eudamidas, a middling-fized plate, length-ways, from Pouffin; and feveral portraits; among them, Henry IV. of France, the duke of Sully, Marshal Saxe, &c.

PETER MARCHAND, or MARCHANT. Flourished, 1577.

An ancient engraver on wood and copper. According to profeffor Chrift, he marked his prints with a monogram, composed of a P. and an M. joined together, in the manner expressed upon the plate at the end of the volume; to which was usually added the date, 1577. I much doubt, whether the mark with the date above-mentioned can possibly belong to this artift.

I have feen his name at length, affixed to a book of goldfmiths ornaments, confitting chiefly of fprigs and foliage, executed in a very neat, free ftyle, with the graver only. To his name he added the date in this manner: "Petrus " Murchant fecit, 1623." Sometimes he used a monogram, not greatly different from that given by M. Chrift. See the plate of monograms.

MARCHAND is alfo the name of a modern artift, affixed to a portrait of *Mrs. Cibber*, after Hudfon.

MARCO.

M A R

MARCO.

Flourished,

This is only the baptifinal name of fome painter, for fuch he appears to have been, by a rude, flight etching of a landfcape, into which is introduced the Sibyl flowing to the emperor Augustus the Virgin and Child, who appear in the clouds. It is a large plate, length-ways; and the name is inferibed in this manner: MARCO. AV. F. but without any date.

MARCOUL.

Flourished,

According to Florent le Comte, we have engraved by him feveral ornamental prints for lock and gunfiniths, he being himfelf in that way of bufinefs.

JAQUES MARGHUCCI. Flourifhed,

An engraver and printfeller, by whom, according to M. Heineken, we have fome prints of antique bufts, flatues, &c.

MICHAEL MARIESCHI.

Born,

Died, 1743.

This artift was a native of Venice, and excelled in defigning and painting of architecture. He worked a confiderable time in Germany; and afterwards returned to Venice, where he painted the most remarkable views in that city, which he also etched. He died, 1743.

JOHN MARIETTE. Born, Died, 1742.

This ingenious artift was a native of France. He fludied under J. B. Corneille, his brother-in-law, with the intention, it feems, of becoming a a painter. But, by the advice of Charles Le Brun, he quitted that purfuit, and applied himfelf to defigning and engraving, and alfo carried on a confiderable commerce in prints. His compositions have frequently a confiderable degree of merit. The heads of his figures are often well characterized; his drawing, though much mannered, is not abfolutely incorrect. His flyle of graving is coarte and flight. He worked with both the point, and graver; but never greatly excelled in the ufe of either. We have a prodigious number of prints by this mafter; many of them finall plates for books, vignettes, and other ornaments of the like kind, as well from his own compolitions, as from those of Corneille and other mafters. The following are placed among his most capital works:

St. Peter delivered from prison by an angel, a large plate, length-ways, from Dominichino.

Moses found by Pharaob's daughter, the fame, from Nicholas Pouffin.

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MAR [124] MAR

The angels ministring to Christ in the desart, a large upright plate from Le Brun.

MARINUŜ.

Flourished, 1630.

This artift was a native of Flanders, and he refided principally at Antwerp. His plates are executed in a very fingular flyle, with the graver only. The flrokes are very fine and delicate, and croffed over each other in a lozenge-like form, which he filled up with thin, long dots. He alfo feems to have greatly affected to flow his command of the graver, by the twifting and turning of the flrokes, without the leaft reflriction. His prints, though generally very neat, want the flyle of the mafter in the determination of the folds of the draperies, and the outline of the human figure, the extremities of which are heavy and not marked with precifion. Cornelius Viffcher feems to have had an eye to the works of this mafter ; for his ufual flyle of engraving bears no fmall refemblance to that of Marinus, but confiderably improved, effectally with regard to the clearnefs and beauty of effect. Fine imprefions from the beft plates of Marinus are held in very high effimation ; among which the following may juftly be reckoned :

The flight into Egypt, a night piece; a large plate, length-ways, from Rubens.

St. Ignatius curing the difeased ; a large upright plate, from the fame painter.

St. Francis of Xavier reftoring life to a dead perfon, its companion, the fame.

The adoration of the shepherds, a large upright plate, from Jaques Jordaens. Christ before the high priest Caiphas, the same, from the same painter.

The martyrdom of St. Apollinus, the fame, from the fame. The village children forming a grote/que concert, a middling-fized plate,

length-ways, from C. Sachtleven, dated 1633.

He alto engraved from Michael Angelo, Carravaggio, Van Dyck, and other mafters.

MARIOTTI.

Flourished,

By this artift, who, I prefume, was an Italian and a painter, we have etched, in a flight fpirited ftyle, a frontifpiece to a collection of *altar-pieces*, publifhed at Rome by Giovanni Giacomo Roffi, in folio. It is from a defign of Ciro Ferri; and the naked parts of the figures which occur in it are well drawn, and in the ftyle of a painter.

MARLIE. See LEPICE.

MARLOW.

Flourished, 1675.

The name of an obfcure English engraver, whose only employment appears

to

to have been for the bookfellers. We find it fubscribed to a portrait of *John Mayne*, which was prefixed to a Practice of Arithmetic, in octavo, publifhed 1675.

EDMUND MARMION.

Flourished,

If this artift was not an Englifhman, he certainly relided in England. We have feveral flight etchings by him, but not executed in a fuperior ftyle. The manner he adopted bears fome refemblance to that of Gaywood; but the latter was certainly the better artift of the two. I have feen two or three fmall domeftic fubjects by Marmion, reprefenting *gentlemen and ladies*, from defigns of his own. His name is also affixed to the portrait of *George Tooke* of Popes.

JOHN MAROT.

Flourished, 1670.

This artift was a native of France, and an architect of fome note. He chiefly, however, employed himfelf in engraving plans and elevations of buildings, views of churches, palaces, and other great architectal works, in which he was affifted by his fon. "His works," fays M. Heineken, "are "very confiderable, efpecially if we join to them those of Daniel Marot, "architect to William the Third, king of England, who also engraved a "great number of plates. We have a collection of prints, entitled, *Receuil* "des Planches des Sieurs Marot, pere & fils; and," continues the fame author, "as I find, in that collection, prints marked with the name of Daniel Marot, "I am led to believe, that Daniel, the architect above mentioned, was the "fon of John Marot."

A. D. MAROTTE is a name affixed to feveral plates, in a large folio collection of plans and elevations of the public buildings at Rome, entitled, *Les Edifices Antiques de Reme*, published at Paris by Antoine Defgodetz, 1682. The name probably ought to be spelt Marot, as I cannot find the least account of any artist named *Marotte*; and the style of engraving, in which those plates is executed, exactly refembles that of the Marots.

WILLIAM MARSHALL. Flourished, 1640.

He was one of those laborious artifts, whose engravings were chicfly confined to the ornamenting of books. And indeed his patience and affiduity is all we can admire, when we turn over his prints, which are prodigioufly numerous. He worked with the graver only, but in a dry, taftelefs flyle; and from the fimilarity, which appears in the defign of all his portraits, it is fupposed, that he worked from his own drawings after the life, though he did not add the words, *ad vivum*, as was common upon fuch occasions. But, if we grant this to be the cafe, the art ft will acquire very little additional honour upon that account; for there is full as great a want of tafte manifest manifest in the defign, as in the execution of his works on copper. As far as one can judge from the portraits, which we have by him, he appears to have begun to engrave early in the reign of James the First; and he was employed by Moleley the bookfeller, for forty years from the year 1634. Portraits conflitute the best part of his performances; but we have besides a large number of frontifpieces, ornamental pages, and other decorations for books, by his hand. I shall take notice of the following prints only:

Alexander, earl of Sterling, an oval in quarto.

Dr. Donne when young, an octavo plate.

The Rev. Dr. John Taylor, an oval quarto.

The Rev. Jobn Sym, the fame.

Rev. Josiah Shute, an oval in folio.

Sir Thomas Fairfax on borfeback, a finall half-fheet print.

The frontifpiece to the Arcadian Princes, in octavo, dated 1635.

The frontifpiece to the Evangelical barmony, printed at Cambridge, in quarto.

The frontifpiece to Virgil's Works by Ogilby, dated 1649.

DES MARTEAU.

Flourished, 1760.

This ingenious artift revived the fpecies of eng:aving, which had been attempted in feveral ftyles by fome of the old mafters, alfo by Lutma, Boulanger, and other more modern artifts; and indeed carried it to great perfection. It is performed with a point, and confifts entirely of dots, which are alfo foftened and harmonized with the graver. We have by Des Marteau, who was a native of France, and refided at Paris, feveral excellent engravings, in imitation of chalk drawings; particularly academical fludies, from the drawings of the greateft French artifts. He did not, however, confine himfelf entirely to academy figures; we have feveral paftoral fubjects by him, from Boucher, and fome few hiftorical and emblematical prints: among them are the following :

Lycurgus fruck upon the face by a plebeian, by which blow he loft his eye, a middling-fized plate, length-ways, from the younger Cochin.

Justice protesting the arts, a fmall upright plate, from the fame.

An allegorical Jubjett upon the death of the Dauphin, the fame, from the fame.

PETER MARTENESIE. Flourisched, 1760.

This artift was a native of Antwerp, and the difciple of Le Bas, whofe ftyle of engraving he imitated, and with fome fuccefs. He refided at Antwerp, where he executed feveral plates; among others,

The country watering place, a middling-fized, upright plate, from Berchem. The father of the family, a large plate, length-ways, from Greuze.

MARTIN SCHOEN. See Schoen.

MAR-

MARTINET.

Flourished,

The name of a modern French lady, who was daughter in-law to Nicholas Dupuis, from whom fhe learned the art of engraving. We have by her hand, among other things, *the death of Adonis*, a large upright plate, from Bianchi. MARTINET, brother to the above-mentioned lady, engraved fome finall

views, vignettes, animals, &c.

MARTINI.

Flourished,

To an *emblematical fubjett*, very flightly, and indeed very indifferently etched, I have feen this infeription, *Martini opus*. It is a finall upright plate; but the artift is entirely unknown to me.

MARTIR.

Flourished,

A name affixed to the portrait of Vincentius Maculanus.

MARVIE.

Flourished,

This artift does not feem to have been a regular engraver, but a defigner. However, he etched a few plates, particularly one, reprefenting *the rejoicing made at the birth of the duke of Burgundy*, which was finished with the graver by J. Ouvrier.

F. DE LA MASE.

Flourished,

By this obfcure artift, who apparently was a native of France, we have fome few etchings, which feem to merit more attention than has been paid to them. I shall mention one in particular, representing *St. Jerom in bis cavern*, a middling-fized upright plate, from La Hyre, which proves him to have been a man of ability.

MASQUELIER.

Flourished, 1760.

A modern French engraver, by whom we have feveral plates, and, among others, an old man reprefented in a defart, kneeling near a fcull, a middlingfized upright plate, from Gerard Dou, entitled, Diogenes; also feveral vignettes and other ornamental book-plates, &c. $M A S \begin{bmatrix} 128 \end{bmatrix}$

MASSARD.

Flourished, 1760.

A modern French artift, by whom we have a viriety of vignettes and other book-plates, from the younger Cochin, Parifeau, and other masters.

JOHN BAPTIST MASSE.

Flourished, 1750.

This artift was an excellent miniature painter. He was living, when Basan published his Dictionary, at Paris, his native city; but must, at that time, have been a very old man. It appears, that in the early part of his life, he applied himfelf to engraving; but he afterwards quitted that profession, and studied painting. However, to his care we owe the feveral fine engravings from the pictures of Le Brun in the gallery at Verfailles. Part of the drawings he made himfelf, for the engravers who were employed to work from, and directed the work, which, fays Bafan, required every exertion on his part, to bring it to that perfection with which it was executed. He engraved himfelf, the portrait of Mary of Medicis, which is placed at the head of the collection of prints, entitled, the Luxembourg Gallery, from the pictures of Rubens.

G. MASSI.

Flourished, 1730.

Is a name affixed to a portrait of Alaman Salviati, Card. from P. Nelli. dated 1730.

C. MASSINI.

Flourished,

The name of an Italian artift, who was apparently a painter. It is affixed to a finall upright etching, very flightly executed, from G. F. Greut, reprefenting Penelope with her web.

ANTHONY MASON. Flourished, 1670.

This artift was a native of France. He flourished towards the conclusion of the laft century, and refided, I believe, chiefly at Paris. It appears, that he fometimes amufed himfelf with painting portraits from the life, fome of which he alfo engraved. We have no account of the life of this extraordinary artift; nor are we even informed from what mafter he learned the principles of engraving. Indeed it feems to have been from no mafter; for he followed no particular style, but adopted a new one of his own. He worked entirely with the graver, and handled that inftrument with aftonifhing facility. He feems to have had no kind of rule to direct him, with respect to the turning of the strokes; but twisted and twirled them about, without the leaft regard to the d'fferent forms he intended to exprefs, making them them entirely fubfervient to his own caprice. Yet the effect he has produced in this fingular manner, is not only far fuperior to what one could have fuppofed, but is often very picturefque and beautiful. It was not in hiftorical engraving that his greateft ftrength confifted. He could not draw the naked parts of the human figure fo correctly as was neceffary; but where the fubject required the figures to be clothed, he fucceeded in a wonderful manner. He paid great attention to the minutiæ of the defigns he copied from. The hair of the gray-beaded man, as the portrait of Brifacier is called, is executed with fo much lightnefs and precifion, that none, who have not feen and examined it, can form an idea adequate to its fingular merit. But thefe beauties, in many other inftances, occur in the works of Maffon. It is needlefs to point them out more particularly, as they are obvious even to the common eye.

Among the most esteemed works by this admirable artist, may be reckoned the following:

The affumption of the Virgin, a large upright plate, from Rubens.

A boly family, a middling-fized plate, length-ways, from N. Mignard.

Christ with the Pilgrims at Emaus, a large plate, length-ways, from Titian, the original picture of which is in the cabinet of the king of France. This admirable print is commonly known by the name of the table-cloth, for the cloth, with which the table is covered, is executed in a very fingular ftyle. I have feen a proof impression of this plate, in which little more is done than outlines of the figures, &c. fcratched in with a dry point upon the plate.

Alfo the following portraits :

The comte de Harcourt, a large upright plate.

Guillaume de Brifacier, fecretary to the queen of France, a middling-fized upright plate; ufually known in England by the name of the Gray-headed Man, becaufe the hair in this print is fo finely executed.

Anne of Austria, queen of France, a large oval plate, from Mignard. The vicomte de Turenne, the same.

M. Guido Patin, Med. Doct. a small upright plate, from a picture painted by himself, as we may learn from this inscription affixed to it, Ant. Masson ad vivam ping. et sculp. 1670.

MAGDALENE MASSON, daughter to the above-mentioned artift, alfo engraved feveral portraits in a very neat ftyle; among others that of *Louis Hen. de Gondrin de Montespan*, from a painting by her father.

JAQUES MATHAM, or MAETHAM. Born, 1571. Died,

This artift was born at Haerlem; and after the death of his father, Henry Goltzius, a celebrated painter and engraver, married his mother. From his father-in-law he learned the art of engraving. At what age this event took place is uncertain; but we may reafonably conclude, whilft Matham was yet very young. Advifed, no doubt, by his tutor, he went to Italy, to complete his ftudies from the works of the greateft mafters; and in that country he NOL. II. S engraved a confiderable number of plates. At his return, he worked under the eye of Goltzius, and produced many very valuable prints. Following the example of his father-in-law, he worked entirely with the graver, in a clear, free ftyle; but never equalled him in point of tafte or correctnefs of drawing, efpecially when confined to the naked parts of the human figure.

The following prints by this artift are greatly efteemed.

Abraham putting away Hagar and Ishmael, a large upright plate, from Abraham Bloemart. The companion, reprefenting Elisha and the widow of Sarepta, was engraved by Saenredam.

Sampfon fleeping upon the knees of Dalilab, a middling-fized plate, lengthways, from Rubens.

The visitation of the Virgin, a large plate, length-ways, from Francois Salviati.

The nativity of Christ, a large upright plate, from Taddeo Zucchero.

The Virgin and child, with Elizabeth and St. John, who is prefenting a bird to the infant Chrift, a middling-fized upright plate, from M. de Boys.

The marriage in Cana of Galilee, a very large plate, length-ways, from F. Salviati.

The fame fubject, a middling-fized plate, length-ways, from Taddeo Zucchero.

Christ raising the widow's son from the dead, a large upright plate, arched at the top, from Frederic Zucchero.

The crucifixion, a large upright plate, from Albert Durer.

The fame subject, after Goltzius, a middling-fized upright plate.

Christ with the two disciples at Emmaus, a small upright plate from the fame.

The affumption of the Virgin, a large upright plate, from Taddeo Zucchero. The alliance of Venus with Ceres and Bacchus, a middling-fized plate, length-ways, from Titian.

Mount Parnassus, from the picture of Raphael in the Vatican.

The loves of the Gods, four middling-fized upright plates. I. Jupiter and Europa. II. Apollo and Leucothoe. III. Mars and Venus. IV. Hercules and Deianira.

The type of the human life, a very large print on three plates.

Four times of the day, four middling-fized plates, length-ways, from Carl van Mander.

Perfius and Andromeda, a middling fized plate, length-ways, from H. Goltzius.

Cupid and Pfyche, a middling-fized upright plate, from Abraham Bloemart. Several large land/capes, from the fame painter.

We have fome few portraits by this mafter; among others, that of Abra-ham Bloemart, from Paul Moreelfe, &c.

He also engraved from Michael Angelo, Paolo Veronese, Spranger, and a variety of other masters.

Matham fometimes ufed a monogram, composed of an I. an M. and an A. joined together. See the plate at the end of the volume.

THEODORE MATHAM. Flourisched, 1630.

He was the fon of Jaques Matham, mentioned in the foregoing article; and from his father learned the first principles of engraving. He went to Italy to complete his studies, and worked in the school of Cornelius Bloemart, conjointly with Michael Natalis, Persyn, and other Flemiss engravers. He did not confine himself to the graver only, but fometimes called in the affistance of the point. The greater part of his works consists in portraits; and many of them are executed in a manner, that does him much honour as an artist. The following prints are by him:

The Virgin and Child, with St. John, a middling-fized upright plate, after Bafan, for the collection of engravings from the pictures in the cabinet of M. Reynot.

A holy family, a middling-fized plate, length-ways, from J. Sandrart. Add to thefe the following portraits :

Michael le Blon, agent to the crown of Sweden, a fmall upright plate, from Vandyck, very scarce.

Stephen Vacht, dean of Sarten, a middling-fized upright plate, from J. Spilberge.

Claudius a Salmafi, from Dubordieu, the same.

Gaspar Barlaus, Med. et Philos. the fame, from J. Sandrart.

Nocuit Differ, the fame, without the painter's name, dated 1638.

With many others from P. Gribber, J. Mytens, J. Ravestien, and other Dutch and Flemish masters. He often figned the initials T. M. only to his plates; and fometimes he added to them the word *fecit* or *fculp*. for *fculpfit*.

ADRIAN MATHAM.

Flourished, 1630.

This engraver was a native of Haerlem, but of the fame family with the two preceding artifts. He worked with the graver only, in a ftyle greatly refembling that of Jaques De Gheyn the elder, who was the difciple of Henry Goltzius; but his works are by no means equal to those of that master in point of merit. Matham drew the human figure very incorrectly; the extremities especially are heavy, and not well marked. The following engravings are by him:

Part of the plates for a large folio volume, entitled, *Academie de L'espée*, published at Antwerp, 1628, by Girard Thibault.

The golden age, a middling-fized plate, length-ways, from Goltzius.

An old man careffing a woman, to whom he prefents his purfe; a large upright plate, from the fame. The heads are nearly half the fize of nature.

Two beggars, one a man with a wooden leg, who is playing upon the viol; the other, a woman finging a ballad; a middling-fized upright plate, from A. Vander Venne.

MATHEUS. Flourished, 1620.

This artift refided at Paris, where he appears to have worked confiderably for the bookfellers. His engravings are by no means defitute of merit. They are exceffively neat, performed with the graver only, and, from the ftyle in which they are executed, I fhould fulpect that he was the difciple of Thomas de Leu. They appear to be chiefly from his own defigns, and confift in general, of frontifpieces of various fizes, and other ornamental book plates. The figures, which he occafionally introduced, are not badly proportioned, or ill drawn. I fhall mention the following prints only by this mafter, all from his own defigns:

The adoration of the wife men, a fmall upright plate.

The frontifpiece to a General History of France, in folio, published at Paris, 1619.

The frontispiece to a book, entitled, Amours D'Endimion et de la Lune, the same, 1624.

The frontifpiece to the Works of Thomas Aquinas, Paris, 1622, &c.

C. MATHEY.

Flourished,

The name of an engraver of no great note, affixed to the portrait of Michael Angelo Corelli, after Howard; and fome few others.

A. MATHIEU.

Flourished, 1656.

This artift was apparently a native of France. We have by him fome fpirited etchings, retouched with the graver, in a ftyle fomewhat refembling that of Callot, for a thin folio volume, entitled, Les Armes triomphantes de fon Altesse Monseigneur le Duc d'Esperon, pour le Suiest de son heureuse entree, faite dans la Ville de Düon, le 8me. May 1656, confisting of the triumphal decorations, which were used at the public entry.

CORNELIUS MATSYS. Flourisched, 1545.

This artift is placed by M. Heineken in the Flemish fchool. He flourished about the middle of the fixteenth century; and from the smallness of liss engravings in general, may properly be ranked among the little masters. We have a great number of plates by this artift, chiefly, if not all, from his own defigns. His style of engraving bears fome refemblance to that of Francis de Babylone; but his drawing, though not entirely correct, is certainly superior to what we discover in the works of that old engraver. The figures defigned by Matfys have much of the Italian taste in them; and fometimes

fometimes they are by no means inelegant, or badly proportioned. What he failed most in feems to have been the heads of his female figures, which are neither handfome nor expressive. Matfys generally used a monogram composed by a C. an M. and an A. joined together, to which he often added the date. But we frequently meet with another monogram, much refembling that of Matfys, composed by a C. an M. and an E. joined together, bearing nearly the fame date. Hence M. Heineken, and other ingenious authors have been led to conclude, that both marks belonged to the fame perfon, and read the name Cornelius Met, or Metfys. Profeffor Chrift attributes the laft monogram to a painter named Gafpar, or rather Cafpar Medebech, of Cologna; but he had forgotten that the fame engraver has, on fome few prints, not only affixed the monogram as mentioned, but his name, or the abbreviation of his name, thus, COR. MET. which he himfelf reads Cornelius Metenfis; and perhaps with great probability of truth. Therefore the three laft letters, MET. cannot agree with the name of Medebech. But, in order to avoid, as much as possible, this confusion of names, I fhall lay before the reader my reafons for fuppofing, that thefe marks belonged to two different perfons; and if they fhould not appear to be fatisfactory, he must judge for himself. First, those engravings marked with the former monogram, have more fpirit and appearance of originality of defign, than those marked with the latter, which are not only very stiff and formal, but often copies from other prints. Secondly, the ftyle of the former engravings is more loofe and free; the latter appears to be founded upon that of Aldegraver; it is neater indeed, in general, but by no means equal in point of merit. Thirdly, in any compleat let of prints, whether taken from the Bible bistories, or whether they represent the virtues, vices, &c. both these marks never occur, as they would be likely to do, if they were both of them adopted by the fame mafter; efpecially as we find them upon different prints of the fame date: for thefe artifts were certainly contemporary with each other. The reader will find the prints, marked with the latter monogram, noticed under the article METENSIS; and both the monograms copied on the plate at the end of the volume. The following prints are all marked in the manner firft mentioned :

A fet of prints from the Old Testament, small plates, length-ways. Upon fome of these, particularly that wherein the angel is represented appearing to Hagar in the defert, and that representing the meeting of Abraham with Melchizedeck, the above-mentioned monogram is not only affixed, but the name written at length in this manner, *Cornelius Matfys fecit*: they are dated 1549 and 1550.

The cardinal virtues, fmall upright plates.

Cleopatra with the a/p, a fmall plate, length-ways, dated 1550.

An old man with two old women, one of whom holds a basket of eggs, a small upright plate, dated 1549.

A set of goldsmiths ornaments, small upright plates; and a variety of other subjects.

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CORNELIUS MATTEUS. Flourisched,

The name of an artift, who by his ftyle of etching I fufpect to have been a painter. It is affixed to a fmall landscape, with a ruin in the back-ground, etched in a flight, spirited ftyle, bearing some refemblance to that adopted by H. Swanefield.

LODOVICO MATTIOLI.

Born, 1662. Died,

This artift was born at Bologna. He learned the first principles of drawing from Carlo Cignani, and improved himfelf from the works of the great masters. He contracted a close friendship with Giuseppe Maria Crespi, a celebrated painter, and etched several plates from his paintings. We have also etchings by Mattioli from his own compositions, and from those of Lodovico Carracci, and other masters.

MAUCOURT.

Flourished,

A modern painter, who also engraved feveral mezzotintos from his own compositions. According to Basan, he refided at London.

HENRY MAUPERCHE.

Flourished, X

This artift was a native of France, and excelled in painting landfcapes. He also amufed himfelf with the point, and imitated the ftyle of etching adopted by Swanefield, with fome fuccefs. We have by him, a fet of landfcapes, into which he has introduced fome hiftorical fubjects from the Bible; middling-fized plates, length-ways, from his own compositions. Six plates reprefenting the hiftory of Tobit, the fame. Six reprefenting the hiftory of the Virgin Mary, from the annunciation to the flight into Egypt, both inclusive, the fame. Twelve finall landfcapes, length-ways, from Swanefield.

PAUL MAUPIN. Flourifhed,

This artift was born at Abbeville in Picardy, and engraved upon wood. We have by him fome prints in chiaro-fcuro, from Jaques Stella, and a very large plan of Rome, with views of the public buildings, which Giovanni Maggi firft undertook to perform; but that artift was obliged to abandon the enterprize, for want of fufficient money to complete it. Bafan mentions another MAUPIN, who, he tells us, was a relation to the foregoing artift, and an engraver on wood; but he has not fpecified any of his works; and Papillon fpeaks of an engraver on wood, whom he calls SAINT MAUPIN, and informs us that he was a native of Lions, and that, in the year 1625, he engraved a view of that town on wood.

CHRIS-

CHRISTOPHER MAUREAR.

Flourished, 1590.

This artift was an engraver on wood, and, according to professor Christ, the disciple of Tobié, or Christopher Stimmer. We have many neat little engravings by him, chiefly from the defigns of Tobié Stimmer, and Joft Ammon. His mark is composed of a C. and an M. joined together, in the manner reprefented on the plate at the end of the volume. He appears to have been a native of Zurich.

DE SAINT MAURICE. Flourished, 1760.

This gentleman was an officer in the guards at Paris, and a lover of the He was not only a man of tafte and a collector, but he amufed himarts. felf alfo with the graver. We have by him, among other prints, one reprefenting an old man playing upon the flute, encompassed by five children; a very fmall plate, length-ways, from Le Nain.

FRANCESCO MAZZUOLI, called PARMIGIANO.

Born, 1504. Died, 1540.

This justly celebrated artist was born at Parma, and was taught the first principles of painting by his two uncles. The great reputation, which Michael Angelo Buonaroti and Raphael had acquired by their works, incited his curiofity to go to Rome to examine them. In this city he refided a confiderable time, and studied the paintings of the latter with great attention, and with great fuccefs. From the fertility of his genius, and the foundnefs of his judgment, it was reafonable to expect every thing that was excellent at his hand. But his progrefs towards perfection was greatly retarded by an idle infatuation, which led him to the ftudy of alchemy; in purfuit of which, he notonly wasted a confiderable part of his property, but, what is far worfe, much of that precious time, which if properly applied, would doubtlefsly have greatly augmented his reputation.

. As a painter, it is needlefs to fpeak of him here. The high efteem his works have justly been held in for to many years is a sufficient proof of their value. As a defigner and an engraver only, he claims a place in the prefent work.

In the etchings of this great mafter, we difcover the hand of the artilt, working out a fystem, as it were, from his own imagination, and striving to produce the forms he wanted to express. We see the difficulty he laboured under; and cannot doubt, from the examination of the mechanical part of the execution of his works, that he had no inftruction. It appears to be fomething entirely new to him, without the knowledge of any thing better. We know, that he certainly was not the first inventor of etching, because it was practifed in Germany, before he was of age to attempt it, yet it appears, as if he had been unacquainted of the prior difcovery, or only knew of it imperfectly by report; and, in the latter cafe, he might have been nearly

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as much at a loss, as in the former. But to return from this digreffion. The fpirit and genius, which appear through the cloud, are fuch as juftly render his etchings exceedingly valuable; and on this account, they have been often copied, and fometimes indifferently. The mechanical part of them is fcratched in with the point, often badly corroded with the aqua fortis, and retouched with the graver, without the least appearance of knowledge, as an engraver. But looking beyond thefe defects the fweet characters of the heads, to the elegant turns of the figures, and to the beauty and fimplicity of the compositions of these rude sketches, what is wanting, in the excellency of the mechanical part of the art, is abundantly supplied to the judicious eye, in the fire and animation of the mafter. The copies are always better than the originals, with respect to the regularity of the workmanship. But even the beft of them are exceedingly defective in ftyle and fpirit; fo that they are eafily diffinguifhed upon the comparison. Good impressions of the originals are very rare; fuch, I mean, as are not retouched. From the foulnefs of the copper upon which he engraved, and the little skill he had in managing the aqua fortis, his etchings are feldom clear or perfect in their appearance; though fome indeed are greatly superior to others in this respect; and those perhaps he executed in the latter part of his life.

It is also faid, that he engraved many prints on wooden blocks in chiarofcuro; but it is much more likely, as Bafan justly observes, that he was only the director of these works, and that they were executed by Ugo da Carpi, Andrea Andreani, and other masters. De Piles tells us, that Parmigiano kept an engraver in his house, named Antonio Frontano, who robbed him of all his plates, designs, and wooden engravings for the chiaro-scuros, which drove him nearly to distraction; though he afterwards recovered the greater part of them. Papillon mentioning the fame circumstance, adds, that Frontano was an engraver on wood and copper also. But how far this story is to be depended upon, I cannot fay.

The following etchings are by this great mafter :

Moses and the burning bush, a small plate length-ways, which, from the great rudeness of its appearance, seems to have been one of his first attempts.

A boly family, wherein the Virgin is represented feated, and the Child in a cradle before her; a middling fized plate, length-ways.

The adoration of the shepherds, a finall upright plate.

The entombing of Christ, a middling-fized upright plate. Guido copied this print, nearly in the fame fize.

The refurrection of Christ, a fmall upright plate.

A fet of thirteen finall upright plates, reprefenting Christ and the twelve apostles, fingle figures.

A mother instructing her four daughters a small plate, length-ways.

A finall upright plate, reprefenting a back figure of a man, with a woman by his fide. All these are from his own compositions.

St. Peter and St. John bealing the lame man, from the cartoon of Raphael, a middling-fized plate, length-ways. Bafan fpeaking of this print fays, it imitates by means of a fecond plate (or rather perhaps a wooden block) the effect of a drawing. I have never feen any of the tinted imprefions. One which I have before me is a fine fpirited etching. We fee he has mixed his own fweet manner with that of Raphael, in the treatment of the heads; and it feems to me to lofe nothing by the alteration. This, in my opinion, is one of his fineft and most determined etchings.

MAZOT.

Flourished,

An artift of no note, by whom we have fome few indifferent portraits; among others, that of *Chriftian* IV. king of Denmark.

CHRISTIAN DE MECHEL. Flourisched, 1760.

This artift was a native of Bale. He refided at Paris at the time Bafan published his Dictionary of Engravers. We have by him the following prints:

A philosopher mending his pen, a middling-fized upright plate, from Metzu. Cupid shooting an arrow, a middling-fized upright plate, from Carlo Vanloo.

Four fmall views of the Rhine, from Weirotter, &c.

ISRAEL VAN MECHELN,

Born, Died, 1523.

I have already fpoken of this artift, and of his works, in the fourth Chapter of the Effay on the Art of Engraving, given in the former part of the first volume. It appears, that he was born at Mecheln, a village near Bocholt, a town upon the banks of the Aa, in the Bishopric of Munster in Westphalia. But he refided chiefly at Bocholt.

His father, whofe baptifmal name was alfo Ifrael, was a goldfmith; and it is very probable, that the fon himfelf was firft brought up to that bufinefs. The great multiplicity of engravings by this artift, and the apparent diffance of time in which they were executed, has led M. Heineken, a very able and accurate writer on the fubject of engraving, to conclude, that the father engraved, as well as the fon. I have already given my opinion in this doubtful cafe. 1 fhall now proceed to lay before my reader a few fpecimens of the prints by this artift, which differ the moft from one another, that the collector may the more eafily refer to them, and decide for himfelf, if he thinks that difference fufficiently great to juftify the fuppofition of their having been done by more than one engraver. If fo, the rudeft, of courfe, will be attributed to the father.

The life of Christ, a fet of prints nearly eight inches and an half high, by five inches three quarters wide.

The descent of the Holy Ghost; feven inches and three quarters high, by four inches three quarters wide.

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St. Luke painting the Virgin and Child, a middling-fized upright plate. All the above prints may be ranked among his most early ones. They are drawn in a very bad flyle; the heads are fhort and thick, without expreffion; and the whole of the figures to poorly executed, that they bear the evident marks of a first attempt. These are, without doubt, the plates M. Heineken had before him, when he thought of dividing the works of this mafter, and attributing a part to the father. But, on carefully examining the reft of his performances, we fhall fee a gradual advancement in the art; fo that it will be impossible, at any rate, to draw the line, with any precision, between the works of the father and the fon. And it is also worthy observation, that we find those prints in general may be reckoned among his beft, which were also engraved by Martin Schoen. This feems to prove, not only the priority of the engravings by Schoen; but alfo, that Ifrael was more ikilful in imitating the works of others, than in defigning for himfelf; and this may perhaps, in great measure, account for the manifest difference which appears in his engravings. The following plates may be reckoned among his beft.

Judith and Holofernes. An army is reprefented in the back-ground, with cannons and other inftruments of war, a middling-fized plate, length-ways.

The death of the Virgin, a middling-fized upright plate. M. Schoen, and feveral other contemporary artifts, engraved this fubject.

The Virgin standing upon a crescent, crowned by two angels, and accompanied by two others; the fall of Satan is represented below; a large upright plate.

The Virgin feated in a landscape, holding the Child to kis it; the Deity appears in the clouds above; and Joseph is represented sleeping at the Virgin's left hand; a middling-fized upright plate. Albert Durer, and other mafters, copied this print. There is a great fingularity with regard to this print; for, instead of being finished in his usual style, it is feratched with the point of the graver; and the effect is by no means unlike that which we fee in several of the prints by Rembrandt.

The Virgin and Child furrounded by four angels, a middling-fized upright plate, dated 1480.

The Virgin feated bolding the infant Christ; a garden wall appears in the back-ground; a fmall upright plate, with this infeription: **Que potifima**. Daria. This defign was also engraved by Martin Schoen.

Herod's cruelty, a middling-fized upright plate.

Herodias with the head of John the Baptist, at the feast of Herod, twelve inches long, by eight inches and a half high:

The fcourging of Christ, a middling-fized upright plate.

St. Jerom feated in a room, pointing to a feull which lies upon the table; the lion's head appears to the right; five inches three quarters high, by four inches wide. This print, in my opinion, is his mafter-piece. It was copied in the fame fize and way by Lucas of Leyden.

A man and woman walking, with death behind a tree flaking an hour glafs; feven inches and a half high, by four and a half wide. This was also engraved by an artift, whole mark is composed of an H. and an S. joined

together;

together; by one, who figns his plates with a fingle W. and by feveral others; but the best copy is by Albert Durer.

Several male and female faints, fingle figures; among them is St. Agnes; which print is faithfully copied on the third plate given in this volume.

St. Anthony borne into the air by many devils; a middling-fized upright plate. This composition was engraved by Martin Schoen, and is, I think, one of that artift's most capital performances.

Three naked women, with a globe hanging above them, on which we find: these three letters, G. B. A. which are thus interpreted, Gott Behute Alle, God keep all. Albert Durer and feveral other mafters copied this print.

The portrait of bis father.

His own portrait, and that of his wife.

A portrait holding a scull, with this infeription, Respice Finem.

A cup richly ornamented. The fame cup was also engraved by M. Schoen, and in the fame fize.

A variety of gold/miths ornaments, of feveral fizes; and a prodigious number of other fubjects.

The engravings by this artift are usually figned in the following manner: I. M. or I. V. M. or Ifrahel V. M. or Ifrahel V. M. tzu Boeckholt. The letters are usually expressed in the Gothic character, and are decorated with ornamental flourishes.

MECHELN.

Flourished, 1623.

The name of an artift, affixed to the portrait of Pope Urban the Eighth, dated A. D. 1623.

MARY OF MEDICIS.

Born, 1574. Died, 1642.

This illustrious perfonage was queen to Henry the Fourth of France. She was a a princefs of the houfe of Medicis in Tufcany. When the arts were reviving in Italy, they met with great encouragement from the grandees of this noble family. It is indeed faid, that many of them amufed themfelves in fuch branches of the arts as were agreeable to their fancy. Of this great lady we find it recorded, that fhe was not only exceedingly fond of painting, but drew very neatly. We have a wooden cut, faid to have been executed by her own hand. Her partiality for the arts is indeed well known; and to her encouragement we owe that noble collection of pictures, painted by Rubens, preferved in the Luxemburg Gallery at Paris, in which are represented the feveral actions of her life. The life of the king was also intended to have been executed by the fame artist; but the death of that monarch, with the troubles occasioned by that accident, prevented the completion of the delign, though Rubens had already begun feveral of the pictures. The wooden cut above-mentioned is about eleven inches and a half-high. It reprefents the buft of a young lady; and fome have fuppofed it to be intended for her own portrait, at the age of fixteen or eighteen. The

The outline is tolerably correct, and the execution far beyond what one could reafonably expect from the hand of a perfon of fuch diffinction. It imitates hatchings, croffed two and fometimes three times. The ftrokes, it is true, are rather unequal, and, in fome few inftances, broken into one another; but it is, however, fufficiently well engraved to convince us, that it was not her first effay. Papillon adds to his defcription of this print, that, with all its faults, it was fuperior to the works of feveral engravers on wood, whom he knew; engravers, I fuppofe he means, who had been regularly brought up to the art. At the bottom of this curious print is the following infcription.

MARIA MEDICI. F. MDLXXXVII.

This print is also mentioned by the younger Fournier, in his Differtation upon the Art of Engraving on Wood.

At the bottom of one of the impressions from this engraving, preferved in the royal collection at Paris, is written as follows:

La plancke de cette estampe a ete gravee par le Reine Marie de Medicis, qui la donna a M. Champagne, dans le temps qu'il la peignoit, le quel Champagne a ecrit derriere la planche ce qui suit.

Le Vendredi 22 de Fevrier 1629, le reine mere, Marie de Medicis, m'a trouve digne de ce rare present, faite de sa propre main. CHAMPAGNE.

Which in English will read thus:

The plate, or rather wooden block, from which this print was taken, was engraved by queen Mary of Medicis, who gave it to *M. Champagne*, at the time he was painting her portrait; which *Champagne* wrote upon the back of the block as follows:

On Friday, the 22d of February, 1629, the queen dowager, Mary of Medicis, thought me worthy of this rare prefent, engraved by her own hand. CHAMPAGNE.

JOHN VANDER MEER.

Born, 1627. Died, 1690.

This artift, according to fome authors, was born at Haerlem; or, as others fay, at Schoonhoven. It is equally uncertain under what mafter he learned the principles of painting; though Bafan, without mentioning his authority, tells us, that he fludied under John Broers and Berchem; but he feems to have confounded him with the younger Vander Meer, who was a difciple of Berchem. He adds, that he went to Italy, in order to perfect himfelf in the art. He excelled in painting landfcapes, battles, and fea views. He died at Haerlem, A. D. 1690, aged 63. We have by him four fmall *landfcapes with fheep*, which are very fcarce.

JOHN VANDER MEER, the younger, who was called DE JONGHE, was thought to be the fon of the above-mentioned artift; and, it is faid, that he alfo engraved. I have been inclined to attribute to this artift those spirited etchings, which the reader will find mentioned under DE JONGE. The battles there spoken of may have been engraved from the designs of his father. This artift, as before observed, was the scholar of Berchem, and a very celebrated landscape painter. He died 1688.

DE MEERE. Flourished,

The name of a miferable engraver, affixed to a crucifixion, with St. Francis at the bottom of the cro/s; a middling-fized upright plate, from Rubens.

MEHEUX.

Flourished,

An engraver, who flourished in the last century, by whom we have feveral mezzotintos of no great value; among others, a copy of *the rat poisoner*, from Cornelius Visicher.

D. MEIER.

Flourished, 1617.

A very indifferent artift, who would have done well to have kept his name in obfcurity. It is, however, affixed to a flight etching of *a grand firework*, exhibited at Paris, at the celebration of the peace between France and Spain: It is dated 1617.

CHRISTOPHER MEIGEL. Flourisched,

He refided at Nuremberg, where he published a fmall folio volume, containing a great number of very indifferent engravings, displaying the follies of different people of all professions, which apparently were engraved by himself.

ROBERT MEIGHAN.

Flourished, 1628.

He was not properly an engraver, but a bookfeller. He lived in St. Dunftan's Church Yard. His name appears in the records of the flationers company; and, in the year 1630, he published an edition of the Merry Wives of Windfor by Shakspeare. A head of John Clavel, dated 1628, is faid to have been executed by him.

W. WOLFGANG MEIERPECK. Flourisched, 1560.

This artift, who was a painter and engraver on wood, conjointly with George Liberal, defigned and engraved on wood the plants, animals, and other figures, for *the Commentaries of Matthiolus upon Dioscorides*, for three feparate editions, in the German and Bohemian languages, and also in Latin: they were printed in Germany about the year 1560.

B. MEIS.

Flourished,

By this artift, who, I fuppofe, was a painter, I have feen a fmall upright 4 etching,

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etching, very flightly executed, in a ftyle fomething refembling that of Caftiglione. It reprefents a poet writing, and is fubfcribed B. Meis fecit.

M E L. See Miele.

A D R I A N M E L A R. Flourisched, 1650.

This engraver refided at Antwerp, where he had an opportunity of feeing the works of the great engravers from Rubens and Van Dyck. He feens, indeed, to have formed his tafte upon those of Paul Pontius; but his imitations of that great mafter are every way defective. He engraved feveral portraits; and they, with all their faults, appear to me to be the best part of his works. We have by him,

A fet of figures, reprefenting the inhabitants of Africa, and of both the Indies.

St. Michael overcoming the Devil, a middling-fized upright plate, from Rubens.

The portrait of Francois de Moura; also that of Christopher Bernhardt, &c.

COUNT DE MELEUN.

Flourished, 1760.

This gentleman was fond of the arts, and amufed himfelf with the point. We have feveral finall plates engraved by him, from Berchem, Callot, and other mafters.

CHARLES DOMINIQUE MELINI. Flourisched, 1760.

This artift was a native of Turin; but refided at Paris at the time Bafan published his Dictionary of Engravers. We have several engravings by his hand; and, among others, the following :

The fair cause, a middling-fized upright plate, from Nattier.

The children of the prince of Turin, from Drouais, a middling-fized plate, length-ways.

CLAUDE MELLAN.

Born, 1601. Died, 1688.

This fingular artift was a native of Abbeville in Picardy. His father was the receiver of the cuftoms in that town; and he took great care of the education of his fon. His genius for drawing difcovering itfelf very early in life, he was fent to Paris and placed under the direction of Simon Vouet, in order to perfect himfelf in that art, and his fludies promifed fuccefs; but he was diverted from his application to them by the defire he had of learning the management of the graver, which he acquired with much facility. From Paris, at the age of fixteen, he went to Rome, where he engraved a confiderable fiderable number of plates, many of which are held in great effimation; particularly those for the Justinian Gallery, the portrait of the Marquis Justinian, and that of Pope Urban VIII. Returning to France, he married at Paris, and fittled there, A. D. 1654. The king of France being made acquainted with his merit, affigned him apartments in the Louvre, in the double quality of a painter and an engraver. Surrounded with honour, and bleffed with an excellent constitution, which exempted him from the difeafes usually attendant on age, he enjoyed a competent fortune, and was greatly esteemed by all who knew him. He died A. D. 1688, aged 87 years. He does not appear to have had any children; for his plates, at the death of his wife, became the property of his nephew.

Florent le Comte tells us, " that Charles the Second was fo much pleafed " with his performances, that he invited him to come into England, making " him, at the fame time, very advantageous offers. But the love of his " country," continues that author, " prevented his accepting of them."

It is remarked, that most of the plates which he engraved at Rome, and before he went thither, are executed in the ufual manner; that is, with parallel ftrokes, croffed with fecond and third ftrokes, as the depth of the fhadows might require. But afterwards he adopted a new mode of working with fingle ftrokes only, without any fecond ftrokes laid upon them; and the shadows are expressed by the fame strokes, being made stronger, and brought nearer to each other. The effect, which he produced by this method of engraving, is foft and clear. In fingle figures, and fmall fubjects, he fucceeded very happily; but in large compositions, where great depth of shadow was required, he has failed, and that in proportion as the force of colour was wanted. Befides, in fubjects where feveral figures occur, the famenels of ftyle, which neceffarily appears in every part of the plate, fatigues the eye, and prevents objects from relieving each other, and adds greatly to the flatness of the effect. His neatest plates in this style have an unfinished appearance, by no means fuitable to large engravings; but, at the fame time, a lightness exceedingly agreeable, when confined to fmall According to Le Comte, the works of this mafter amount to ones. I shall mention the following only, chiefly from his own compositions : 342. , The face of Christ, called the Sudarium of St. Veronica, a middling-fized upright plate, which is executed entirely by a fingle fpiral line, begun at the extremity of the nofe, and continued without quitting over the whole face and back-ground; and the better to indulge this fingular undertaking, the face is reprefented full in the front, and the point of the nofe as near to the centre, as it could conveniently be placed.

St. Peter Nolafque, carried by two angels, a middling-fized upright plate. This is effected as one of his rareft prints.

Four large plates, length-ways, relative to the life of St. Bruno. I. That faint giving the babit to a brother of the order. II. His exhortation to the brotherhood. III. His entry into the council. IV. The fame faint flowing the hoft to the foldiers.

St. Bruno praying in the defert, a middling-fized upright plate.

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St. Francis praying, the fame fize as the above; and feveral other fubjects of like kind.

Part of the antique statues for the Justinian Gallery; which work confists of two volumes and 312 prints,

Part of the antique statues and busts preferved in the royal palace of France: the fet was completed by Stephen Baudet.

A great number of estimable portraits; among others, that of Pope Urban VIII. and the Marquis Justinian, mentioned above; also Cardinal Bentivoglio, the Marquis de Crequi, M. de Peirese, M. de Gassendi, &c.

He also engraved from Tintoret, Simon Vouet, Le Bernin, Nicholas Pousin, Stella, and other masters. It is to be observed, that Mellan did not always write his name at length, but sometimes the initials only, or abbreviated thus: C. M. or C. Mel. or Cl. Mell. &c.

FRANCESCO ANTONIO MELONI. Born, Died, 1713.

This artift was a native of Bologna. He appeared to be very fond of painting, and was accordingly placed in the fchool of Franceschini, in order to acquire a knowledge of that art. Time, however, son convinced him, that his disposition was not altogether formed for that pursuit. He then took up the graver, and with more success. He worked not only from the pictures of his master, but also from those of several other Italian artists. He died at Venice, 1713. The following are reckoned among his best engravings.

The adoration of the shepherds, a middling-fized upright plate from Carlo Cignani.

Aurora, the fame, from the fame master.

P. MENANT.

Flourished, 1715.

This artift, who appears to have been a native of France, drew after nature, a great part of the views of *the palace and gardens at Verfailles*; molt of which he engraved himfelf: the reft are executed by Raymond, Fonbonne, Scotin, Lucas, and other artifts. Thefe views are contained in a very large folio volume. They are fufficiently neat; but very fliff, and without effect. In fhort, neither the drawing or engraving do any honour to the artift.

M E N T Z. See Mecheln.

J. G. MENTZEL.

Flourished, 1715.

He is fpoken of as an engraver in the Printfellers Catalogues; but I am not acquainted with his works,

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GIOVANNI BATISTA MERCATI. Flourisched, 1620.

This artift was a native of Sienna; but he refided, as we find by his prints, at Rome. His principal employment feems to have been drawing; but he etched alfo, and we have feveral very fpirited prints by him, which, though flightly executed, indicate the hand of the mafter. I fhall notice the following only.

A female faint refusing to offer facrifice to an idol. As there is no painter's name to this print, it was probably etched from a defign of his own.

A boly family with St. Catherine, a finall upright plate, from Correggio, He worked alfo from Pietro de Cortona, and other mafters.

ANTHONY LE MERCIER.

Flourished,

By this artift we have fome very flight, but fpirited and masterly etchings, after the defigns of P. Collo. They confift of a fet of small folio plates of *architestal ornaments*, *chimney-pieces*, &c.

JAMES MERCIER is mentioned by Florent le Comte as an engraver; and that author informs us, that he worked from the defigns of Michael Angelo Buonarota. I have feen the name "I. le Mercier." affixed to a flight etching in the painter's flyle, and not without merit, reprefenting the pope going in procession.

GASPAR MERIAN. Flourifhed,

This artift was a native of Germany. He engraved a fet of plates, reprefenting the ceremonies at the election of the emperor Leopold.

MATTHEW MERIAN, the ELDER.

Born, 1593. Died, 1651.

This ingenious artift was a native of Bafil. His firft ftudies were under the direction of Theodore Meyer, who inftructed him in the art of drawing. When he quitted the fchool of this mafter, he entered that of Theodore de Brye, and added to his former attainments a knowledge of the art of engraving. Merian was a man of genius. His beft works are landfcapes and views of towns, palaces, &c. They are ufually etched in a flight, free ftyle, and retouched, as occasion required, with the graver. They have the appearance of being really copied from the fubjects they reprefent, and with great exactnefs, for which reafon they will always be valuable; but, at the fame time, with no great tafte, or attention to the picturefque beauties of the composition. The figures, which he has introduced into his prints, can by no means be confidered as the beft part of them. They are neither correct, nor well defigned; but as his excellence did not confift in drawing of

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the human figure, we ought to pass them over as secondary objects, and not be too severe in our remarks.

Merian married the daughter of De Brye, by whom he had iffue; and he died, A.D. 1651, aged 58, at Francfort, according to fome authors; or at Schwalbach, as is afferted by others. It is no fmall addition to the honour of this juftly effeemed artift, that Wenceflaus Hollar was his difciple.

The works of Merian are exceedingly numerous. His landscapes, views, &c. according to Le Comte, amount to 500 and upwards.

I fhall only fpecify his works (which are very common) in the following general manner:

A fet of plates taken from *facred biftory*.

A fet of land/capes, from Paul Brill.

A great variety of views of cities, towns, caftles, palaces, and other topographical works of different fizes.

Many frontispieces, and other ornamental plates for books.

Several portraits; and, among them, that of *Daniel Sennertus*, a finall upright oval head; alfo *Arnoldus Weickerdus*, *Med. Dost.* the fame, dated 1626.

The various marks, ufed by this artift, are copied on the plate at the end of the volume.

MATTHEW MERIAN, the Younger. Flourished, 1640.

He was fon to the artift, mentioned in the foregoing article; but not equal to his father in merit. It is thought that he was in England; for we have engraved by him an *emblematical frontifpiece*, with the portrait of *Dr*. *John Donne*, which was prefixed to the folio volume of his Sermons, publifhed 1640.

C. MERIAN, Junior, was probably a relation of the above-mentioned artift, and is also supposed to have refided in England. The plates to Dodona's Grove by Howel, have the name of this artift affixed to them.

MARIA SIBYLLA MÉRIAN.

Born, 1647. Died, 1717.

This lady was the grand-daughter of Matthew Merian the elder, and probably the daughter of Matthew Merian, mentioned in the preceding article. She was born at Francfort, and, fhowing an early inclination for the arts, was placed under Abraham Mignion, from whom fhe learned that neatnefs and delicacy of colouring, which fo eminently diftinguithes her works. Her genius led her to the ftudy of natural hiftory; and fhe excelled in reprefenting infects, reptiles, flowers, and fruit. She ufually painted thefe fubjects on vellum, in water colours, and finifhed them with the greateft precifion and neatnefs. She undertook a voyage to Surinam, in order to, paint the infects and reptiles peculiar to that country; and, at her return to Francfort, fhe caufed them to be engraved, executing many of the plates herfelf, and published the collection in two large folio volumes, with a full defeription of them in the German language. In the British Museum is [147]

is preferved great part of her works, which deferve every possible commendation. They are fo well known to the curious in general, that their merit need not be any farther infifted upon.

She died, A. D. 1717, aged 74, and left a daughter, named DOROTHEA HENRIETTA GRAFF, who painted in the fame ftyle. She accompanied her mother to Surinam, and, after her death, published a third volume, of infects, reptiles, &cc. the plates being engraved from the remaining defigns of Maria Sibylla.

JAQUES VAN MERLIN. Flourished,

This artift, with THEODORE VAN MERLIN, who was probably his brother, according to Florent Le Comte, engraved a few plates from Martin de Vos, Pelegrin and other masters. To a portrait of Anthony Turner, a Jesuit, the name Van Merlin is affixed; but to which of the above artifts it should be attributed, I am at a loss to fay.

MADELAINE LE MERSION. Flourished,

This lady's name is affixed to a landscape with cattle, etched in a flight ftyle, bearing fome diftant refemblance to that of Dankers, when he copied the defigns of Berchem. It was published at Paris without date, or the painter's name.

E. MESNIL.

Flourished, 1760.

A modern French engraver, by whom we have feveral prints, from Mieris, Karel de Moore, and other painters.

METELLI. See MITELLI.

CORNELIUS METENSIS

Flourished, 1540.

This artift is also called Metfys, and usually confounded with Matfys. I have, however, ventured to place him by himfelf, and have given my reasons for this separation in my account of Matsys, to which the reader is referred. Metenfis constantly marked his prints in this manner : COR. MET. or with a monogram, composed of a C. an M. and an E. joined together, in the manner reprefented upon the plate at the end of the volume. His ftyle of engraving bears some refemblance to that of Matfys; but in general, it is ftiffer and neater; and feveral of his plates are copies only from other engravings. However, fome of his works are not devoid of merit. Apparently he refided in Italy, for he copied the works of the Italian artifts; and it is not improbable, but that he was the difciple of George Pens; but this

this is my conjecture only. I fhall mention the few following engravings by this artift, of which the two first are copied from other prints.

The entombing of Christ, a small upright plate from an etching by Parmigiano.

A fmall plate length-ways reprefenting a battle, from G. Pens.

Judith with the head of Holofernes, a very finall upright plate, dated 1539. The miraculous draught of fishes, a finall plate, length-ways, from Raphael. Several peasants seated in a shed, a very finall plate, length-ways, dated 1530.

Several dancing figures, &c.

J. J. METGER.

Flourished, 1672.

The name of this artift is affixed to the portrait of Giovanni Everard Nitardo, Card. engraved for the fecond volume of Priorato's Hiftory of the Emperor Leopold: it is, however, a very indifferent performance.

JOSEPH METZKER.

Flourished, 1566.

According to profeffor Chrift, this artift was a gold/mith, who refided at Gorlitz. The fame author informs us, that he engraved on wood, and attributes to him the prints, marked with an I. and an M. joined together, in the manner expressed upon the plate at the end of the volume, and with the date 1566.

MEUNIER. See MUNIER.

I. F. MEURS,

Flourished, 1670.

The name of this indifferent artift is affixed to the anatomical engravings for the octavo edition of *Thomas Bertholin's Anatomy*, published at Batavia, 1669,

J. V. MEURS, a name affixed to the portrait of *Tycho Brabe the aftronomer*; a fmall upright plate, arched at the top. It is executed with the graver only, in a very neat, but ftiff ftyle. His labours were chiefly confined to the otnamenting of books. We have also feveral frontifpieces by him, which do him no great credit.

C. H. VAN MEURS refided, according to Balan, at Amsterdam, where he engraved a fet of prints from Mieris, Vander Werff, and other masters.

RAPHAEL DE MEY.

Flourished,

This engraver, according to profeffor Chrift, copied fome of the works of Henry Goltzius, and perhaps was the difciple of that great mafter.

JOACHIM

JOACHIM MEYER.

Flourished, 1570.

This artift was a native of Strafbourg. We have by him, engraved on wood, a fet of fixty-two prints, reprefenting a variety of *combats with the fword*.

ANDREA MEYER.

Flourished,

According to profeffor Chrift, this artift was a native of Zurich in Switzerland. He followed the profeffion of a painter; and allo amufed himfelf with the graver. We have feveral views of towns, faid to have been executed by his hand. See a very fingular monogram on the plate at the end of the volume, which is attributed to him.

DIRICK, or DIDERIC MEYER.

Born, 1571. Died, 1658.

He was a native of Zurich, and probably of the fame family with Andrea Meyer, mentioned above. This artift painted both portraits and hiftorical fubjects with fuccefs. We have, engraved by him, a fet of portraits of the illuftrious perfonages of Switzerland. His mark, according to profeffor Chrift, was composed of a D. and an M. joined together. See the plate at the end of the volume.

RODOLPH MEYER.

Born, 1605. Died, 1638.

He was fon to Dirick Meyer, mentioned above. I do not find that he practifed painting, but he engraved with tolerable fuccefs. We have by him feveral portraits, and fome emblematical prints. His mark, composed of an R. and an M. is reprefented on the plate at the end of the volume.

CONRAD MEYER, brother to Rodolph Meyer, born A. D. 1618. He was both a painter and an engraver. Profeffor Chrift attributes to him feveral finc engravings, dated 1670, particularly the cuts for *the Praife of Folly* by Erafinus, marked with the initials C. M. It is certain, that we have feveral engravings by this artift, from his own compositions.

JOHN MEYER.

Flourished, 1600.

This artift refided at Nuremberg; but was probably of the fame family as the foregoing. He was a painter; but we have feveral prints by him; fome of them from his own compositions; particularly a fet of *battles*, fmall plates, length-ways, etched in a very flight but fpirited ftyle. He alfo engraved a fet of *fountains at Rome*, which were printed at Nuremberg, at the expence of Sandrart.

FELIX

FELIX MEYER, a celebrated painter of landscapes and animals, faid to be of the fame family, etched a few plates from his own defigns. He died, A. D, 1713, aged 60 years.

PAUL MEVER, who refided at Nuremberg, was also an engraver. He flourished towards the commencement of the seventcenth century, and was probably a relation of the above artists.

ALBERT MEYERING.

Born, 1645. Died, 1714.

This artift was a native of Amfterdam. He excelled in painting landfcapes. The first principles of the art he received from his father, Frederick Meyering; but in order to improve himself, he travelled first to Paris, and from thence to Rome; where meeting with Glauber, they purfued their studies together. He returned to Holland ten years after, having acquired a confiderable share of fame. We have several etchings of *landscapes* by him, which are executed in a very flight, has fy style. We see by them, that he took up the point merely for his amufement.

JOHN MEYSSENS.

Born, 1612. Died, //

He was born at Bruffels, and learned the first principles of painting from Anthony van Opstal. Afterwards he became the disciple of Nicholas Vander Horst. He attempted both historical subjects and portraits, but was most successful in the latter. He settled at Amsterdam, where he published several collections of engraved *portraits*, not only from his own paintings, but from those of Van Dyck, and a variety of other masters, many of which he also etched himself. These, however, are not executed in a manner to add much to his fame. They are, in general, greatly inferior to what might have been expected from his point. We have also engraved by him, *Melcager presenting the head of the boar to Atalanta*, a small upright plate, from Rubens.

CORNELIUS MEYSSENS.

Flourished, 1650.

This engraver was the fon of John Meyffens, mentioned in the preceding article. He feems to have been chiefly employed by his father in the engraving of portraits; and we have a confiderable number of them executed by his hand. He worked with the graver only, in a very fliff, taftelefs ftyle. His beft works have no great merit to recommend them. The reft are flovenly performances, evidently executed in a hurry. I fhall mention only a fet of portraits of the emperors of the boufe of Auftria, in folio, entitled, Effigies Imperatorum domûs Auftriacæ: to which is added, Delineate per Joannem Meyffens, et æri infculptæ per filium fuam Cornelium Meyffens; which proves beyond contradiction, that Cornelius was the fon, and not the nephew of John Meyffens.

The portraits of the severeign princes and dukes of Brabant, in folio, entitled,

Les

Les Effigies des Souverains Princes et Ducs de Brabant. In these he was assisted by Peter de Jode, Waumans, Van Schupen, and other artists.

Several fronti/pieces, and other book ornaments, with a variety of other fubjects.

JUSTO AURELE MEYSSONIER.

Born, 1695. Died, 1750.

This extraordinary artift was born at Turin. Bafan fpeaks of him as a painter, a fculptor, an architect, and a goldfmith. He diftinguished himfelf in all these branches of the arts. He obtained the royal patent, as goldfmith to the king, and the place of the first designer in his cabinet. He died at Paris, A. D. 1750, aged 55; and left behind him a large number of architectal drawings, and ornamental designs for goldfmiths, the greater part of which were afterwards engraved and published by Huquier. Meyffonier etched several plates himself of ornaments, &c.

M. MEZIOS.

Flourished, 1626.

An engraver of great merit, though but little known. I have feen fome few portraits executed by him, with the graver only, in a very neat, clear flyle; among others, that of *Joannis Petrus Lothicus*, *Medicus et Poeta*; a half length, affixed to an edition of his works, published 1626, without the name of the painter.

DOMINICO MICARINO DA SIENA, called BECCAFUMI.

Born, 1484. Died, 1549.

The true name of this artift appears to have been Micarino; that of Beccafumi he affumed in honour of his patron. He was born of mean parentage, at a village near Sienna; and his firft employment was the keeping of fheep. Beccafumi, a citizen of Sienna, feeing him one day bufied in defigning with his flick upon the fand, conceived a favourable opinion of his abilities, and took him from obfcurity. He was firft placed with a painter, called Cavanna; and afterwards, as fome writers affirm, he became the difciple of Pietro Perugino. It is certain at leaft, that he copied fome of the pictures of that artift. But it was at Rome that he completed his fludies, from the works of Raphael and Michael Angelo; after which he returned to Sienna, where he was employed in feveral great works, in frefco and in oil, which acquired him great applaufe. But nothing contributed more to the eftablifhment of his reputation, than the pavement of the great church at Sienna, which was performed with ftones of different colours, joined together in fuch manner, as the light and fhadow of the object required.

Micarino was alfo an admirable engraver on wood. We have fome very fpirited chiaro-fcuros by him, executed fometimes on two, and fometimes on three blocks; one of them for the outline and deep fhadows, the other for the lighter tints. Thefe he engraved not only from his own defigns, but

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from those of Titian and other mafters. He also etched feveral plates in a very spirited ftyle, and we have fome few prints, executed by him with the graver only. In these the hand of the mafter is very evident. The figures are drawn in a spirited ftyle; and the extremities are finely marked; but, from want of skill in the management of the point and the graver, the mechanical part of the work has a harsh and unpleasing appearance to the eye accustomed to neatness and precision. His usual mark is a B. divided in the middle by a horizontal line, in the manner expressed upon the plate at the end of the volume.

Profeffor Christ and others have attributed to him alfo the mark of Tutianus; but without any folid foundation. Evelyn fpeaks of two apofiles, engraved on wood by this artift, as excellently performed; and an etching of the alchemist. I shall notice only a large upright print on wood, without the tinted blocks, representing a nativity, from Titian, cut in a very spirited manner, to which his monogram is affixed; and a middling-fized upright print, executed with the graver on copper, representing an old man, standing with bis arms elevated; and a fore-shortened figure of a young man, lying down, towards the right band fide of the print. It is marked Micarino, fec.

MICHAEL ANGELO DE BATTAGLI. See Cerquozzi.

J. W. MICHAELIS.

Flourished, 1700.

A very indifferent engraver of portraits, who refided at Francfort. Several of the heads in a work in folio, entitled, *Notitia Univerfitatis Francofertanæ*, published 1707, are by him.

J. /*3*. M I C H E L. Flourished, 1760. ✓

A modern engraver. He was a native of France, and refided at Paris at the time Bafan published his Dictionary of Engravers. We have feveral plates by his hand; among others, *Venus and Cupid*, a middling-fized upright plate from Boucher; its companion, *the fame fubjett*, from the fame painter; and fome few portraits, particularly that of *Voltaire*. Michel was a man of ability. These engravings, though flight, are by no means devoid of merit.

MICOCARD.

Flourished,

" I have feen," fays Papillon, " a print of *Diogenes*, from Parmigiano, " engraved on wood by Micocard, an artift not mentioned by any of the " authors on the fubject of engraving; it is eighteen inches high by thirteen " wide." This print, I fuppofe, is copied from the defign of Parmigiano, which Ugo de Carpi, and Mark de Ravenna alfo engraved.

JAN MIEL.

Born, 1599. Died, 1664.

This great artift was a native of Flanders, and the difciple of Gerard Segers. He ftudied alfo in Italy a confiderable time, and was admitted into the fchool of Andrea Sacchi, which, however, he foon left; and quitting the grand ftyle of historical painting, applied his ralents to more familiar fubjects, fuch as huntings, carnivals, paftoral fcenes, and conversations, in which he greatly excelled. He died at Turin, A. D. 1664, aged 65 years. We have feveral flight etchings by this mafter, executed in a most masterly manner, fo as to produce a very agreeable effect. The figures and animals, which he introduced into these compositions, are drawn with great spirit, and freedom of the point. They are as follows, all from his own defigns.

The affumption of the Virgin, a middling-fized upright plate.

Four final plates length-ways, reprefenting *hepherds with cattle*. In one of them appears a fine figure, feated on a bank, picking a thorn out of his foot.

Several middling-fized plates, length-ways, reprefenting fieges and battles, for the History of the Wars of Flanders by Strada,

JOHN HENRY MIEL. Flourished, 1760.

This artift, and JOHN WILLIAM MIEL, who was probably his brother, are mentioned by M. Heineken, as natives of Germany, and engravers ; but he gives us a very unfavourable account of their abilities.

S. C. MIGER.

Flourished, 1760.

He was a native of France, and refided at Paris. We have feveral engravings by his hand; but none of them of any great account; also fome portraits; among others, that of David Hume, the Englift biftorian, from Cochin, and John Stanley the organist, &c.

NICHOLAS MIGNARD. Born, 1608. Died, 1668.

He was born at Troyes, and in that city he acquired the first rudiments of painting, which he improved at Fontainbleau; but completed his fludies at Rome. He painted historical fubjects and portraits; but his inclination led him to prefer the former, in which he principally excelled. On his return to Paris, he was employed by the king ; and at the time of his death, was rector of the Royal Academy of Arts in that city. He ctched some few plates from the pictures of Agostino and Annibale Carracci, in one of the apartments of the Farnafean Palace at Rome. They are middling-fized prints; length ways.

VOL. II.

PETER

PETER MIGNARD, called the ROMAN.

Born, 1610. Died, 1695.

This artift was the younger brother of Nicholas Mignard, and born at Troyes. He received his first instructions in the art of painting from Simon Vouet. He afterwards went to Rome, where he refided two and twenty years, studying the works of the great masters, especially those of Raphael, Michael Angelo, and Annibale Carracci. From his long abode in that city, he was diffinguished by the appellation of *the Roman*.

He painted both hiftory and portraits with great fuccefs; but the latter formed the moft confiderable part of his employment. On this return to France, he was patronized by Louis XIV. who honoured him with knighthood; and, after the death of Le Brun, appointed him principal painter, and director of the manufactories. And that prince fat to him ten times for his portrait. We have by this artift only one etching, reprefenting *St. Scholaftique adoring the Virgin*, a fmall upright plate, from his own defign.

J. MIGNON.

Flourished,

The name of an obscure artist, by whom we have a coarfe, incorrect etching, representing *Abraham purchasing the cave of Macpelab from the children* of *Heth*; probably from his own delign, as he has not affixed the name of the painter. It is inferibed *Jo. Mignon f.*

DANIEL' MIGNOT. Flourished,

This engraver is mentioned by Florent le Comte and other authors; and to him are attributed the prints marked with a monogram, composed of a D. and an M. joined together, in the manner expressed upon the plate at the end of the volume. His works confist chiefly, I believe, of architectal ornaments.

FELICE MILANESE. Flourisched,

By this artift, who was apparently a painter, we have a fmall upright print, reprefenting the Virgin feated upon a pedestal, holding the infant Christ. A bishop with several children, appears before her. It is inscribed Felice Milanese fec.

ANDREW MILLER. Flourisched, 1740.

An Irish artist. He resided at Dublin, and engraved several portraits in mezzotinto; some of which are by no means destitute of merit. I shall mention the following only: *Dean Swift*, a whole length, from F. Bindon, dated 1743. John Harper, in the character of Jobson. Mr. Lebeck, a half length, 4 from from Kneller. Lord Newport, lord chancellor of Ireland, a half sheet print, from Stevens, dated 1747.

MILLER. See Muller.

ROBERT MILN.

Flourished, 1710.

By this engraver we have fome very indifferent prints of antiquities, belonging to Scotland, for a book published at Edinburgh, A. D. 1710, entitled, Miscellanea quædam Eruditæ Antiquitatis, quæ ad Borealem Britanniæ majoris partem pertinent, &c.

M I L O T. Flourished, 1620.

An engraver, who refided at Antwerp, and apparently worked for the bookfellers only. We have feveral *fronti/pieces* and *portraits* executed by him, with the graver only, in a neat, but ftiff and taftelefs ftyle.

MILVIUS. See Kyte.

MICHAEL JANSEN MIREVELT. Born, 1568. Died, 1641.

This artift was the fon of a goldfmith, and born at Delft. His father, perceiving his early inclination for the arts, placed him, at first, with one of the Wierixes, of whom he learned to draw in crayons, and to engrave. At the age of twelve, he executed a print of the Samaritan coman; and not long after, a figure of Judith holding the head of Holofernes. These juvenile performances attracted the notice of Anthony Blockland, an historical painter of great note; and under his inftructions Mirevelt took up the pencil. He was very successful in his attempts at painting history; but finding portraits to be more profitable, he quitted the former by degrees, and applied himfelf to portrait painting only. His reputation, according to De Piles, was fo great, that he exacted what price for his pictures he pleafed, never taking lefs than one hundred and fifty florins a piece. The portraits, drawn and painted by this artift, are exceedingly numerous; and many of them were excellently engraved by William James Delft, his near relation, a very skilful artift. I do not find, that Mirevelt did much with the graver, after he applied himfelf to painting.

D. MISEROTTI.

Flourished, 1760.

A modern Italian engraver, who executed feveral of the plates for the collection of prints, from the paintings in the gallery of the great duke of Tufcany.

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AGOS.

AGOSTINO MITELLI. Born, 1609. Died, 1660.

This artift was a native of Bologna. He learned the first principles of painting from Gabbriello Ferrantini, and afterwards became the scholar of Dentone. He excelled principally in painting of architecture and ornaments, which he executed in fresco, as well as in oil. He was much employed at Madrid, by Philip IV. king of Spain; and died in that city, A. D. 1660, 'aged 51 years. We have several spirited etchings by him, confisting chiefly of *architectal ornaments*, and a set of forty-eight *friezes*, from his own defigns.

GIOSEFFO MARIA MITELLI.

Born, 1634. Died, 1718.

This artift, the fon and fcholar of Agoftino Mitelli, mentioned in the foregoing article, was born at Bologna. From his father he received the firft rudiments of defign and painting. But, I believe, he is much better known by his engravings, than by his pictures or drawings. He etched in a very flight, feeble ftyle, without effect. The naked parts of the human figure he did not fufficiently attend to; neither did he mark the extremities correctly. Yet his works prove him to have been a man of genius; and they feem only to have required more time and attention, to have ftamped a higher value upon them. From their being, in many inftances, the only engravings from the pictures of feveral great mafters, they are, however, worthy of the attention of the curious. He died at Bologna, A. D. 1718, aged 74 years. We have a very confiderable number of etchings by him; and fome few of them from his own compositions. I fhall mention the following only:

A fet of twelve large upright plates, from the most estimable pictures in the churches at Bologna.

The hiftory of *Æneas*, contained on feventeen large plates, including the title, from the pictures painted by Annibale Carracci, in the Favian palace at Bologna.

The cries of Bologna, on forty-one middling-fized upright plates, from the fame mafter.

The four and twenty hours of human felicity, in fmall folio. There are two additional prints; fo that the fet confifts of twenty-fix. Thefe are probably from his own defigns. They were published at Bologna, 1675.

The adoration of the shepherds, from Correggio, a large upright plate.

The invention of the cross, a large plate length-ways, from Tintoretto.

The martyrdom of St. Era/mus, from Nicholas Poulin, a large upright plate.

He also engraved many prints from Titian, Paolo Veronese, and other masters.

His monogram, composed of a G. and two M.'s joined together, is copied on the plate at the end of the volume. He fometimes figned his plates in this manner, $G.^{MA}M^{11}_{F}$

C. F.

C. F. MOFFEI. Flourifhed,

This name is affixed to a coarfe, incorrect etching, reprefenting the death of St. Francis. It is a fmall plate, length-ways, and probably from the artift's own defign; for it is inferibed, C. F. Moffei fecit.

HIERONYMUS MOCETUS.

Flourished, 1510.

The prints by this ancient mafter are by no means common. He worked with the graver only; but did not excel in the management of that inftrument. His ftyle of engraving bears fome refemblance to that of Robetta. Though it is confiderably neater and clearer, he did not draw the naked parts of the human figure correctly. The extremities especially, are very defective. The ftudy of the chiaro-fcuro was at this time very little attended to. We must not wonder, therefore, at finding the works of this artift totally defitute of effect. However, they are not without merit; though, it must be confeffed, that their fcarcity ftamps the greatest value upon them. We have by him,

The refurrection of Christ, with four foldiers at the foot of the tomb, apparently from his own delign.

A facrifice, with many figures, from an antique bas-relief; a middlingfized plate, length-ways.

Also feveral battles, with other fubjects; all of them marked with his baptismal name, written in the manner expressed upon the plate at the end of the volume.

NICOLETO DA MODENA. Flourisched, 1515.

He was a painter of Modena, and feems greatly to have studied architecture and perfpective. He is ranked as one of the first engravers of the fchool of Lombardy; and, when we examine his works, it feems as if the name of engraving only had reached him, and that he had been obliged to work out his own fystem. It is altonishing, at a time when so many engravers of confequence were living, and had produced fuch a variety of excellent prints, efpecially Marc Antonio and his fcholars, that this man, who was himfelf a painter, fhould have been fo much at a lofs, not only in the mechanical part of the execution of his plates, but with refpect to the compofitions and drawing of them alfo. If these rude productions have any merit to recommend them, it must confist in the buildings and architectal ornaments, which he introduced into his defigns, and with which he has frequently crowded them in a very abfurd manner. He worked with the graver only; and his largest plates feldom exceeded the common folio fize. He ufually figned his name at length; but in fome few inftances, he ufed the two monograms copied upon the plate at the end of the volume.

We have by him,

The adoration of the shepherds, a middling-fized upright plate, marked with his name at length.

St. Sebastian, a middling-fized upright plate, marked with his baptismal name, Nicoleto, on a tablet.

St. Sebastian, a middling-fized upright plate, infcribed, ORA PRO NOBIS, SANCTE SEBASTIANE, and marked with a monogram, composed of an N. and an I.

St. Jerom, feated, and reading with spectacles, a very small upright plate, marked with a monogram, composed of all the letters of his baptismal name.

St. George, a finall upright plate, marked with his name at length.

St. Martin, inferibed DIVO MARTI, and marked with his name on a tablet. With a variety of other fubjects.

COSMO MOGOLLI.

Flourished, 1730. 📈

He was a native of Italy, the disciple of Giovanni Batista Foggini, a fculptor of Florence. What progress he made, as a sculptor, I know not; but he seems to have applied much of his time to engraving; and if he fucceeded no better in the former than he did in the latter, his works have very little merit to recommend them. We have by him, many of the plates for a book of Etruscan antiquities, published by Thomas Dempster, at Florence, 1724; and part of the plates for the *Museo Fiorentino*; with other works of the like kind. He frequently marked his plates with the initials C. M. only.

FRANCOIS LE MOINE, or MOYNE. Flourisched, 1660.

This artift was a native of France. He worked chiefly with the graver, in a neat, but ftiff ftyle; and was concerned with Berain and Chauveau, in drawing and engraving the ornaments of painting and foulpture, which are in the gallery of Apollo at the Louvre.

PETER STEPHEN MOITTE.

Flourished, 1760.

A modern French engraver, by whom we have a confiderable number of engravings; and, among others, the following:

The watering place, a middling-fized plate, length-ways, from Wouvermans; and the repose of the travellers, its companion, from the fame painter.

The filmonger, from Gerard Dow, a middling-fized upright plate. Thefe prints belong to the collection of the comte de Bruhl.

The triumph of Venus, from Boucher, a large plate, length-ways.

He engraved also from Greuze, Cochin, and other masters.

PIETRO

PIETRO FRANCESCO MOLA.

Born, 1609. Died, 1665.

He was born, according to most authors, at Lugano, a city belonging to the Switzers. Others affirm, that the place of his birth was Coldra, in the district of Como. He was at first the disciple of Giuseppe D'Arpino, and afterwards of Albano. When he quitted the school of the latter, he went to Venice, and studied assiduously the pictures of Titian, Tintoretto, Basan, and Paolo Veronese. He painted historical subjects and landscapes with great fucces; but his genius seemed more particularly adapted to the latter. His pictures, in both styles, are spoken of with the warmest commendations. He sometimes amused himself with the point; and his etchings, though flight, are uncommonly fine. He added to a masterly style correctness of drawing; and the heads of his figures are exceeding beautiful.

The following are by him :

The Virgin giving the breaft to the infant Jefus, a very finall upright plate, from his own defign.

A boly family with angels, a large upright plate, the fame. This plate was begun by him, and finished afterwards with the graver, by some unskilful hand, in a very stiff and tasteless manner.

Joseph discovering himself to his brethren; a middling fized plate, lengthways, from his own composition. This plate has been attributed to Carlo Maratti,

A boly family, with two angels kneeling, and prefenting flowers to Christ; a middling-fized upright plate, from Albano.

GIOVANNI BATISTA MOLA.

Born, 1620. Died,

This artift was brother to Francesco Mola, mentioned in the preceding article, and was also the disciple of Albano. He painted both historical subjects and landscapes; but his works will not bear a comparison with those of his brother. He imitated the style of Albano, his master; and there are four pictures, faid to have been painted by him at Rome, which have been usually taken for the works of Albano. We have some few etchings by him, and, among others,

Two little Cupids drawing a third Cupid feated in a chariot, a fmall plate, length-ways, from Albano.

J. MOLENAER.

Flourished,

By this artift, who was probably a painter, we have a flight etching, reprefenting two peasants playing upon musical instruments, and a third finging, whilst a woman behind him is picking his pocket; a finall plate, length-ways, apparently from his own defign.

MOLET.

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M O L E T. Flourished,

We have fome plates of gardening by this artift, according to Florent le Comte; but they are not specified by that author.

MOLIGNY.

Flourished, 1760.

A French artift, who refided at Paris, where he engraved feveral portraits; among others, that of *Joannis Brute Cure de St. Benoit*, from Cochin.

ANDRE MOLLES.

Flourished,

Florent le Comte speaks of this artist, and tells us, that he excelled in engraving fountains; but he has not specified any of his works.

PETER MOLYN, called TEMPESTA, and PIETRO MULIER. Born, 1637. Died, 1710.

He was a native of Haerlem, and, according to fome authors, the difciple of Snyders, whose manner of painting he at first imitated. But his genius led him to the study of dismal subjects; and he so far excelled in painting tempests, storms at sea, and shipwrecks, that he was called by way of distinction, *Tempesta*. His pictures are very rare, and held in the greatest estimation. The name of *Pietro Mulier*, or *de Mulieribas*, was given him, on account of having caused his wife to be associated, in order to marry a young lady of Genoa, with whom he was in love. But this villainous transaction being discovered, he was feized, imprisoned, and capitally condemned. However, the greatness of his merit, as an artist, occasioned a mitigation of the fentence; but he was still detained in prison, where he diligently followed his profession, and would have continued there, in all probality, for life, had be not met with an opportunity of esping to Placentia, ar the time Louis XIV. bombarded the city of Genoa, after he had been in confinement fixteen years.

To this artift are attributed feveral very neat prints, executed with the graver only, in a ftyle greatly refembling that of John Vander Velde. They confift chiefly of candle-light pieces, and dark fubjects, and are marked, *P. Molyn, fec. or fecit*, the F. and M. being joined together in the manner expressed on the plate at the end of the volume. I shall specify one only, which represents forme figures by candle-light, standing by the door in masquerade: at a distance is feen a mock procession. M. Heineken mentions Peter Molyn the elder, who was a native of Holland, and a painter; but not so eminent as Tempesta. I own, I should rather be inclined to suppose the prints above mentioned ought to be afcribed to the latter, if the time in which he lived agrees with that, in which we may suppose those prints to have been executed, which was apparently towards the conclusion of the

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laft century. Though very neatly executed, they are laboured, heavy performances, and not equal in any degree to what one might expect from the hand of an artift of fo much repute as Temperta. If they were by him, they were probably his juvenile productions : but the decifion of this point I muft leave to my readers.

JOST, or JODICUS MOMPERT. Born, 1580. Died,

A very excellent painter of landscapes, faid to have been a native of Flanders, His pictures, those especially which are carefully finished, have many admirers. Velvet Brughel and David Teniers often affisted him, by painting the figures for his landscapes, which, in this cafe, acquire no finall additional value. We have several small *landscapes* etched by him, from his own compositions.

PETER MONACO. Flourished, 1760.

A modern Venetian artift, by whom we have feveral engravings, from the paintings of the most celebrated masters, preferved at Venice in the cabinets of the curious.

BALTHAZAR MONCORNET. Flourisched, 1650.

Moncornet was one of those laborious artifts, whose only merit feems to have confisted in his patience and affiduity. What he wanted in taste and correctness of defign, he endeavoured to supply by neatness. Basan hardly does him justice, when he calls him one of the most indifferent French engravers. France certainly produced many worse; and indeed some few of the portraits of Moncornet are not altogether despicable. I shall only mention that of John George Godelman, a small upright oval plate, as a proof of this affertion. He was a native of Paris, and established in that city as a printfeller. He often worked with the graver only; but sometimes he called in the affistance of the point.

The number of portraits which he engraved is almost incredible. According to Le Comte, they amount to one thousand three hundred and ninety one. I shall specify the following engravings only by this artist:

The battle of Constantine against Maxentius; a middling-fized plate, lengthways, from Rubens.

The triumph of Constantine, the fame, from the fame. Both these pictures were afterwards engraved by Nicholas Tardieu.

A fet of ornaments for goldfiniths and jewellers.

A small etching, representing several *rabbits*, in imitation of the style of Hollar.

. VOL. II.

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M. DE

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M. DE MONGEROUX.

Flourished, 1760.

A modern connoifieur, who for his amufement etched feveral plates; among others, a finall upright *landfcape*, with figures and animals, from Cafanove.

J. MONI.

Flourished, 1570.

This artift was a native of Lyons, and a very fkilful engraver on wood. Papillon informs us, that he was alfo a painter and defigner, and that he engraved, from his own compositions, a fet of prints for *the Bible History*, published at Lyons by William Rouille, about the year 1570. He alfo copied the engravings on wood from the Bible, executed by Solomon Bernard, called the *Petit* or *Little Bernard*, which copies were published 1582, at Lyons. That author mentions feveral other prints of merit by this artift, and adds, that his monogram was composed of an M. furmounted by a double cross, with a figure refembling **a** 4 at the top, and fometimes he figned his prints with the initials I. M. only.

JOHN BAPTIST MONNOYER.

Born, 1635. Died, 1699.

This celebrated artift was born at Lifle in Flanders; but was educated at Antwerp; and in the early part of his life was inftructed in painting hiftorical fubjects. But, on his return to Lifle, he applied himfelf to the painting of flowers; and fucceeded fo well, that Le Brun employed him to affift him in the ornamental part of his pictures at Verfailles. Whilft he was at Paris, the duke of Montague was ftruck with the beauty of his performances, and brought him into England; and he, in conjunction with Rouffeau and Le Force, embellifhed the houfe of that nobleman in Bloomfbury, now the Britifh Mufeum, with very capital paintings, all the flowers, fruit, and other decorations of that kind, being by his hand. He was afterwards employed by lord Carlifle, lord Burlington, and feveral others of the nobility. But his moft curious work is faid to be a looking glafs at Kenfington palace, which he adorned with flowers for queen Mary, who held him in fuch high efteem, that fhe honoured him with her prefence, nearly the whole time he was bufied in the performance.

He died at London, A. D. 1699, aged 64.

He begun to publifh a large collection of prints, from flowers and fruits, after his own defigns; and many of the plates for that collection he etched himfelf in a bold, free ftyle.

BENEDETTO MONTAGNA.

Flourished, 1500. 🦯

He was a native of Venice, and is fpoken of as a painter; but, I believe, be is more generally, if not better, known by his works as an engraver. It

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is poffible, that the prints of Albert Durer, which were brought to Venice, and those of Marc Antonio, who worked fome time in that city, might induce him to take up the graver. The invention of engraving was still confidered as a novelty, and had not, when he first attempted to purfue the art, been carried to any very great perfection in Italy; for Marc Antonio had not then produced any of his capital works. The efforts of Montagna, as an engraver, are very feeble. Indeed his drawing is exceedingly defective; and the mechanical part of the execution of his plates is very harsh and rude, though, in some few instances, he has attempted to harmonize the lights with finall dots.

The prints by Benedetto Montagna bear, however, fome refemblance to the first and rudest engravings by M. Antonio; and they are all from his own defigns. I shall notice the following only, all marked with his name at length.

The Virgin feated, holding the infant Christ. St. John is standing by her side naked, and Joseph appears below; a town is represented in the back-ground, with a river, and a bridge over it; a small plate, length-ways.

The judgment of Midas, a small upright plate.

Anaked figure standing by a tree, a middling-fized upright plate.

Two figures, an elderly man and a youth; the former is playing upon the bagpipes, and the latter, upon the violin; a finall upright plate.

A landscape, with a cottage, and an old man seated upon a bank, a small upright plate.

MONTAGNE. See Plattenberg.

MONTENAT.

Flourished,

An engraver on wood, by whom, according to Papillon, we have feveral prints, from the defigns of Simon Vouet.

The MARQUIS of MONTMIRAL. Flourished, 1733.

A French nobleman and lover of the arts, who, for his own amufement, engraved feveral *landfcapes*, from his own defigns; and others, from Albert.

NICHOLAS MOOJAERT. Flourisched,

He was a native of Amfterdam, and flourished during the last century. He was a painter, and imitated the style of Rembrant. We have several engravings by him, from his own compositions.

C. D. MOOR.

Born, 1656. Died, 1738.

This artift was a native of Leyden, and refided at the Hague, where he Y 2 died, died, A. D. 1738, aged 82. He was a portrait painter; and we have fome few heads etched by him, from his own defigns, in a very flight and hafty manner. I fhall mention the three following only: Gerard Douw, John Van Goyen, and Francis Van Mieris.

MOOR, the name of a modern English artist, affixed to a portrait of the Rev. George Whitfield, after Jenkins.

SAMUEL MOORE.

Flourished, 1715.

This gentleman refided in London, and belonged to fome office at the Cuftom Houfe. He feems to have dedicated much time to the arts, effecially drawing and engraving; though it does not appear that he ever arrived at any great degree of perfection in either. His prints are very coarfe and heavy, being first roughly etched, and afterwards retouched with the graver. I shall mention only *the coronation proceffion of king William* III. *and queen Mary* by this artist; which, as he has not given the name of the defigner, we may conclude, was composed by himself; and the indifferent style, in which it is executed, may perhaps justify the study.

Vertue tells us, that he made a medley of feveral things, drawn, written, and painted, which he prefented to Sir Robert Harley, fpeaker of the houfe of commons, afterwards earl of Oxford: It refembled thofe, I prefume, which we fee in the prefent day, confifting of letters, cards, prints, ballads, and the like, all crowded into one composition, and reprefented as lying carelefsly one upon another.

GIOVANNI BATISTA MORANDI. Flourisched,

An Italian artift, mentioned by Florent le Comte, who tells us, that he engraved feveral portraits of the popes and cardinals. I rather fufpect, that he means *Giovanni Maria Morandi*, an eminent painter of historical fubjects, and of portraits : if fo, we may fuppofe, that he was the painter, and not the engraver, of the portraits mentioned by Le Comte.

EDME MOREAU.

Flourished,

This artift was a native of Rheims. He engraved, fays Le Comte, from his own compositions, and after the defigns of St. Igny and other masters, whose names he has not affixed to his prints. He flourished in the last century.

LOUIS MOREAU.

Flourished,

This artift was a native of France; and probably of the fame family with the above-mentioned engraver. He flourisched during the prefent century; but we have very few prints, according to Basan, to which he has affixed his name, MOR [165] MOR

name, having been almost continually employed in ornamental subjects. He worked with the graver only; and the following is cited as a fine specimen of his abilities as an artist, *Christ raising the daughter of Jairus from the dead*; a large upright plate, after La Fosse.

J. M. MOREAU.

Flourished, 1750.

It is probable, that this artift, who was a native of France, was related to the two preceding engravers. Bafan speaks of him as a designer, and tells us, that he etched a diversity of prints; among others, *Bathsheba*, a large plate, from Rembrant.

I have feen the name J. Moreau, affixed to a large plate, length-ways, reprefenting the bringing of the little children to Christ, executed entirely with the graver, in a cold, taftelefs style.

PAUL MOREELSE.

Born, 1571. Died, 1638.

He was born at Utrecht, and ftudied painting under Michael Mirevelt. He was very fuccefsful, not only in portraits, but hiftorical fubjects and architecture; particularly after he had improved his tafte by his ftudies in Italy. We have fome excellent wood cuts in chiaro-fcuro by this artift, executed on three blocks; the firft for the outline, which is cut in a very fpirited ftyle, and the hatchings or crofs ftrokes are delicately expressed; the fecond is for the dark fhadows; and the last for the demi tints. These prints have a light, airy appearance. They are drawn in a flight, but mafterly manner; and the union of the feveral tints produces an agreeable effect. He usually figned the name Moreelfe at length, P. the initial of the baptismal name being joined to the M. in a fort of cypher; and in fome few inftances, he has affixed the cypher only. See the plate of monograms at the end of the volume. We have, among other prints by Moreelfe, the following:

The death of Lucretia, a middling-fized print, length-ways, dated 1612. Several dancing figures, the fame, bearing the fame date.

MORGAN.

Flourished, 1660.

The name of an obscure engraver, whose only noted performance was a plan of London, for Ogilby.

JOHN ELIAS MORGEN, or MORGHEN. Flourished, 1750.

This artift was a native of Germany; but he refided fome time in Italy, particularly at Florence, where he made many of the drawings for a collection of prints, engraved after the capital pictures of the Florentine artifts, which which are in the palace of the great duke of Tuscany; part of which, according to Basan, were also engraved by him.

JOHN MORGEN, is mentioned by M. Heineken, as a diffinct artift from the preceding engraver, though probably of the fame family; who, together with PHILIP MORGEN, was concerned in the engravings from the antiquities of Herculaneum, published at Naples, 1757.

MORILLON. See CAVE,

JOHN MORIN. Flourished, 1660.

He was a native of France, and a man of great ability. He was the difciple of Philip Champagne, a celebrated French Artift; and under his inftruction he learned the principles of painting. It does not appear, indeed, that he ever arrived at any very great perfection in that art; for he is better known by his works as an engraver, than as a painter. His plates are executed in a fingular ftyle, being a mixture of ftrokes and dots; and they are harmonized with each other, fo as to produce a very agreeable effect. They are chiefly etchings: for he does not appear to have underftood the management of the graver, by any means equal to that of the point. His portraits, which form the larger part of his works, are many of them executed in a very mafterly manner; and, though not finifhed with all the precifion and delicacy, which the graver is capable of producing, manifeft, at leaft, the good tafte, freedom of hand, and knowledge of the artift. The following are among his moft eftimable works.

A crucifixion, a large print on three plates, from Champagne.

The Virgin with the infant Jesus, who is holding a nosegay of flowers; a middling-fized upright plate, from Raphael.

The Virgin adoring the infant Christ; the fame, from Titian. This is a fine specimen of the artist's ability.

Several *landscapes* of various fizes, from Foquier. He has attempted in thefe to finish the distances with dots; but not with his usual success.

Four fmall landscapes, length-ways, from Poelemberg.

Twenty-four portraits of the illustrious personages of his time, after Philip Champagne. Some of these are very finely executed.

A variety of other *fubjetts*, portraits, &c. from Gorgione, A. Carracci, and other mafters.

BATISTA DE ANGELO DEL MORO. Flourisched, 1560.

This artift was a native of Verona. According to most authors, he fludied painting under Francesco Tobido, called Il Moro; but Florent le Comte, speaking of him, fays he was the scholar of Titian, and promised to be one of the most famous artists of the age; but that he died young, being then under thirty years of age. We have several flight, but spirited etchings by him: him : the extremities of the figures are drawn in a very mafterly ftyle. I shall mention the following :

A boly family, with Joseph at a window, from Raphael, a small plate lengthways.

Another boly family, from the fame painter, the fame.

The baptism of Christ, a large upright plate, from Bernadino Campi of Cremona.

The martyrdom of St Catherine, the fame, from the fame painter.

Several landscapes, fifty according to Le Comte, from Titian.

JOHN MORTIMER.

Born, 1743. Died, 1779.

This excellent artift was born with every requifite to make a great painter. His genius was fertile, and his imagination lively. There is an originality in his works, which add greatly to their value. No man perhaps touched in the heads and other extremities of his figures with more fpirit; and few could draw them more correctly. When he failed, it was from his hafte to express his thoughts; fo that, at times, he did not attend with that precifion, which historical painting requires, to the proportion of his figures; and they are fometimes heavy. This defect is, however, well repaid by the lightness of his pencil, and the freedom which appears in his works. He died at his house in Norfolk-street in the Strand, aged 36.

King John granting the Magna Charta to the barons, and the battle of Agincourt, two of his capital pictures, have been engraved. The first was nearly finished by Mr. Ryland, and completed by Mr. Bartolozzi. It is a most admirable print. The plate was purchased from the affignees of the late Mr. Ryland, for the benefit of his widow and family. The last, intended as a companion to the former, was published by Mrs. Mortimer. We have several excellent etchings, in a bold, free style, by Mr. Mortimer, from his own drawings, in pen and ink; and, among them, a fet of twelve large circular plates, representing *charasters* from Shakstere.

His drawings are also exceedingly valuable; most of which have been engraved by M. Haynes his pupil, Robert Blythe, and other artists.

MOSIN. See Mozin.

C. MOSLEY.

Flourished, 1760.

He refided at London, and worked chiefly for the book fellers. We have many engravings by him, but much cannot be faid in their praife. Among his beft prints, I think, we may place fome few of his portraits. I fhall mention only *Charles the First on borfeback*, from the celebrated picture of Van Dyck at Kenfington; and Marshal Belliste, on borfeback.

ISAAC MOUCHERON.

Born, 1670. Died, 1744.

A celebrated landscape painter. He was the fon of Frederic Moucheron, and born at Amsterdam, where he learned the first principles of this art; but he completed his studies in Italy. His pictures are held in high estimation. He amufed himself with the point; and we have a set of plates engraved by him, consisting of nineteen views of Heemstede, in the province of Utrecht, from his own designs. Also several landscapes from Gaspar Poussin, &c.

MOUNIER. See MUNIER.

GERARD MOUNTAIN, or MOUNTIN. Flourished,

This artift was probably a Dutchman, or a German; but it appears alfo, that he refided in England. He engraved portraits in a neat, ftiff ftyle, with the graver alone. They do not, however, posses any great share of merit. I shall mention the following only: The progenie of the renowned prince James, king of Great Britain, France and Ireland, with Latin and English verses under it composed by John Webster. The excellent princes Mary of Austria. His name is affixed, "Gerrit Mountin sculp." and the portrait of Francis White. Sold by Peter Stent.

CHRISTIAN LOUIS MOYAERT.

Flourished,

An artift, mentioned by professor Christ, who attributes to him the engravings marked with a C. and an L. joined together, followed by an M. See the monograms at the end of the volume.

JOHN MOYREAU. Born, Died, 1762.

This artift was a native of France, and refided at Paris. He painted, defigned and engraved. His most excellent works are from the pictures of Wouvermans, and form a fet of eighty-feven prints. They are etched and retouched with the graver, so as to preferve much of the effect of the pictures; but if they had been more neatly finished, it would doubtles have added confiderably to their value. He did not draw the human figure correctly; whenever, therefore, he attempted such plates, as required truth of outline, he has not been equally successful; as appears in a middlingfized plate, length-ways, representing the resurrection of Lazarus, which he has inferibed in this manner: Peint et grave par J. Moyreau, d'apres le tableau original de Bon Boulonge l'aine. We have also by him two subjects of hunting, middling-fized plates lengthways, from Van Falens; and the bunting bunting of lions and tygers, a middling-fized plate, length-ways, from Rubens : Suyderhoef engraved a print from the fame picture.

LITTLE MOSES. See UYTENBROECK.

MICHAEL MOZIN, or MOSIN. Flourifhed,

This artift, if not a native of Holland, refided at Amfterdam. He united the point and the graver in the execution of his plates; but he was not fuccefsful. His ftyle is heavy and laboured, and his drawing exceedingly incorrect. We have by him *feveral children at play*, a fmall plate, lengthways, from Cornelius Holftien. *Women returning from the batb*, the fame, from Poelemberg. A fet of *ornaments*, middling-fized plates, lengthways, from Lutma. He alfo engraved from Caftiglione, Charles Errard, Teftelin, and other mafters.

J. MULDER.

Flourished, 1710.

This artift refided at Amfterdam. He worked chiefly with the graver, in a neat, ftiff ftyle, without tafte or powerfulnefs of effect. Views of palaces, churches, and public buildings, conftitute his beft performances; and thefe he frequently engraved from his own drawings. He did not underftand the human figure; and of courfe he has failed grievoufly in every inftance, when he attempted to execute hiftorical fubjects, as may be feen by the plates, which he engraved for a fet of prints from the Bible, in folio, publifhed at Amfterdam, 1720, entitled, *Figures de la Bible*, defigned by Picart and other mafters. I fhall mention befides, a fet of fmall plates, length-ways, entitled, *Veues de Gunterstein*. They are infcribed, "J. " Mulder ad vivum del. et fecit."

MULIERIBUS. See MOLYN.

HERMAN MULLER. Flourisched, 1585.

This artift is faid to have been a native of Holland. He flourished towards the conclusion of the fixteenth century. He was the disciple of Henry Goltzius; but apparently entered the school of that great artist, before he travelled into Italy. The plates of Herman Muller, which were performed with the graver only, have all that laboured exactness, not to fay formality and stiffness, which characterized the Flemish and Dutch school at this period, and which Goltzius himself pursued in the early part of his life. Muller was a man of ability. He drew with tolerable precision; and his best prints are not devoid of expression. He seems to have made more attempts than one to alter his style of engraving, and imitate the bold, free manner introduced by his master; but he was not fuccessful. His vol. II. Z prints are fufficiently numerous, and by no means uncommon. I shall specify the following only :

The cardinal virtues, four middling-fized plates, length-ways, from Martin Heemskerck.

Part of feveral fets of *Bible cuts*, conjointly with the Galles, the Sadelers, &c. from Stradan, and other mafters.

Lucretia, a middling-fized upright plate, from C. Ketel.

St. Cecilia, the fame. In this plate he has attempted to alter his ftyle of engraving; no painter's name.

A man bolding a cock, a finall circular plate, the fame.

He engraved also from Spranger, Martin de Vos, and other painters."

JOHN MULLER.

Flourished, 1600.

This artift was of the fame family with Herman Muller, mentioned in the preceding article; but how nearly related to him does not appear. He was alfo a difciple of Henry Goltzius; and probably did not enter his fchool, till the return of that artift from Italy. He imitated the ftyle of his mafter, and purfued it to a degree of extravagance, which borders upon what may be called enthusias in engraving. Basan expresses himself happily enough in thefe words, Il gravoit vigoureusement au Burin. The facility with which he handled the graver, for he worked with that inftrument only, cannot be fufficiently expressed; his works must be seen, to convey a proper idea of it to the mind. If in freedom of execution he equalled his mafter; in every other requisite to form the complete artist, he fell short of him. His drawing is mannered and heavy; and the extremities of his figures are not correctly marked. Also in point of harmony his prints are fometimes very defective. When compared with Goltzius, Muller muft certainly yield the palm. He is not, however, much different by being ranked as inferior to fo great an artift. Muller's engravings are valuable, as productions of a very extraordinary nature; exclusive of which they have a prodigious share of Some of them are from compositions of his own, which do him no merit. fmall credit. I fhall mention the following prints by this artift, which are placed among his most estimable performances.

The works of the creation, feven middling-fized circular plates, from Goltzius.

Lot and bis two daughters, a middling-fized plate, length-ways, from Spranger.

The band writing on the wall, a middling-fized plate, length-ways, from his own composition.

The adoration of the wife men, the fame, from the fame. Fine impreffions of both these prints are very rare.

The refurrection of Lazarus, a large plate, length-ways, from Abraham Bloemart.

The martyrdom of St. Sebastian, a middling-fized upright plate, from J. van Aken.

Bacchus and Ceres, a large upright plate, from Spranger.

Venus and the Graces, a finall upright plate, from the fame.

A fatyr

A fatyr taking a thorn from the foot of a fawn, companion to the preceding, from the fame.

Perfeus armed by Minerva and Mercury, a large upright plate, from the fame.

The apotheofis of the arts, a large upright print on two plates, from the fame.

Fortune distributing ber gifts, a large print, length-ways, on two plates, from the fame.

Several much-effeemed portraits, and among them the following:

Maurice prince of Naffau, a middling-fized upright plate, from Mirevelt.

Ambrose Spinola, the fame, from the fame.

Albert, archduke of Austria, the fame, from Rubens.

The infanta Isabella, the fame, from the fame.

The king of Denmark, the same, from the same.

He also engraved from Adrian van Vries and other masters.

SOLOMON MULLER.

Flourished,

He was probably of the fame family with the above-mentioned artift, and flourished apparently at the commencement of the last century. From the style of his engraving, I should suppose he was taught that art in the school of the Wierixes, whose neat manner he imitated. His drawing, however, is incorrect, and the heads of his figures are not well characterized. We have by him a fet of small upright prints from the *Sacred History*; and as he has not affixed the name of the painter, it is not improbable, but they may be from his own designs. He formetimes wrote his name *Miller*.

JACOB MULLER.

Flourished,

The name of this artift is affixed to the *frontifpiece and plans*, from the defigns of George Hatzel, for a book of Gardening, published at Augsburg by Jeremiah Wolft. They are neatly executed, with the graver only; but in a dry, tafteles ftyle.

G. A. MULLER.

Flourished, 1760.

This artift refided at Venice, where he engraved a confiderable number of prints; among others, part of the fet of prints from the pictures of Rubens, reprefenting *the Hiftory of Decius*: the reft were executed by Andre and Joseph Schmutzer. The *two children of Rubens*, a middling-fized upright plate, from a picture painted by that mafter, which was also engraved by Daulle and Danzel.

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JOHN SEBASTIAN MULLER. Flourished, 1760. ~

An artift of great abilities, who refided in London, where he engraved many effimable plates : namely, feveral *landscapes*, after Vander Neer; a large *landscape*, length-ways, from Claude Lorraine; and a fet of *ruins*, large plates, length-ways, from Giovanni Paolo Pannini.

J. MUNICHUYSEN. Flourifhed,

A Flemish artist, who flourished in the last century. He executed feveral meritorious works with the graver; and among others, two boys reprefenting Autumn and Winter, a middling-fized upright plate, from Gerard Lairesse. The companion, two boys, representing Spring and Summer, was engraved by H. Bary after Van Dyck. We have by him also a considerable number of portraits; among others, the burgomaster Jost Spiegel, after M. Limbourg; also Henry Vander Graft; and Cornelius Tromp.

JOHN MUNIER. Flourisched, 1553.

He and John Perrin feem to have been bookfellers and partners. They refided at Tholoufe, and were both of them indifferent engravers on wood. They worked conjointly about the year 1551. Perrin marked his prints with the initials I. P. feparate or joined together, as expressed upon the plate at the end of the volume; and Mounier constantly used the initials I. M. among others, we have by these engravers, the wooden cuts for a small octavo volume of emblems, entitled, *La Morosophie de Guillaume de la Perriere Tolsain, contenant cent Emblemes*, published at Lyons, by Mace Bonhomme, 1553.

GERARD MUNTINCK. Flourifhed,

This artift appears to have been a native of Groningen, and flourished during the last century. We have by him several portraits executed with the graver only, in a very neat but tasteless style.

ANDREA MURANO. Flourisched,

Palmer, at the end of his Hiftory of Printing, fpeaks of a print, which, he tells us, was marked with the initials, A. M. and dated 1412. He adds, that it was executed upon that mixed metal, on which goldfiniths ufed to engrave their first proofs; and he supposes the artist, to whom we owe this fingular curiofity, was Andrea de Murano. M. Heineken, with great appearance of justice, supposes, that Palmer, who certainly was not one of the most accurate [173]

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accurate writers, had mistaken the date, and that it was 1512, instead of 1412.

If it be thought extraordinary, that only Palmer fhould have feen fuch a print, it will not appear to be lefs fo, that he fhould politively tell us the very fpecies of metal, of which the plate itfelf was made. It is much to be wifhed, that he had defcribed the fubject of the print; and then, without doubt, the miftake might have been difcovered. For if fuch a print really did exift, it was probably the work of Marc Antonio, Agoftino de Mufis, or fome other contemporary artift.

DOMENICO MARIA MURATORI. Born, 1661. Died,

This artift was a native of Bologna, and followed, in the early part of his life, the profeffion of a goldfmith; but his genius inclining towards the arts, he applied himfelf to drawing, and became the difciple of Lorenzo Pafinelli. He painted hiftorical fubjects and portraits with fuccefs. We have by him fome few etchings, which are executed in a flight, but mafterly ftyle. I fhall mention only, *the Virgin and Child*, with St. Francis, a fmall upright plate, from Simon Canterini, dated 1685. The figures in this little etching are very finely drawn.

AGOSTINO DE MUSIS. Flourisched, 1509 to 1536.

This great artift is better known by the name of Agoftino Veneziano, or in England by that of Aguftin the Venetian, but Mufis was his proper family name, as we fhall fee below. He was a native of Venice, and fcholar of Marc Antonio Raimondi. It is not certain at what period he begun his ftudies under that celebrated mafter; but the first dated print by Agoftino appeared, A. D. 1509, at which time, it is probable, his tutor ftill refided at Venice. After the death of Raphael, which happened 1520, Agoftino de Mufis, and Marc de Ravenna his fellow difciple, who had conjointly affisted each other, separated, and worked entirely upon their own account.

The troubles, which happened upon the taking of Rome by the Spaniards, occafioned a differior of the artifts, who refided in that city. Accordingly Agoftino went to Florence, and applied himfelf to Andrea del Sarto for employment; but that mafter, diffatisfied with an engraving which Agoftino had made, A. D. 1516, from a dead Chrift fupported by angels, painted by him, would not permit any more of his pictures to be engraved during his life-time.

It is uncertain at what time Agostino died; but his prints are not dated later than 1536. So that it may be reasonably supposed, that he did not long survive that period.

Agoftino de Mulis imitated the ftyle of his mafter with great attention, and was, upon the whole, the most fuccessful of all his scholars. In neatness, and mechanical execution with the graver, he has often equalled, if not sometimes exceeded him; but in point of taste, and in the purity and correctness

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of outline, he certainly fell greatly fhort of him. Agostino's drawing had more of manner and stiffness; the heads of his figures are not fo accurately marked; nor the other extremities expressed with equal truth.

I have already fpoken of the merit of this artift in the Effay, at the beginning of the prefent volume, to which I refer the reader; adding only, in this place, that he may apparently be confidered as the first inventor of that species of engraving, which is performed by dots only.

His common mark was composed of the initials. A. V. with or without a tablet, to which he usually added the date.

I fhall fpecify the following engravings by this artift, most of which are very fearce. Indeed the works of Agostino Veneziano are rarely to be met with complete, and fine impressions.

Noab's facrifice, a middling-fized plate, length-ways, from Raphael.

The benedistion of Ifaac, dated 1522, the fame, from the fame painter. This plate was re-engraved, A. D. 1524; but the first is by far the scarcest.

The Ifraelites gathering the manna, the fame, from the fame. It is faid, that Marc Antonio began this plate. Some have attributed the invention of this print to Polidoro Caravaggio.

Samfon bound by the Philistines, a middling-fized circular plate, supposed to be one of his most early engravings, and from a defign of his own.

A nativity, a large upright plate, from Julio Romano, dated 1531.

A nativity, a fmall upright plate, copied from a wood cut by Albert Durer.

Chrift bound to a pillar, with the emblems of his paffion; the fame, from the fame. Both these prints are very rare.

The last suppor, a large upright plate, the fame, from the fame.

The massacre of the innocents, copied in finall, from the engraving after Raphael, by Marc Antonio: very scarce.

Lucretia stabbing herself, a small upright plate, copied from an engraving by Marc Antonio, from Raphael. It has an inscription underneath it, begining with these words, Prob dolor, saevo, &c.

The burying place, or affemblage of emaciated figures, with fkeletons, and a figure of Death bolding a book. ' To this print he figns his name at length, in this manner: AVGVSTINVS VENETVS DE MVS1S FACIEBAT, 1518, and adds the ufual initials A. V. after Baccio Bandinelli.

The school of Baccio Bandinelli, in which that artist is represented among his scholars; a large plate, length-ways, the same, dated 1531.

The battle of the fabre, to called, becaufe a fword or fabre lies upon the fore-ground, fallen from the hand of a warrior, who is reprefented as dead, towards the right hand file of the print. The composition of this print is by fome attributed to Julio Romano; and by others to Luca Pennis.

A large print, length-ways, called *the climbers*, from the cartoon at Pifa, by Michael Angelo Buonarota, dated 1523, very different from that by Marc Antonio, known by the fame name, and confifting of many more figures. This is diffinguished by an old man putting on his stockings, and a young foldier, reprefented as a back-figure, tying up his breeches.

An emperor on borjeback, with many attendants, called by fome the triumph

of

of Marcus Aurelius, a large upright plate. This print has the tablet also of M. Antonio, who was probably concerned in the engraving of it.

A Bacchanalian, wherein Silenus is represented supported by two fawns, with women dancing before him.

An old philosopher or magician, seated upon the ground, measuring with his compasses a circle, in which are included the sun and moon, with a dragon and scull in the foreground, dated 1509. The same print was re-engraved, A. D. 1514, the contrary way.

An old man feated upon a bank, with a cottage in the back-ground, a very finall plate, length-ways. The face of this figure is executed entirely with dots, made with the point of the graver.

Alfo feveral portraits of various fizes.

LORENZO DE MUSIS.

Flourished, 1535.

This artift is fuppofed to have been the fon, or fome near relation, of Agoftino de Musis; as is also,

GIVLIO DE MUSIS. They were both of them engravers, and imitated the ftyle of Agoftino; but with no great fucces. The two following prints are executed by them:

The portrait of *Barbaroffa* in profile, a middling-fized upright plate, marked above, MDXXXV. LORENZO DE MVSI FACIEBAT. L. M. and at the bottom, RE DE ALGERI DITTO BARBA ROSA. SOLTAN CHARADIN.

A large print, length-ways, with this title : Antiqua Species Urbium, Portus, par Pyrrbum Ligorium facta, &c. Julius de Muss in aes incidit, M.DLIIII.

MUTEL.

Flourished,

A name affixed to the portrait of Thomas Fantel de Lagny.

MUYS.

Flourished,

An obscure artist, whose name is affixed to the portrait of William prince of Orange.

VANDER MYN.

Flourished,

This artift, a native probably of Holland, refided fome time in London, where he engraved the portrait of *Richard Leveridge*.

J. MYNDE.

Flourished, 1760.

This engraver refided chiefly at London, and worked confiderably for the bookfellers. His prints have very little merit to recommend them; but among

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among his beft may be reckoned fome anatomical figures, and feveral portraits, of which laft I shall mention the two following only: Roger, earl of Orrery; and William Harris, D. D.

PETER MYRIGINUS, or MYRICINUS. Flourished,

He is mentioned as an engraver by profeffor Chrift; but that author has not fpecified any of his works, and fpeaks very obfcurely concerning a cypher composed of an A. an M. and an E. furmounted with a P. which, in fome cafes, he fuppofes may be attributed to this engraver. N.

NACHTGLAS.

Flourished,

THE name of a very indifferent engraver of portraits. He worked with the graver only, in a ftiff, taftelefs ftyle, and probably from his own defigns; for he ufually adds the word *fecit* to his name.

NADA Τ.

Flourished, 1530.

An ancient German engraver, by whom we have a confiderable number of prints, marked with a moufe-trap; near which he ufually placed a fmall fcroll with this infcription, NA DAT. which the generality of authors take to be the name of the artift, and notwithstanding the small diftance, which frequently appears between the two first letters and the three last, read it as one word, Nadat. Papillon and fome few others indeed divide the letters, fuppoling the first two to be the initials of the baptismal name, Natalis; and the three last of Datus. The matter is, however, very uncertain, and the reader must be left to prefer that interpretation, which feems to him to be the nearest to the truth. The works of this master are executed entirely with the graver. They confift chiefly of finall prints, reprefenting processions and armies on the march. The manner of engraving, which was adopted by Theodore de Brye, refembles fo much that of this artift, one may, I think, with no finall appearance of probability, fuppofe that De Brye was his scholar. See the mark of this engraver, copied on the plate at the end of the volume. I fhall fpecify only the following prints by him:

An army on the march, a finall plate, length-ways, with the mark, dated 1530.

An army exercifing, the fame, no date.

The Virgin and Child, with Elizabeth feated, in an arch to the right is represented the angel appearing to Joseph, holding a tablet, inscribed, FILI DAVIT NE TIMEA, &C. and to the left, an angel appearing to Joachim, &c, a middling-fized upright plate.

PETER NAGEL.

Flourished, 1500.

This artift was probably a native of Flanders, and instructed in the art of engraving by Philip Galle, whole ftyle at leaft he imitated, but not very fuccefsfully. His prints are by no means well finished, neither did he draw the human figure with any tolerable degree of correctnefs. He worked much from Martin Heemskerck, and the contemporary painters of his country; and his engravings confift principally of facred fubjects. He

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fometimes figned his name at length; but more frequently used a fort of cypher, composed of a P. and an N. joined together. See the plate at the end of the volume. At other times separate, thus, P. N. sec. or P. Na. or P. Na. secit. I shall mention the following prints only by this artist. *The seven atts of mercy*, small plates, length-ways, from Heemskerck.

ARNOLD NAGTEGEL. Flourisched,

An obfcure and indifferent engraver in mezzotinto. We have by him, the portrait of *Ifbach Aboab Rabin*, a half length, apparently from a defign of his own; for he adds to his name the words, *Delin. et-fecit*, without the name of any painter.

HENRY NAIWYNCX.

Flourished,

This artift was a native of Holland, and a painter of landscapes. I am not acquainted with his pictures; but his etchings are greatly in the ftyle of Anthony Waterloo; but he has improved upon the mechanical part of the workmanschip. They posses great merit, and appear to be very faithful representations of nature. We have by him,

Six finall upright *landscapes*. The first impressions of these plates are before the name of Clement de Jonghe was affixed as the publisher. Le Comte spells his name *Naiwikex*; but on what authority I know not.

ROBERT NANTEUIL.

Born, 1630. Died, 1678.

This admirable artift was born at Rheims. His genius for the arts difcovered itfelf in the very early part of his life; and, during his ftudies in the claffics and other polite branches of literature, he found time to cultivate He married whillt he was very young; and going at length to Paris, he 11. abandoned all other purfuits, and applied himfelf entirely to the engraving of portraits, which he ufually drew himfelf, from nature, in crayons. Louis the Fourteenth being made acquainted with his merit, caufed him to draw his portrait in crayons; and he was fo pleafed with the performance, that he appointed purposely for him the place of defigner and engraver of the cabinet, adding the yearly penfion of one thousand livres, which was confirmed by letters patent. Nanteuil died at Paris, A. D 1678, aged 48 years. It feems aftonishing, as Basan remarks, that having lived so short a time, he fhould have been able to engrave no lefs than two hundred and fifty portraits, exclusive of the number of drawings which he made, and the time, which the agreeablenefs of his conversation was the occasion of his losing, his company being much fought after by men of genius and of the first rank.

Nanteuil's first mode of engraving feens to have been in imitation of that ufually adopted by Claude Mellan, executed with fingle strokes only, without

being

being croffed by other ftrokes; and we have feveral portraits by him in this ftyle; but he quitted this manner, and applied himfelf to another infinitely fuperior, croffing the ftrokes as occafion required, and harmonizing the lights with dots, made with the point of the graver; fo that in clearnefs and beauty of effect, his beft engravings have never been excelled, and rarely, if ever, equalled. He drew correctly; and from the great difference we perceive in the characters of his heads we may conclude, that they were faithful copies of nature. His flighteft prints poffefs great merit, and manifeft the hand of the mafter.

The portraits by this excellent artift are well known; and it will be impoffible to particularize many of them in this work; much lefs to fay, with any degree of precifion, among fo many beautiful ones, which are the beft. I fhall only mention, therefore, the few following, which are faid to be ranked among the fcarceft of them.

Several portraits of *Louis* XIV. at different ages, after his own pictures, and in part from the paintings of P. Mignard.

Louis of Bourbon, prince of Conde, from his own design, half-sheet print. Viscomte de Turenne, the same.

John Chapelain the poet, a small upright plate, the same.

John Loret, the fame.

Cardinal Richelieu, the fame, after Philip Champagne.

John Baptist Colbert, the fame, from the fame.

Anne of Austria, queen of France, a middling-fized upright plate, from Mignard.

Mr. John Evelyn, a finall upright plate, from his own defign.

N A P O L I T A I N. See Angeli.

GIOSEFFO NICCOLO NASINI.

Born, 1660. Died, 1736.

This artift was born at fome diftance from Sienna, and was inftructed in the first principles of historical painting by his father, Francesco Nasini; but at eighteen years of age he was fent to Rome, and entered the school of Ciro Ferri, with whom he studied two years; and acquired not only great command of pencil, but a fine taste for defign. He was recommended by Ciro Ferri to the grand duke Cosmo III. who employed him to copy the pictures of Pietro da Cortona, in the Pilazzo Pitti; and he succeeded fo well, that he was handsomely rewarded by the duke. He was also honoured with knighthood by the emperor Leopold, and had several other great favours conferred upon him. We have one small upright etching by this artist, reprefenting the Virgin with the infant Christ and St. John, from a composition of his own.

MICHAEL NATALIS. Flourisched, 1650.

This artift was a native of Liege. At Antwerp he learned the first A a 2 principles principles of drawing and engraving. From thence he went to Rome, where he joined Cornelius Bloemart, Theodore Matham, and Regnier Perfyn, all artifts from the Low Countries, and affifted them in completing the ftatues and bufts, which they were engraving from the collection in the Juftinian gallery, confifting of one hundred and fifty prints. In Italy he engraved many other plates, from the pictures of the greateft mafters. On his return to Flanders, he was invited to Paris, where he refided a confiderable time.

He engraved in a bold, open ftyle; but not with much tafte. We fee by his works, that he handled the graver with great facility; the ftrokes are clear and regular, but, at the fame time, cold and heavy; and from want of proper attention to the chiaro fcuro, all his works are faulty in the general effect. But his greateft failing appears to be the incorrectnefs of his drawing, and the want of character in the heads of his figures. The other extremities are alfo but indifferently expressed. The following prints are ranked among the most estimable by this master.

The Virgin and Child, with Joseph seated behind, leaning his head upon his hand, a middling-fized upright plate, from Andrea del Sarto.

A holy family, from N. Poufin, a large plate, length-ways; the first impreffions are before the nudity of the infant was covered with linen.

The Virgin holding the infant Christ, who is scheping; and St. John is represcented by her fide; a middling-fized upright plate, from Sebastian Bourdon. The first impressions are before the breast of the Virgin was covered with linen.

The marriage of St. Catherine, a large plate, length-ways, from the fame painter.

Mary washing the feet of Christ, a large plate, length-ways, from Rubens. The last supper, a middling-fized, upright plate, from Diepenbeck.

The uffembly of illustrious ecclesiastics, a large print, length-ways, on four plates, from Bertholet Flemael.

Alfo feveral much-effeemed portraits; and, among them,

The marquis del Guast, with his mistress, represented as Venus; a middling-fized upright plate, from Titian, &c.

He alfo engraved from Raphael, Romanelli, Andrea Sacchi, Sandrart, and other mafters.

JUAN NAVARO.

Flourished, 1598.

This artift was apparently a native of Spain, and refided at Seville, where he engraved feveral *frontifpieces* for books, which were published in that city. They are executed entirely with the graver, in a very indifferent ftyle.

THOMAS NEALE. Flourisched,

This engraver was probably a native of England, and refided at London, where he etched the portrait of *Bindo Altoviti*, in quarto, from Titian. It

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is executed in a ftyle greatly refembling that of Gaywood; and the face is finifhed with much care, and not without fome merit, when we confider the print as an etching only. From the ftyle in which the drapery of this figure is etched, I think we may fairly conclude, that he had a great fhare in the execution of the plates for the octavo edition of Ogilby's Fables, published at London. They are, however, by no means, favourable specimens of his abilities.

NEE.

Flourished, 1760.

A modern French engraver, who refided at Paris. He was the fcholar of Le Bas, and imitated the ftyle of his mafter not unfuccefsfully. We have by him a confiderable number of *landfcapes*, after Adrian Vander Veldt, and other mafters; alfo feveral *vignettes* for Ovid's Metamorphofes, printed at Paris in octavo.

JAMES NEEFF, or NEEFFS. Flourished, 1635.

This artift was a native of Flanders, and refided at Antwerp. He was probably of the fame family with Peter Neeffs, a celebrated painter of architecture. He worked with the graver only, and handled that inftrument with great facility. He drew the human figure with fome degree of correctnefs; but in a mannered ftyle. The characters he has given to the heads of the figures, which required great expression, are fometimes too much outré; but his beft works have much merit. The following, among many other engravings, are by him.

The falling angels, a middling-fized upright plate, from Rubens.

The meeting of Abraham and Melchifedech, a very large plate, length-ways, from the fame painter.

Acrucifixion, a large upright plate, from the fame.

Christ brought before Pilate, a middling-fized upright plate, from Jaques Jordeans.

The martyrdom of St. Thomas, a large upright plate, from Rubens.

The judgment of Paris, and the triumph of Galatea, commonly called the Ewer of Charles the First, king of England, a large plate length-ways, from the fame.

The fatyr with the man who blowed hot and cold, a middling-fized plate, length-ways, from Jordaens. The first impressions have not the address of Bloeteling.

Alfo feveral portraits; and, among them, the following :

The marquis de Barlemont, from Van Dyck.

The countess of Egmont, from the fame painter.

Francis Snyders, the painter, from the fame.

And a variety of other fubjects from Seghers, Annibale Carracci, Erafmus Quillinus, and other mafters.

NICCOLO NELLI. Flourisched, 1568.

This artift appears to have been a native of Venice, and from the ftyle of his engraving, a fcholar of Marc de Ravenna. I have feen by him an architeEtal frontifpiece, ornamented with figures, for a book of Plans and Views of the most illustrious Cities in the World. The title runs thus: De Difegni delle piu illustri Citta et Fortezze del Mondo, Parte I. with the date, 1568. The figures are by no means badly drawn; and the print posseffers great merit. This infeription is affixed, Nicolo Nelle Venetiano F. the F. standing for fecit. As there is no painter's name added to the infeription, it is highly probable that the print was engraved from a composition of his own.

I fuspect, that many of the engravings, without marks, of the foregoing date, may with justice be attributed to this master; particularly those which bear refemblance to the works of Marc de Ravenna. Florent le Comte mentions this artist as an engraver of German portraits: I am not acquainted with them.

FRANCIS DE NEVE. Flourisched,

This artift was a native of Flanders; but he refided a confiderable time in Italy. He excelled in painting landfcapes, into which he introduced finall figures very fuccefsfully. He alfo amufed himfelf with the point. We have many very fpirited and mafterly etchings by him, of *landfcapes* with figures, from his own compositions, which prove the excellency of his tafte, and the fertility of his genius. And though they are executed in a flight ftyle, the general effect is exceedingly agreeable.

A. NEURAUTTER. Flourifhed, 1715.

He was apparently a native of Prague, at leaft, he refided there, and engraved a fet of figures, entitled *Statuæ Pontis Pragenfis*, published 1715. They are finall upright plates, executed entirely with the graver, but in a cold, fliff ftyle, which indicates his patience, rather than his genius or good tafte.

EDWARD NEWTON. Flourisched,

This name is affixed to the portrait of *William Tanfur*, the mufician, which, it appears, the artift engraved after a drawing of his own from the life.

JAMES NEWTON, a relation probably of Edward Newton. He engraved the portrait of Sidney Parkinson.

SUT-

SUTTON NICHOLLS. Flourished, 1710.

This very indifferent engraver was, I prefume, a native of England. He refided at London, and executed a confiderable number of plates for the bookfellers. His beft prints are flight etchings of *fhells*, and other trifling fubjects; but when he worked with the graver only, his performances are below all criticifin, especially when he attempted the reprefentation of the human figure.

G. D. C. NICOLAI.

Flourished, 1760.

A modern artift, concerned with A. I. Prenner, in the execution of the plates from the pictures in the grand gallery at Vienna,

D. NICOLE.

Flourished,

A name affixed to a fet of flight views, etched in the ftyle of a painter. To these prints there is added the monogram, composed of a W. and an R. joined together, which, I should suppose, belongs to the inventor. See the plate at the end of the volume.

NICOLETTO DU MODENA. See Modena.

WILLIAM VAN NIEULANT.

Born, 1584. Died, 1635.

A celebrated painter of landfcapes and architecture. He was born at Antwerp, and became the difciple of Rowland Savery, After he quitted his mafter, he went to Rome, and refided in that city with his countryman, Paul Bril, three years. His paintings are held in high effimation. Nieulant died at Amfterdam, A. D. 1635, aged 51 years. For his amufement he etched feveral plates of landfcapes, partly from his own defigns, and partly from those of Paul Bril. They are executed in a flight, free ftyle, and often retouched with the graver, to harmonize the lights, and ftrengthen the maffes of shadow. I shall specify only a fet of *ruins in and about Rome*, middlingfized plates, length-ways, with this infcription, *G. van Nieuwlant, fecit et. excud. Antuerpiæ*.

JOHN ELIAS NILSON.

Flourished, 1770.

A modern German artift, who refided at Augsburg. He is mentioned as an engraver by M. Heineken; but I am not acquainted with his works.

BAL-

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BALTHASAR MENEIUS NIMECIUS. Flourifhed,

A very indifferent engraver on wood. He was a native of Saxony, and, according to profeffor Chrift, ufed a fingular monogram, composed of a B. an M. and an N. See the plate of monograms at the end of the volume. But these initials are fometimes separate upon his engravings, in this manner, B. M. N.

NIXON.

Flourished, 1750.

This fingular engraver was, I believe, a native of England. Small portraits conflitute the greater part of his works, which he executed in a ftyle prodigioufly neat; and finished the faces with dots only. The following portraits are by him. The duke of Cumberland, a small circular plate. The duke of Cumberland, a small upright oval plate. Frederic, prince of Wales, the fame. Earl Granville, the fame, &c.

NOBLESSE.

Born, . Died, 1730.

This artift appears to have been a native of France. He ftudied the works of Jaques Callot with great affiduity, and formed his tafte upon them. He excelled principally in drawing with the pen, which art he alfo professed to teach. We have fome few finall *land/capes* etched by him, in the style of Callot. He died 1730, at a very advanced age.

NOBLET.

Flourished,

The name of a very indifferent artift, who worked with the graver only. His labours were confined to *vignettes*, and other *book-plates*.

H. NOBLIN.

Flourished, 1680.

He engraved feveral large portraits; but in a ftyle, which does him no kind of honour. We have by him the head of *Cardinal Howard*, a halffheet print.

J. E. NOCHER.

Flourished, 1760.

A modern French engraver, who studied under Stephen Fessard. We have several vignettes by this artist, and also some few portraits; among which may be reckoned, that of Jean Jaques Rousseau.

CARLO

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CARLO NOLLI.

Flourished, 1760.

A modern Italian artift, who was concerned in the engravings, made at the command of the king of the Two Sicilies, of the Antiquities discovered at the Herculaneum.

J. B. NOLLIN, or NOLIN.

Flourished, 1687.

This artift engraved feveral of the large folio plates for a fet of prints, entitled, *Les veues*, *plans*, *coupes & elevations du chateau de Verfailles*, i. e. "The views, plans, fections, and elevations of the palaces of Verfailles." While he was purfuing his fludies in Italy, he engraved feveral plates from A. Carracci, Pouffin, and other mafters.

PETER NOLPE.

Flourished, 1640.

This artift was a native of Flanders. He is fpoken of as a painter; but apparently his engravings are far more numerous than his pictures. As an engraver only I shall confidered him this place. He worked with the point and the graver, and usually united them; but fome of his plates are executed with the graver only, which inftrument he handled with much more facility than tafte. The disposition of the light and shadow is not happily managed in his historical prints; and they are defective in harmony; neither did he draw the extremities of the human figure correctly. But his views and landscapes are executed in a very spirited, bold syle, which manifest the hand of the master. The following engravings may be reckoned among his most estimable works.

Judit's and Thamar, reprefented in a large landfcape, length-ways, from a composition of his own. The fame figures were afterwards introduced into another landfcape, upon a much fmaller fcale.

An overflow of water, occafioned by the burfting of a water bank; a large plate, length-ways, the fame. This is a very fcarce print, and executed with great fpirit.

Eight months of the year, great plates, length-ways, the fame. I am not acquainted with thefe prints, and Bafan tells us, that he never faw the other four.

St. Paul the bermit, fed by an eagle in the defart, a large plate, length-ways, from Pieter Potter.

St. Peter delivered by the angel from prison, a middling-fized plate, lengthways, from J. V. Vucht.

A fet of *beggars*; in the ftyle of Quaft, finall upright plates, with other grotefque fubjects.

The grand cavalcade, made by the citizens of Amsterdam, at the entry of the queen Mary of Medicis into that city, A. D. 1638, a large plate, length-ways, from C. Molyn the younger.

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He

N O N [186] N O U

He ufually figned his name at length upon his plates, joining the initials P. and M. together, in the manner as expressed upon the plate at the end of the volume; and in some few instances he used that cypher only.

RICHARD ABBE DE ST. NON.

Flourished, 1760. 🗠

He was a native of France, and a lover of the arts. For his amufement he etched feveral plates in a very peculiar ftyle, refembling wafhed drawings, in Indian ink. This fpecies of engraving has lately been carried to perfection in England by P. Sandby, and other capital artifts. The works of St. Non confift of fmall fubjects, reprefenting *landfcapes with ruins*, from the antique; and from Boucher, Le Prince, and other French painters.

J. V. NOORDT.

Flourished, 1645.

An artift of great merit, by whom I have feen a flight, fpirited etching of *a landfcape with ruins*, in a broad mafterly ftyle. It appears to be a view in Italy. The figures, which are introduced into this etching, are executed in a very fuperior ftyle.

COEN V. NOORDT, or NOORDE, who was probably a relation to the abovementioned artift, engraved *bis own portrait*.

JOHN NORDEN.

Flourished, 1600.

Norden was a man of ability in the topographical line. He is thought to have been born in Wiltshire. It appears, that he was a commoner of Hart Hall, Oxford, in the year 1564, and took the degree of master of arts, A. D. 1573, and that he afterwards resided at Hendon in Middlefex. He was patronized by lord Burleigh, and also by Robert earl of Salisbury, the fon of that nobleman. In the year 1614 he enjoyed the office of one of the furveyors of the king's lands.

Norden's great work was his Speculum Britanniæ, or Historical and Chorographical Description of Middlesex and Hertfordshire, with maps.

Vertue makes mention of a view of London, with a reprefentation of the lord mayor's fhew, as in the collection of Mr. Bagford, and also a plan of London. I have carefully examined all the papers, collected by Bagford, now at the British Museum; but have not been lucky enough to meet with these curious engravings.

N O R I S I N O. See PARASOLE.

N O U A L.

Flourished,

A name affixed to a portrait of Thomas Wilson, bishop of Sodor and Man.

SIMON

SIMON NOYELLANO.

Flourished, 1590.

This artift, conjointly with Francis Hogenbergh, etched in a coarfe, poor ftyle, *the pompous funeral of Frederick the Second, king of Denmark*, on twentyone plates, length-ways, in folio, publifhed 1592. A fecond imprefiion of thefe plates was re-publifhed, A. D. 1689, with no material variation. He alfo etched feveral plates for Braun's *Civitates Orbis Terrarum*, printed at Cologne, 1572.

JOSEPH NUTTING. Flourisched, 1700.

This artift was a native of England, and refided at London. He worked principally for the bookfellers, and his engravings have very little merit to recommend them. The beft part of his works confift of portraits; and fome of them, from their fcarcity, have acquired a value, which they do not otherwife in the leaft deferve. I fhall mention the following portraits only: Mary, dutche/s of Beaufort, from Walker. Matthew Mead, father of Dr. Mead, the phyfician. Sir John Cheke, from an old painting. G. Parker the almanack maker. Johannes Jacobus Scheuchzerus, from Melchior Fufslinus. And William Elder the engraver, from a drawing by the elder Faithorne.

JOHN GEORGE NUVOLSTELLA, or NIVOLSTELLA. Born, 1594. Died, 1624.

This artift was a native of Mentz. He worked principally on wood, and executed a fet of prints for Virgil's Æneis, and other poetical fubjects. He also engraved a fet of the *Holy Fathers*, from the defigns of Tempesta.

B b 2

LEON

HENRY LEON VANDER Ο. Flourished, 1660.

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N engraver of no great eminence, who worked chiefly for the bookfellers. We have, among others, the following portraits by him, in Priorata's Hiftory of the Emperor Leopold : James, duke of York. J. C. di Konigsmarch. Gualter Leslie, Eq. Aur. Pietro Strozzi, &c.

MAURO ODDI.

Born, 1639. Died, 1702.

This artift was a native of Parma. He is fpoken of as a painter, and as an engraver; and the etchings, marked with an M. and an O. in the manner expressed upon the plate at the end of the volume, are attributed to him.

ODIEUVRE. MICHAEL

Flourished, 1735.

He was a printfeller, eftablished at Paris; but it appears, that he fometimes amufed himfelf with the graver, as we find particularly in a fet of portraits of illustrious personages, published by him, A. D. 1738, with this title, Portraits des Personages illust. de l'un & de l'autre Sexe, recucillis et gravés par les soins de Michel Odieuvre, merchand d'Estampes à Paris.

MATTHEW OESTEREICH. Flourished, 1750.

This fingular artift was a defigner and engraver. His plates are chiefly etchings, in a flight, fpirited ftyle. Among his most estimable performances are reckoned, a fet of twenty-four caricaturas from Ghezzi, in folio, published at Dresden, 1750; with this title, Raccolta de XXIV. Caricature, disegnate colla penna dal celebre Cavalier Ghezzi, conservati nel Cabinetto di fua Maesta il Re de Polonia. Math. Oestereich. These plates were republished at Potsdam. A. D. 1766, with the addition of eighteen others, from the defigns of John Baptist Internari, and other masters. To these may be added a fet of forty plates, in folio, from the drawings of the great mafters, in the collection of the Count de Bruhl, published at Dresden, A. D. 1752. Oefterich assisted also in engraving the pictures in the grand gallery at Dref-See his mark compoted of an M. and an O. joined together, on the den. plate at the end of the volume.

GIROLAMO OLGIATUS.

Flourished, 1572.

To a large arched print, length-ways, reprefenting the Trinity, with a multitude of angels, faints and prophets, from a picture of Frederic Zucchero, his name and date are affixed in this manner, "Hieronymus Olgiatus F. 1572." I know little of this artift; except that he copied with great accuracy the ftyle of engraving adopted by Cornelius Cort and Agostino Carracci; but his drawing is not correct; neither are the heads or other extremities of his figures marked with precision.

PETER OLIVER.

Born, 1600. Died, 1660.

He was the fon of Ifaac Oliver, the celebrated miniature painter. Peter was inftructed by his father in the art of painting in miniature, and furpaffed him in excellency of finishing, especially of portraits. He resided at London, where he died about the year 1660, aged threescore, and was buried near his father at White Friars.

Vertue informs us, that he etched fome fmall historical subjects; but he has not specified any of them.

JOHN OLIVER,

Born, 1616. Died,

It appears that his baptifinal name was John, and not Ifaac, as it is generally reported. He was a relation to Peter Oliver, mentioned in the pre-ceding article. The honourable Mr. Walpole fuppofes him to have been his nephew. He was a painter on glafs, and certainly poffeffed great merit. There is a window executed by him in Chrift Church, Oxford, reprefenting the delivery of Peter from the prifon by the angel, which is a fufficient teftimony of his abilities. It is thus inferibed: I. Oliver aetat. fuae 84, anno 1700, pinxit deditque. It is to be observed, that the initials I. and O. are joined together, the former passing through the centre of the latter. To this artift are attributed fome few portraits, particularly those of *James the* Second of England, in mezzotinto, and of lord chancellor Jefferies, and of John Woremberg, the Dutch dwarf, &c. A mezzotinto print reprefenting a boy asleep with a scull by him, inscribed Mortis Imago, from Artemisia Gentilefia, a middling-fized plate length-ways. To a flight etching of views at Tangiers he figns his name I. Oliver fecit; also to a view of the Hot Wells at Bath, I. Oliver fecit aqua forti, adding the date 1676. We have feveral other etchings by him, views, &c.

MELCHISEDECK VAN OOREN. Flourisched,

This artift, according to Florent le Comte, engraved a view of a town upon a circular plate.

NICOLO ORAZI.

Flourished, 1760.

A modern Italian engraver, who executed feveral plates of *the antiquities* of *Herculaneum*, in folio, for the large volumes, published by the authority of the king of the Two Sicilies.

 O_{RAZ}, f . I have feen this name affixed to a coarfe etching of *architestal cryaments*: It is probably the baptifinal name of the engraver only.

ORIZONTE. See Bloemen.

RICHARD VAN ORLEY. Flourisched, \checkmark

He was a native of Flanders, and flourished in the last century. He is fpoken of as a painter; but to what degree of excellency he arrived in the art of painting, I do not know. His prints, however, possible no great merit; they are flightly and coarfely etched, and very defective in point of drawing. The following may be reckoned among his best works:

The marriage of Joseph and the Virgin, a middling-fized plate, lengthways, from Luca Giordano.

The fall of the rebel angels, a large upright plate, from Rubens, containing a prodigious multitude of figures.

A fet of twelve prints, from Guarini's Pastor Fido.

The greater part of a fet of twenty-eight middling-fized plates, lengthways, taken from *the New Teftament*, after John van Orley, who etched fome few of them himfelf.

JOHN VAN ORLEY was probably the brother of Richard. It appears, that he frequently made drawings from pictures for the latter to engrave after. He etched, as we have feen above, fome few of the historical plates, taken from the New Teflament, after his own defigns.

CARLO ORSOLINI.

Flourished, 1760.

A modern Italian engraver, who was eftablished at Venice, where he carried on a confiderable commerce in prints. We have by him several of the plates in the Museo Fiorentino, published at Florence, &c.

OPELLI. See Avibus.

WALTHAR VAN OSSEN. See Assen.

J. VAN OSSENBECK.

Born, 1627. Died, 1678.

He was born at Amfterdam, where he learned the first principles of landicape fcape painting; but he finished his studies at Rome. He excelled in the execution of markets, fairs, conversations, landscapes, and cattle; and his pictures are spoken of with great commendation.

We have feveral etchings of various fizes by this mafter, performed in a flight, free flyle; but they appear to have been the amufements only of his leifure hours, and have no fuperior merit to recommend them. Thofe, which he executed from the pictures of Bafan, appear to me to be his beft. He worked alfo from feveral other painters; and his plates form part of the collection, commonly known by the name of *the Gallery of Teniers*. To thefe may be added two *landfcapes*, from Salvator Rofa, which are rather uncommon.

ADRIAN VAN OSTADE.

Born, 1610. Died, 1635.

This artift was born at Lubeck, and placed in the fchool of Francis Hals. He excelled in painting converfations, dancings, and humorous fubjects, taken chiefly from low life, which, however, he executed with admirable tafte, and beauty of colouring. But the merits of this great mafter are too generally known, to need any repetition in this place. He amufed himfelf with the point; and we have a confiderable number of fpirited etchings by him, which are very juftly held in high effimation. They are not all of them executed in the fame ftyle; fome of them are dark and coarfe, and feen to have been printed, as the aqua fortis left them, with little or no affiftance from the graver. Others again are much more neatly executed, and finished in the manner of Rembrant.

See the marks used by this mafter, when he did not fign his name at length, copied upon the plate at the end of the volume.

His etchings confift of fifty-two plates of various fizes, and all of them from his own defigns, of which I shall mention the few following only:

Several peasants at the door of a cottage, with a fair represented in the background; a middling-fized upright plate.

A Dutch wake, the fame.

Several peafants fighting with knives, a small plate, length-ways, dated 1653.

The cottage dinner, the fame, dated 1653. All thefe are in his bold ftyle of etching.

Those which follow are such as he finished with more care.

The painter, with an infcription beginning in this manner: Pictor Apella, pingas, and the first impressions of this plate are with the cap confiderably above the eyes of the figure; in the second impressions the cap nearly touches the eyes.

A mountebank, a small upright plate, arched at the top.

The spectacle seller, a small upright plate.

A man, woman, and child, at the door of a cottage, a middling-fized plate, length-ways, dated 1652.

Several peasants, balf figures, at a window : one of them is finging a ballad, and another kolds the candle; a fmall upright plate.

A man

OTT [192] OUV

A man leaning over a batch, blowing a born, the fame.

A cottage entertainment with figures dancing; a middling-fized plate, length-ways.

GIOVANNI OTTAVIANI. Flourished, 1760.

A modern Italian engraver, by whom we have feveral etchings, after Guercino, and other mafters.

FRANCIS OTTENS.

Flourished, 1760.

A modern Dutch engraver, by whom, among other things, we have the portrait of *F*. Halma.

H. F. OTTO.

Flourished, 1707.

This indifferent artift appears to have been a native of Berlin. His works confift chiefly of portraits for books, which are executed in a ftyle, that does him very little credit. Part of the heads in a folio volume, published at Franckfort, 1707, with this title, *Notitia Universitates Francofertanæ*, are by him.

JOHN BAPTIST OUDRY.

Born, 1686. Died, 1755.

This artift was a native of Paris, and excelled in the painting of chafes and huntings of animals. We have feveral etchings by him, from his own compositions; and among others, a fet of prints entitled, *the comical romance*, confifting of twenty-fix; a fubject, into which are introduced fome *fifbermen spon the fea fhore*; and feveral other prints of *animals*, &c.

BONAVENTURA VAN OVERBEKE.

Flourished, 1700.

This artift was a native of Holland. By him we have a fet of plates, reprefenting *the ruins of ancient Rome*, which he engraved from drawings, made by himfelf upon the fpot. This fet of prints was published at Rome, A. D. 1707, in three folio volumes.

J. OUVRIER.

Flourished, 1760.

A modern French engraver, by whom we have feveral prints; among others, two views of the Alps, from Vernet. The genius of defign, an emblematical print, from the younger Cochin. He also engraved from Schenau, Eisen the elder, and other masters.

N. OZAN-

N. OZANNE.

Flourished, 1760.

A modern French artift, who defigned, as well as engraved. We have a confiderable number of prints by him, chiefly views of *fea ports* and *fhipping*, from his own drawings.

The fifters of this mafter were also artifts; and we have, among other things engraved by them, two *pastoral fubjetts*, after Philip Wouvermans.

P.

H. L. PADTBRUGGE. Flourished, 1700.

H E was apparently a native of Stockholm, and engraved a confiderable number of plates for a work, entitled, Suecia Antiqua et Hodierna, published about the year 1712, in three folio volumes. The prints confiss of maps and perspective views, chiefly of the bird's eye kind. Those executed by Padtbrugge, are in a bold, free style, which prove him to have been a man of no mean abilities.

When he omitted to fign his name at length, he fubfituted a monogram, composed of an H. an L. and a P. joined together, in the manner expressed at the end of the volume.

MATHIO PAGAN. Flourished, 1555.

This artift, according to Papillon, was a native of Venice. He engraved on wood feveral *charts and maps*, from the defigns of Jacomo Gastaldo. The above-mentioned author particularly speaks of *the plan of Piedmont*, engraved upon two blocks, and dated 1555.

PAIGEOLINE. Flourisched,

This name is affixed to a middling-fized plate, length-ways, very flightly etched, from a picture of Paolo Veronefe, reprefenting the mother of Mofes brought to Pharoah's daughter as a nurse for her own son.

GIOVANNI BATISTA PAGI.

Born, 1545. Died, 1628.

This artist was a native of Genoa, where, according to Le Comte, he died A. D. 1628, aged 7.3. He engraved feveral plates, which he published at Genoa, 1707, with this title, *Definizione & Divisione della Pittura*.

LEO PALLAVICINI.

Flourished, 1604.

He is mentioned as an engraver by professor Christ, who informs us, that

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he refided at Milan, where he published feveral prints marked with these initials, L. P. f.

GIACOPO PALMA.

Born, 1544. Died, 1628.

This artift, who was an admirable hiftorical painter, is ufually called the younger Palma, to diftinguifh him from Giacomo, or Giacopo Palma, his uncle, who was alfo an hiftorical painter of great eminence. The younger Palma was born at Venice, and became the difciple of Tintoretto, whofe manner he followed in the early part of his life. But he afterwards ftudied, with great attention, the works of Titian and other great mafters, in order to complete his tafte; and his labours were attended with all the fuccefs that he could poffibly have expected. We have feveral fpirited and mafterly etchings by this artift, executed in a very flight ftyle. He frequently figned his name at length; and fometimes he ufed a monogram, compofed of a P. interfected by a palm-branch. See the plate at the end of the volume.

The following prints are by him.

An ecclesiastic and a naked figure, with two boys at the bottom, reprefented upon a fimall upright plate, and marked with the above-mentioned monogram.

Samson and Dalillab, a middling-fized plate, length-ways.

Judith putting the head of Holofernes into a bag, which is holden by the maid, a middling-fized plate, length-ways, marked with his name.

A boly family, with St. Francis and St. Jerom, half figures; a finall plate, length-ways.

The woman taken in adultery, the fame.

The tribute money, the fame.

Christ answering the Pharisees, when they disputed his authority, the fame. The incredulity of Thomas, a small upright plate. A drawing book, &c.

EGBERT VAN PANDEREN.

Flourished, 1625.

He appears to have been a native of Haerlem; for he often added the word *Haerlemenfis* to his name. He refided at Antwerp, according to Bafan, where he engraved a confiderable number of plates. He worked entirely with the graver; but in a ftiff, formal ftyle; and his prints have neither harmony of effect, nor correctness of drawing to recommend them. The following engravings, among others, are by him:

The Virgin Mary interceding with Christ for the falvation of mankind; a middling-fized upright plate, from Rubens.

The four Evangelists, half figures; middling-fized upright plates, from Peter de Jode, the elder.

Part of the plates for a large folio volume, published at Antwerp, 1628, entitled, Academie de L'espée, by Girard Thibault.

WILLIAM PANNEELS.

Flourished, 1635.

This artift was a native of Antwerp, and, as he himfelf informs us by the infeription upon his prints, a difciple of Rubens. I am not acquainted with his merit as a painter; and, I believe, indeed, he is more generally known by his etchings, than by any of his other performances; feveral of which are from compositions of his own; but the greater part after the pictures painted by his mafter. He handled the point with much freedom, and fometimes produced a bold mafterly effect; but the merit of his works is greatly obfcured by the flovenly incorrectness of his outline. The naked parts of the human figure are very badly drawn, particularly the extremities, which are often below criticism. I shall mention the following prints only by him:

St. Sebaftian, a fmall upright plate, from his own invention.

Jupiter and Antiope, the fame, infcribed, Guliel. Panneels, Discip. Rubeni, inv. et fec.

Efther before Abasuerus, a small plate, length-ways, from Rubens.

Sampson killing the lion, with its companion, David killing the lion and bear; two fmall plates nearly fquare, from the fame painter.

A nativity, a fmall upright plate, from the fame.

Several boly families of various fizes, from the fame.

The adoration of the wife men, a finall upright plate, from the fame. This defign was also engraved by S. Bolfwert.

St. John baptifing Christ, the fame, from the fame, dated 1636.

Mary washing the feet of Christ, a small plate, length-ways, from the fame. M. Natalis also engraved from this picture.

The affumption of the Virgin, a small upright plate, arched at the top. Jupiter and Juno, in a small upright oval.

Meleager presenting the head of the boar to Atalanta, a small plate, lengthways, &c.

The portrait of *Rubens*, in an octagon border, with a variety of other fubjects, from the fame mafter, &c.

ONULPH PANVINUS. Flourisched, 1568.

This artift was a native of Antwerp. He published a set of twenty-feven portraits, entitled, Elogia & Imagines Pontific. Max. ad viv. delin 1568.

We have also many other portraits by him, and, among them, that of Rubens.

PAIOT.

Flourished,

A very indifferent artift, who appears to have been a native of France, and to have worked for the bookfellers only; at leaft, all the engravings I have feen by him, feem to have been frontifpieces, and other ornamental book plates. They have no merit of any kind to recommend them to the public public notice. I fhall therefore only mention the following: David, a half figure, from Vignon, a fmall upright plate.

FRANCESCO DE PAOLI. Flourisched, 1640.

This artift is ranked by Florent le Comte among feveral other engravers of views, particularly of the city of Rome. I am not acquainted with his works.

JOHN PAPILLON.

Flourished, 1670.

This artift was born at Roen in Normandy, and according to the account of his grandfon, engraved on wood, but never arrived at any superior degree of excellence. He was taught by Du Bellay, who was also a native of France, and an engraver on wood.

JOHN PAPILLON, the younger, fon of the artift above-mentioned, was born at St. Quentin, A. D. 1661. He received the first principles of drawing and engraving on wood from his father; after which he was fent to Paris, and placed under the direction of Noel, or Nicholas Cochin, with whom he perfected himfelf in drawing with the pen, which he performed with great facility of fpirit. He met with much encouragement, and turned his mind to engraving on wood; and his works in this branch of the art, poffels a very confiderable fhare of merit. Papillon the fon informs us, that he invented that species of paper for covering of rooms, which refembles tapeftry: this invention he made public about the year 1683, and carried it to a great degree of perfection. He was twice married, and left behind him two fons and a daughter. He died February 3, 1723, aged 62.

JOHN NICOLAS PAPILLON, brother to John Papillon the younger, was also an engraver on wood; but his works are of no great value.

JOHN BAPTIST MICHEL PAPILLON. Born, 1698.

This ingenious artift was the eldeft fon of John Papillon, the younger, mentioned in the preceding article. He was inftructed by his father in the art of defign; and engraved on wood with great fuccefs. Such of his performances as have fallen under my examination, do him great credit; effecially those engravings, which represent ornamental foliage and flowers. Many beautiful specimens of these are inferted in his publication upon the art of engraving on wood, of which we shall speak more particularly below. Those which strike me as the best, are executed with fingle strokes, without cross hatching, which produces a clear and pleasing effect. There are two shells in the second volume, page 283 and 299, which are in my opinion admirable specimens of the artist's superior abilities. The difficulty of cutting such long strokes on wood, and at the same time, with such regularity larity and clearnefs, must firike the eye of the curious obferver at first fight. In the above-mentioned work he has also given us two specimens of figures in chiaro-fcuro, executed with four several blocks each; one of which, between the pages 154 and 155 of the second volume, he gives proofs of, from the severate blocks, followed by the figure complete. These figures, and the various specimens he has produced in that work, may serve to convince us, that he was a very skilful master in every branch of the art he professed. The human figure he seems to have been the least acquainted with; he has consequently failed most in those prints, into which it is introduced.

We may hereafter, perhaps, confider ourfelves as more obliged to this ingenious author, than we care at prefent to acknowledge. He has given us a curious hiftory of the art of engraving on wood, which was publifhed at Paris in two octavo volumes, with this title, *Traite Hiftorique et Pratique de la Gravure en Bois*. And he has alfo employed nearly the whole of the fecond volume in explaining the manner in which it is performed in all its branches, giving accurate reprefentations of the different utenfils neceffary for the performance, and proper directions for the printing of the engravings, when they are finifhed. This may certainly be of great ufe to a variety of artifts, as many defigns, particularly in the ornamental branch of engraving, may be executed with much more exactnefs, fpirit, and truth, on wood, than in any other way. And with refpect to the fketches, and tinted drawings of the great painters, there is no mode, in which, I conceive, they can be reprefented with equal fuccefs.

It is urged, and with no fmall degree of truth, that Papillon, in his hiftorical account of the engravers on wood, is guilty of many miftakes; but it fhould be remembered, that he had very little light to affift him in his refearches; at the fame time that those refearches were very extensive. The multitude of names, which he collected together, many of which are confounded with each other by different authors, may in fome measure plead his excuse. It is to be wished, he had not given fo many upon report, or trufted with fo much confidence to the catalogues of the Abbé Marolles.

Papillon had a younger brother, by his father's fecond wife, who alfo engraved fome few things on wood; but with no great fuccefs.

GIUSEPPE PAPINI. Flourisched, 1750.

A modern Italian artift, by whom we have feveral engravings of *ceilings*, and other decorations from the Tufcan gallery, published by Ignazio Orfini.

DOMINICO PARASACHI. Flourisched, 1630.

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He was a native of Italy, and refided at Rome. It appears from his etchings, that he was a painter, or, at leaft, a defigner; for feveral of his plates are engraved from drawings of his own. He executed, conjointly with Giovanni Maggi, a fet of engravings from the Fountains at Rome, which

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were published 1618. This collection, with additions, was afterwards republished with this title, Raccolte delle principali Fontane dell Citta de Roma, dessegnati et intagliate da Domenico Parasacchi. In Roma, l'anno MDCXXXVI.

LEONARDO PARASOLE NORSINO.

Flourished, 1600.

This artift was a native of Italy. He was an engraver on wood of fome eminence, and much employed by Antonio Tempesta. At the command of Pope Sixtus V. he engraved on wood *the plants*, &c. for *the Herbal of Castor Durante*, the physician to that pontiff. He died at the age of 60.

ISABELLA PARASOLE, the wife of the foregoing artift, was a woman of great ingenuity. Among other things fhe executed on wood feveral defigns for *lace*, and a confiderable number of *plants* for Prince Cefi.

BERNIDINO PARASOLE, the fon of Leonardo Parafole mentioned above, was a painter; but also executed fome few engravings on wood.

IERONIME PARASOLE, a lady of the fame family with the preceding artifts. She alfo engraved on wood, and among other fubjects, the battle of the Centaurs; a large print, length-ways, from A. Tempesta. It is coarfely executed, and with much spirit; but the drawing is very incorrect.

PARIA. See PERRIER.

PARISET.

Flourished, 1770.

This artift was a native of France, and probably worked with Des Marteau. He came into England about the year 1769, and was employed by Mr. Ryland, to etch feveral plates for him in the chalk ftyle; fome few of which are in the collection of engravings from the fketches of the great painters, publifhed by the late Mr. Rogers. He was, however, upon the whole, a very indifferent artift. We have by him, the portraits of feveral of the *mobility*, and of the *Englifh artifts*; from drawings by Falconet, octavo plates. If I miftake not, he worked afterwards for Mr. Bartolozzi, and died in England.

AUGUSTINUS PARISINUS.

Flourished, 1640.

He was apparently a native of France. He worked entirely with the graver; but in a ftyle, which does him no great credit as an artift. His engravings do not poffefs either good tafte, correctnefs of drawing, or neatnefs of finifhing. They are, however, chiefly confined to book ornaments. Florent le Comte mentions five prints by this artift, from Florius Macchius, which he has not specified. He also engraved feveral of the plates for a book of emblems, by Paul Maccius, after the defigns of Florius Macchius; the the remainder of which were executed by an artift, fuperior to him, who figns his name in this manner, *Cori fec.* which is probably the abbreviation of the name of Giovanni Batifta Coriolano.

Parifinus frequently used a monogram, composed of an A. with a small P. underneath it; or elfe with an A. and an F. joined together; and the P. in like manner beneath the cross bar of the A. See both monograms copied on the plate at the end of the volume.

PHILIP PARIZEAU.

Flourished, 1760.

A modern French painter, who, for his amufement, etched two middlingfized plates, length-ways, from Salvator Rofa, reprefenting *foldiers*, &c.

BAPTISTA PARMENSIS.

Flourished, 1588.

This artift was a native of Parma, and apparently a painter. He refided at Rome, where he engraved, A. D. 1588, a middling fized upright print, reprefenting the Virgin and Child appearing to St. John the Divine, from Frederico Baroccio. It is executed with the graver only, in a ftyle bearing great refemblance to that of Cornelius Cort. The prints marked with the initials B. P. and B. P. F. cannot, I believe, with any degree of propriety, be attributed to this artift; for they are generally flight etchings, affifted but very little with the graver. To the print above-mentioned, he figns his name, *Baptifta Parmenfis*, and adds the following words with the date, fec. Romæ, 1588.

JACOBUS PARMENSIS, another artift probably of the fame family. We have by him, among other prints, the martyrdom of St. Peter and St. Paul, a middling-fized plate, length-ways, from Parmigiano. It is executed entirely with the graver, in a flight flyle, bearing fome refemblance to that of Caraglio, to whom it has been frequently attributed; but Caraglio was a native of Verona, and not of Parma. Befides, the heads and extremities of the figures are not fo well drawn as we find them in the engravings of Caraglio.

FRANCISCUS PARMENSIS, or more properly, Francesco Mazzuoli, commonly called Parmigiano, is mentioned by professor Christ, who tells us, that he often affixed the initials F. P. to his etchings. But, with all due deference to that author, I think it will, on examination, appear, that these initials are not to be found upon the original plates; at least, not upon the first impressions of these plates. The account of this artist is given under the article Mazzuoli.

L. PARMENTIER.

Flourished,

This name is affixed to the title of the Works of Philip Wouvermans, with the portrait of that artift at the bottom, from a defign by J. de la Jove, in folio.

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PARMIGIANO. See MAZZUOLI.

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R. PARR.

Flourished, 1740.

This artift was a native of England, but of no fuperior eminence. His works confift chiefly of portraits and book-plates. I fhall fpecify the following only: the portrait of Mary Louifa, daughter of Charles the Second of England, whole length; that of John Fisher, bishop of Rochester; and that of W. Becket, &c.

JOSEPH PARROCEL.

Born, 1648. Died, 1704.

This artift was a native of France, born at Brignol in Provence. He learned the first principles of painting in his own country; but going afterwards to Italy, he became the disciple of Giacomo Corteri, called Bourguignon. He excelled in painting battles, skirmiss, and subjects of that kind, following the style of his master. He returned to his native country, and died there, A. D. 1704, aged 56. We have several very spirited etchings by this artiss, from his own designs. They are as follows:

The life of Christ, a fet of forty-eight small plates, length-ways. Four battles, the same.

The four times of the day, the fame.

CHARLES PARROCEL. Born, 1688. Died, 1752.

This artift was the fon of Jofeph Parrocel, mentioned in the preceding article. He was born at Paris, A. D. 1688. His first instructions in the art of painting he received from his father, who died whilst he was only fixteen years of age; and, of courfe, before he had nearly completed his studies. He was then placed with Charles le Fosse; and at length went to Italy, where he continued feveral years. He excelled in painting battles; but his works are much less estimable, than those of his father, whose style he imitated. He not only amufed himself with the point, but handled the graver with much facility. We have by him a fet of prints, representing *borse and foot foldiers*, executed with great spirit.

STEPHEN PARROCEL.

Flourished, 1750.

This artift was a relation to those mentioned in the two preceding articles. He was a painter, and refided at Paris, when Bafan published his Dictionary of Engravers. By him we have several structures executed in a bold, free style. I shall mention the following only: *A Bacchanalian fubject*; a small plate, length-ways, from a composition of his own. The triumph of vol. 11. D d Mordecai, PAS [202] PAS

Mordecai, a large plate, length-ways, from J. F. de Troy. The triumph of Bacchus and Ariadne, the fame, from Subleyras.

GIOVANNI BATISTA PASQUALINO, or PASCALINI. Flourished, 1620.

This artift was a native of Cento, a village near Bologna, where Guercino was born; from whofe defigns the far larger part of the engravings by Pafqualino were taken. He attempted to imitate with the graver the bold fpirited ftyle, in which Guercino drew with the pen; but he did not poffefs fufficient command of that inftrument to produce an agreeable effect; and, from the incorrectnefs of his drawing, the chief beauty of the originals is loft in the engraving. A modern artift has lately done great juffice to feveral of the admirable drawings of Guercino, which are in the royal collection; and when we caft our eyes from them to those of Pasqualino, we cannot help lamenting, that fo many beautiful compositions should have fallen into the hands of fo indifferent an engraver. As the works of Pasqualino are by no means uncommon, I shall not specify any more than the few following :

The Aurora, a large print, length-ways, on two plates, from the celebrated picture of Guido. This has been finely engraved by Frey, and also by Audenarde.

Christ giving the keys to Peter, a middling-fized upright plate, from Guercino.

Christ taken in the Garden of Olives, a middling-fized plate, length-ways, from the fame.

The understanding, the memory, and the will, three allegorical subjects, middling-fized plates, length-ways, from the same.

He alfo engraved from Lodovico Carracci and other mafters.

JOHN JAMES PASQUIER. Flourisched, 1760.

A modern French engraver, who was pupil to Laurence Cars, and refided at Paris, at the time Bafan published his Dictionary of Engravers. We have by him, among other things, *Arion upon the dolphin*, a middling-fized plate, length-ways, from Boucher, and a variety of *vignettes* and other *book*ornaments; feveral of which are from his own compositions.

P A S S A R O. See Passeri.

BARTOLOMEO PASSAROTTI.

Flourished, 1560.

This artift was a native of Bologna. He is fpoken of with great commendation, as excelling in painting portraits and hiftorical fubjects. He was alfo the founder of that famous academy at Bologna, in which the Carracii Carraccii made fuch confiderable figures. We have by his hand feveral very flight etchings; fome of them from his own compositions, and others from F. Salviati, &c.

CRISPIN DE PASSE THE ELDER. Flourisched, 1610.

This ingenious mafter was a native of Utrecht; and, according to his own account of himfelf, in the preface to a drawing book, publifhed by him at Amfterdam, he applied himfelf very early in life to the ftudy of the arts, and particularly delighted in drawing and defigning from the works of the moft famous artifts of the time in which he lived. He mentions M. Freminent, P. P. Rubens, Abraham Bloemart, Paul Morelfon, and P. Vander Berg, as his friends and encouragers; particularly the laft, to whofe affiftance, it appears, he was greatly indebted, being introduced by him into the academy, and to the acquaintance of the moft celebrated mafters who vifited it.

He was fent to Paris by Prince Maurice, to teach drawing at the academy of Monfieur Pluvinel, riding mafter to Louis XIII. of France; and for that gentleman he engraved a fet of folio prints for a book, written by him, entitled, *Inftruction du Roy Louis XIII. en l'Exercife de mounter a Cheval, par Meffire Ant. de Pluvinel:* The plates reprefent the different exercifes of the horfes, and the manner of tilting at the barriers, &c. The portraits of all the great perfonages of the court of France are occafionally introduced. This is effeemed the greateft and beft work by Paffe.

The time in which he came into England is very uncertain, and that of his departure is not much better known. However, as Vertue informs us, that the plates, which he engraved in this kingdom, do not bear date beyond the year 1635, we may reasonably conclude, that he did not refide here long after that period.

He published his drawing book at Amsterdam, 1643, at which time he must have been very far advanced in years; for we have engravings by him dated as early as 1589; these, from the style in which they are executed, prove, that they were by no means the first exertions of his graver.

Paffe worked entirely with the graver, in a neat, clear ftyle, which has much originality in it; and, excepting fome little ftiffnefs which frequently appears, and the want of harmony, with refpect to the diftribution of the light and fhadow, a fault which prevailed at the time in which he lived, his beft works poffefs a very confiderable fhare of merit, efpecially his portraits, many of which he drew from the life; and the far greater part of his hiftorical and emblematical fubjects are engraved from his own compositions. He drew the human figure very correctly, and marked the extremities with a degree of exactnefs, not ufually found in the works of those mafters who employed themfelves upon finall fubjects. When Paffe attempted large fubjects he was not equally fuccefsful. His works are exceedingly multifarious, and by no means uncommon: I fhall only fpecify them in general terms.

The Seven Liberal Arts and Sciences, finall upright plates,

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The Nine Muses, finall circular plates, from his own defigns.

The Twelve Months, the fame, from M. de Vos.

The plates for a book of *Emblems* by George Wither, confifting of 200. One hundred plates for the *Emblems* of Gabriale Rollenhagus.

The Hiftory of Tobit, middling-fized plates, length-ways, from Martin de Vos. Several fets of prints from facred and prophane hiftory, chiefly after his own defigns.

The life of man from ten to an hundred.

Variety of *boly families, Madonas, emblematical fubjetts, ornaments, & c. & c.* from Bafan, Rottenhamer, A. Bloemart, Brughel, Stradan, and other mafters. To thefe I fhall add the few following English portraits, which are reckoned among his fcarcest and best.

Queen Elizabeth sumptuously habited, a small half-sheet print, from Isaac Oliver.

James the First, with a sceptre in his hand, a half-sheet print.

James the First and his Queen, two small oval plates.

Henry Prince of Wales, and Charles his brother, afterwards king of England, the fame.

The Count Palatine, afterwards King of Bohemia, and Elizabeth bis wife, fmall folio oval plates.

Thomas Percy the conspirator, a finall oval plate.

He alfo engraved a prodigious number of foreign portraits. See his mark, composed of a C, a V, and a P, joined together, on the plate at the end of the volume.

The works of Crifpin de Passe and his family are preferved in the Royal Library at Paris, and fill three large folio volumes.

CRISPIN DE PASSE THE YOUNGER.

Flourished, 1620.

He was the eldeft fon of Crifpin de Passe, mentioned in the preceding article, and learned from his father the principles of drawing and engraving. But whether he died young, or quitted the profession for any other employment does not appear. His name however is affixed to very few engravings; among which are the following: the portrait of *Frederic*, *Elestor Palatine*, when young; a large octavo oval plate, with this infeription: *Crifpin Passeus jun. figu. et fculps.* Three prints for the story of *Dives and Lazarus.* The fourth, which completed the story of *Dives and* father.

WILLIAM DE PASSE. Flourished 1620.

He was the fon of Crifpin de Paffe the elder, mentioned above, by whom he was inftructed in the principles of defign and engraving. He imitated the ftyle of his father, with all poffible fuccefs; and his beft engravings, which confift of portraits, are juftly held in very high efteem,

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efteem. How long William refided in England does not certainly appear; but probably the greater part of his life; at least we find, that his best works were executed in this kingdom.

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The engravings by this artift are very numerous. I fhall fpecify the few following only, which may rank, at leaft, among his fcarceft:

James the First and his family, with this title, Triumphus Jacobi Regis Augusta que ipsus prolis, a half-sheet print.

James the First, with Henry Prince of Wales standing by him, a half-sheet print. After the death of Prince Henry, his face was erased, and that of Charles his brother substituted in its place. It is dated 1621.

A family piece, unknown; but fuppofed to be the Palatine family, in which the youngeft child is reprefented playing with a rabbit; a half-fheet print. The name of the engraver is not affixed to this print.

The Bohemian family, a half-fheet print, thus infcribed : Will : Pass fecit ad vivum figurator, dated 1621, with English verses at the bottom.

George Villars duke of Buckingham on horfeback, with shipping in the back ground, dated 1625.

Robert Dudley earl of Leicester, an oval in quarto, with his monogram, composed of a W. and a P. joined together. See the plate of monograms at the end of the volume.

Robert Devereaux earl of Effex on horfeback, a small half-sheet print.

Frances duchefs of Richmond and Lenox, half-length in quarto, very neatly finished, and inscribed, Anno 1625, insculptum Guliel. Passeo Londinum.

Sir Henry Rich, a small folio oval plate, very finely finished.

Alfo feveral foreign *portraits*, and fome few *biftorical* and *devotional fubjetts*, which, though by no means devoid of merit, are not fo fuccefsfully executed as his portraits.

SIMON DE PASSE.

Flourished, 1620.

A third fon of Crifpin de Paffe the elder, mentioned above. He learned the art of engraving from his father, and imitated his ftyle with great fuccefs. He was employed by Nicholas Hilliard to engrave counters of the royal family. His portraits conftitute the beft and largeft part of his engravings; but we have alfo fome devotional fubjects, frontifpieces, and other book plates by him, which are very neatly executed.

According to Vertue, he refided in England about ten years, and afterwards went into the fervice of the king of Denmark, and probably died abroad. His earlieft works executed in England are dated 1603.

The following are reckoned among his most estimable prints, chiefly from his own drawings.

James the First seated in a chair, a whole length, a half-sheet print.

Anne, queen to James the First, on horseback, with a view of Windsor in the back ground; a small half-sheet print.

Prince Henry with a lance, a whole length, a finall half-fheet print. Robert Carr, earl of Somerfet, in an oval, a finall folio plate.

Francis

Francis countefs of Somerfet, the fame. George Villars duke of Buckingham, the fame. Count Gondamer, the fame. Sir Walter Raleigh, the fame. Sir Thomas Smith, the fame.

 \mathbf{P}^{-}

Alfo a variety of other portraits relative to England, and feveral fine foreign portraits, particularly that of *Fred. Henry*, prince of Orange, with emblems; a whole fheet print, intitled, Liberum Belgium.

MAGDALEN DE PASSE.

Flourished, 1620.

This ingenious lady was the daughter of Crifpin de Paffe the elder, mentioned above. She learned the art of engraving from her father, and practifed it with much fuccefs, though her works are not equal to those of her brothers. She worked with the graver only, in a neat, but laboured ftyle. In two or three finall fubjects, which she has engraved from Elsheimer, she has attempted to imitate the ftyle of Count Goudt; but she has not produced the fame neatness of colour, and forcible effect; they however possible great merit. I shall specify the following engravings by this lady, which, I believe, constitute the principal part of her works:

Catharine dutchess of Buckingham, with a feather in her hand, a small quarto print.

The four Seafons, finall upright plates, from defigns by her father.

Cephalus and Procris, Salmacis and Hermaphroditus, dated 1623, and Latona changing the Lycian peafants into frogs; with fome other fubjects, from Ovid's metamorphofes; fmall plates, length-ways, from Elsheimer, Pinas, and other masters.

A fet of *landscapes*, middling-fized plates, lengthways, from Rowland Savery, and A. Willeres, among which is a *storm with a spipwreck*.

BERARDINO PASSERO, or PASSARI.

Flourished, 1580.

This artift was a native of Italy, and refided at Rome. He is fpoken of as a painter, by authors in general, and in the Abecedario he is called *a univerfal* engraver; but I know not for what reafon this appellation is applied particularly to him. It is certain that we have a confiderable number of prints by him, which he ufually first etched, and afterwards retouched with the graver, in a bold, but loofe ftyle. The fubjects are almost entirely devotional, and chiefly from his own defigns. His works prove him to have been a man of genius; but his drawing is not perfectly correct, nor are the characters of his heads always beautiful, or well chosen. He often figned his name at length; when he omitted to do that, he fubstituted a cypher, composed of a B reversed, and joined with a P, in the manner expressed on the plate at the end of the volume.

The following are all I shall select from his works, which are by no means uncommon:

A Holy

A Holy Family, in which the Virgin is reprefented with a Bohemian bonnet, a middling-fized upright plate, dated 1583.

The Life of St. Bruno, reprefented on feveral middling-fized upright plates. Alfo feveral Madonnas, and other fubjects.

MATTEO PASTI, or DE PASTIS.

Flourished, 1470.

This artist was probably a native of Italy. He is faid to have been a painter, and an engraver on wood. By him we have the prints for a folio volume entitled, *De Re Militari*, written by Rob. Valturius, published at Verona, 1472.

J. DE PASTILL.

Flourished,

A native probably of France. His employment feems to have been that of copying prints only, in which however he never arrived at any tolerable perfection. I fhall mention only the *murder of the Innocents*, after the engraving by Louis Audran, from Le Brun.

T. P A T C H.

Flourished, 1770.

This artift engraved from the pictures of Tomaso Masaccio, which are dated 1770, a set of twenty-fix solio plates.

LAURENCE PATARQL.

Flourished, 1700.

This artift was apparently an Italian. I have feen by him feveral book plates, and among them, a *frontifpiece* for a book of coins, in quarto, published at Venice, 1702.

P A T A S. Flourished, 1760.

A modern French artift, by whom we have feveral fmall engravings. I fhall mention only the Judgment of Paris, in an oval, from Queverdo.

PATAVINUS. See Avibus.

PATICINA. See Adler.

JOHN PATIGNY.

Flourished, 1750.

This artift was apparently a native of Italy. I have feen very few engravings by him; and those are but indifferent. I shall specify the following only: *The Virgin and Child with St. John*, from Annibale Carracci; a middling-fized upright plate. He appears to have copied the style of engraving adopted by Agostino Carracci, but with no great fuccess. The heads, and other extremities of the figures, are not correctly drawn: neither is he more happy, in the management of the general effect.

I

PATOUR.

P A T O U R.

Flourished, 1760.

A modern French engraver, by whom, according to Basan, we have the Little Lyar, a small plate from Albert Durer.

P A T T E.

Flourished, 1760.

A modern architect. He was a native of France. Basan informs us that he engraved several plates of Architesture, &c.

ANDREW PAUL, or DE PAULI. Flourisched,

This artift was a native of Flanders. He flourished in the last century, and engraved several plates; among which are the following: *Peter denying Chrift*, a small upright plate.—*Titian and his mistrefs*, from the etching by Vandyck, the same *The Tooth Drawer*, from Theodore Roelanto, a small plate, length-ways.

S. P A U L.

Flourished, 1760.

By this artift we have fome few mezzotintos, and among them, the portrait of Mrs. Barry, from Kettle.

ROBERT PAUL.

Flourished, 1762.

He ftudied in the academy of Glafgow, and we have feveral flight etchings of various fizes, reprefenting views of that city, by him, particularly a large one lengthways; also a north view of the *cathedral church*, &c. dated 1762.

GIACOMO PAULINI.

Flourished,

An artift of no great note. We have feveral plates by him. I fhall mention the two following only: A figure of *St. Peter*, A middling-fized upright plate, probably from a defign of his own, for he has added the word *fecit* to his name. And the *Ponte de Rialto*, a middling-fized plate, length-ways.

JOHN LE PAUTRE.

Born, 1617. Dicd, 1682.

This ingenious artift was born at Paris; and in the very early part of his life, he was placed with a working goldfinith, from whom he learned the principles of Drawing; and fo far improved by his inftructions, that in the end he acquired prodigious facility in defigning and drawing with a pen. He afterwards turned his mind to engraving, and worked with the point, and with the graver; but the ftyle in which he executed his plates, is by no means commendable. It is ufually dark, coarfe, and heavy, without without any pleafing effect, or harmony of light and fhadow. He drew haftily, and his engravings partake of the fame expedition, and therefore are rarely very highly finished. His works are exceedingly numerous, and in general confist of *architettal decorations*, *vafes*, *ceilings*, and *ornaments* of every kind, which are executed from his own defigns, and abundantly prove the fecundity of his genius. We have however fome historical plates, feveral holy families, and other devotional fubjects by him; but thefe are certainly to be confidered as inferior to those before mentioned. Florent le Comte fays justly of Le Pautre, "That it is hardly possible to "find an engraver, who has produced more inventions than he, or whole "genius was more adapted to every species of fubject:" he added, "that "every profession of the liberal arts or mechanics may find fomething in his "works worth the trouble of examining them."

He became a member of the Royal Academy of Painting and Sculpture at Paris, A. D. 1677, and died in that city, A. D. 1682; aged 65. The engravings by this artift being fo very numerous, and to well known, they do not need any further specifications than what is given above. I shall only add, that he sometimes signed his plates with the initials of his name only, thus, I. P. or I. le P. but his works are easily diffinguished.

PETER LE PAUTRE.

Born, 1659. Died, 1744.

He was the fon of John le Pautre, mentioned in the preceding article. He learned the principles of defign from his father; and he is fpoken of as a fculptor with no fmall commendation. We have feveral *friezes* by him, and a figure of *Poetry*, engraved for Perault's Cabinet des beaux Arts, publifhed at Paris, 1690. Thefe are very neatly executed, and principally with the graver. He alfo etched feveral plates, as well from his own composition, as from those of other masters.

JOHN PAYNE.

Flourished, 1635.

This artift was a native of England, and a difciple of Simon Paffe. He was a man of genius; and though his works are not very numerous, they neverthelefs manifest his fuperior abilities. At the fame time it must be added that the reason he made no greater figure in the arts, when fo much was expected from him, was owing to his own indolence and diffipation. He was recommended to Charles the First of England, and had a fair prospect of making his fortune; but careless of that, as he was of his fame, he neglected his business, and died in indigence, A. D. 1647 or 1648, before he had reached his fortieth year. His chief engravings confift of *frontifpieces* and other *book-plates*, and *portraits*. But he alfo engraved a variety of other fubjects, fuch as landscapes, flowers, fruit, birds, beasts, &c. His portraits however are, in my opinion, by far his best VOL. II. Εe works.

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works. Those he executed entirely with the graver, in a free, open ftyle, fo managed, as to produce a very pleasing effect. Mr. Evelyn, speaking of this artist, commends him not only for his portraits, but also for a ship which he engraved. This ship, Vertue informs us, was the *Royal Sovereign*, built by Phineas Pett. The print was of a prodigious size, and engraved on two plates, being, when joined, three feet long, by two feet two inches high. The following portraits by him are very fine:

Dr. Alabaster, in an oval quarto, from Cornelius Janfen. Sir Benjamin Rudyard, the fame, from the fame.

Alderman Leate, the fame, from the fame.

Arthur Lake, Bishop of Chichester, in an oval, in folio. George Withers the Poet, with a hat on, a quarto oval.

ANTONIO PAZZI.

Flourished, 1760.

A modern engraver, who refided at Florence at the time Bafan published his dictionary. He worked chiefly with the graver. We have by him feveral portraits, and other fubjects; among them, the *Virgin with the infant Chrift fleeping*, a middling-fized upright plate, from Vandyck.

JAMES PEAK, Flourifhed.

I have feen feveral bold, fpirited etchings by this artift, in the ftyle of a painter; among others, one reprefenting a view of Waltham-Abbey in Effex, from a defign of his own. He was a native of England, according to Bafan. He alfo engraved feveral prints from the drawings of Pillament and other mafters.

HENRY PEACHAM.

Flourished, 1630.

"He was," fays Mr. Walpole, "certainly a judge of the arts of paint-"ing and engraving; and having contributed to their illustration, deferves a "larger article than I am able to give him," for want, I fuppofe, of proper materials for that purpofe. He was author of a book, entitled the Complete Gentleman. The only engraving fpecified by this artift is a portrait of Sir Thomas Cromwell, Knight, afterwards Earl of Effex, from Holbein.

E D W A R D P E A C K E. Flourished, 1640.

This artift, conjointly with ROBERT PEACKE, who was probably his brother, engraved feveral plates of *friezes* and other *architestal ornaments*, which, according to Florent le Comte, are dated 1640. I believe they were both natives of England.

WILLIAM

PEA

WILLIAM PEACKE.

Flourished,

This artift, who was probably a relation to the two Peackes mentioned in the foregoing article, was a native of England; and his engravings confift chiefly of portraits. I fhall mention the following only by him: Henry Earl of Holland, in armour; Robert Rich Earl of Warwick, in armour with a fcarf.

GEORGE PEHAM.

Flourished, 1594.

By this artift we have feveral flight, but bold etchings, in the ftyle of a painter. He feldom figned his name at length, but ufed the initials in this manner, G. P. I fhall fpecify the two following prints only by him: *Neptune rifing from the Sea*, a finall upright plate, with the name at length. *Hercules and Anteus*, the fame, with initials only.

PIETRO PEIROLERI.

Flourished, 1760,

This artift was a native of Turin. We have feveral engravings by him; among others, *Bacchus feated upon a cafk*, a middling-fized upright plate, from Rubens, &c.

P E L A I S. Flourifhed,

The name of an obfcure engraver, affixed to a large upright print, reprefenting St. John preaching in the Wildernefs, very badly executed in every refpect. There is no painter's name affixed to this wretched engraving, but it is inferibed Pelais fec.

$\mathbf{P}_{\bullet} \quad \mathbf{P} \in \mathbf{L} + \mathbf{H} + \mathbf{M}_{\bullet}$

Flourished, 1735.

This artift was probably a native of England. He engraved feveral portraits in mezzotinto; among others, Oliver Cromwell, from Walker, and Thomas Holles, Duke of Newcaftle.

CORNELIUS PELKIN. Flourisched, 1663.

An obscure artist, who worked chiefly with the graver, in a loose, careless ftyle, without any merit to recommend it. The frontispiece to a book, entitled, *Spiegel der Spaensche Tirannie*, printed at Middelburgh, 1663, is by him, and probably from a defign of his own.

E e 2

DOMENICO

DOMENICO PELLEGRINO TIBALDI.

Born, 1540. Died, 1582.

This artift was the fon and fcholar of Pellegrino; known alfo by the name of Tibaldi da Bologna. He learned from his father the principles of painting; in which art he not only fucceeded, but alfo in that of architecture. We have feveral fpirited etchings by this artift, from the defigns of his father: alfo from Parmigiano, and other mafters.

DAVIDPELLET. Flourished,

The name of a French artift affixed to a middling-fized upright plate, reprefenting Louis XIII. when young, on horfeback, with the portraits of Henry the Fourth, and Mary of Medicis in finall ovals at the top; it is neatly executed with the graver only, but in a ftiff and taftelefs ftile; it was probably from a defign of his own, as he has added the word *fecit* to his name.

PELLETIER.

Flourished, 1760.

A modern French artift, by whom, among other engravings, we have The Fish Market, and its companion, The Green Market, finall upright plates from Pierre.

HISBEL PEN, or PEUN.

Flourished, 1520.

This artift is alfo called Hifpean, and Hifpeun, and fometimes confounded with Hans Sebald Beham, becaufe his cypher refembles that of Beham; but it is evident, when the works of the one are compared with those of the other, that they must have been executed by different masters. If it be objected, that there is very little authority to be found, that either of the above names certainly belonged to this master, the only answer I shall make is, that his works are too confiderable to be entirely omitted; and as these names have been adopted by the old monogramist, it will be more advisable to agree with them, than invent a new one, upon conjecture only: at least, it will be more convenient to those, who choose to refer to the former authors.

This engraver was certainly a German, and, according to the author of the Abecedario, a native of Nuremberg. He was prior to Beham; and the difference between them confifts rather in the greater excellency of Beham, than in their mode of engraving. According to the cuftom of that time Pen defigned the fubjects which he engraved, and worked both on wood and on copper. With refpect to the latter, they are, two or three etchings excepted, executed entirely with the graver. Pen underftood the human figure; and his outlines are fometimes very correct. His prints, though not equal upon the whole to those of Beham, are every way deferving of notice. It is to be observed, that Beham copied many of the engravings engravings of Pen. The mark of this artift, composed of an H. an S. and a P. is copied upon the plate at the end of the volume. His works are very numerous. The following only can be mentioned, and in a general way.

Adam and Eve, two very fmall upright plates, dated 1523 and 1524. Thefe were copied by Beham.

Adam seated, bolding an apple, a small upright plate, dated 1519.

A fet of apostles and faints, finall upright plates.

The virtues and vices, the fame.

The beathen gods, goddeffes, and beroines, the fame.

A woman carried away by a fea-god, a middling-fized upright plate, from Albert Durer, the contrary way to the original; fmall ornamental plates.

Some fpirited figures of *Soldiers*, very finall upright plates, etched in a bold, masterly style, dated 1520.

Meeting of Elizabeth and Mary, the fame, an etching.

A boly family, a finall upright print, very fpirited, cut on wood.

The life of Christ, a fet of small upright prints, the same also on wood.

J. PENCHARD.

Flourished, 1678.

An indifferent artift whofe labours were confined to bookfeller's fhops. He worked with the graver in a ftiff, taftelefs ftyle. The frontifpiece and engravings for the anatomical works of Reg. de Graaf, published at Leyden, 1678, are by him. He also added the portrait of De Graaf; but it is executed in a manner, which does him no honour.

PENNA. See Pesne.

F. PENNENSUS. Flourifhed,

By this artift, who was probably a painter, we have feveral flight, but fpirited etchings, in a neat, free ftyle. The heads of his figures are executed in a mafterly manner; but the other extremities are not always quite correct. The following prints, among others, are by him: A holy family with St. Catherine, and an argel flying in the air, with a crown of laurels; a fmall upright plate, from Parmigiano. The efpoufals of St. Catherine, the fame, probably from a defign of his own.

LUCA PENNI.

Flourished, 1550.

This artift was a native of Italy, born at Florence, and brother to Giovanni Francesco Penni, called Il Fattore. He worked a confiderable time under the observation of Pierino del Vaga. He painted historical subjects with great success; and many of his compositions have been finely engraved by George Ghissi of Mantua.——Penni came into England, and

and was employed by king Henry the Eighth, and afterwards was engaged by fome of the merchants of London. On his return to Italy, he applied himfelf to etching and engraving; and we have feveral prints by his hand. His mark was usually composed of an L. and an R. joined together or feparate; for he chose to add the word Romanus, or the Roman, to his name, or the initials of it; and fometimes he affixed an L. and a P. only: but it is neceffary to caution the young collector, with respect to these marks (all of which are copied on the plate at the end of the volume), because they were used by other masters greatly inferior in point of abilities to Penni, that his engravings are not only executed in a very fpirited ftyle, but also accurately drawn. He chiefly etched, but at times he worked with the graver only.

N. PENNEY. Flourished,

This artift was probably a native of France. We have feveral devotional fubjects by him, very neatly executed with the graver only, in a flyle, which does more credit, however, to his patience, than his tafte. I fhall notice only the Virgin and Child appearing to St. Bartholomew. As he has added the word fecit to his own name, without mentioning that of any painter, it is probable, that it was engraved from a defign of his own.

PENOZZI. В. Flourished,

An engraver on wood. Papillon informs us, that he had feen a very fine print by him in chiaro fcuro; but he has not fpecified the fubject.

GEORGE PENZ, or PENEZ.

Flourished, 1540. 🛶

This great artift was a native of Nuremberg, and learned the first principles of defigning, painting, and engraving from Albert Durer. He profited greatly by the inftructions of that master; but it was in Italy that he improved his tafte, and acquired that correctness of drawing, which we find in his beft works. How far he fucceeded in painting, I cannot fay ; but his compositions are many of them admirable. The heads of his figures are finely characterized, and the other extremities marked in a mafterly manner. It is faid, that he worked conjointly with Marc Antonio, from the defigns of Raphael; and it feems very likely, for his ftyle of engraving has much of Marc Antonio's best manner in it. His plates are executed entirely with the graver, and they manifest, by their neatness, the skill with which he handled that instrument. They are finished with great care, and precision, but without that formality and stiffness, which characterizes the works of the greater part of his contemporaries.

The far greater part of the engravings by Penz are of a finall fize; and for that reafon he is ufually ranked among the little mafters : but we have

have fome few large prints by him, one efpecially, which the reader will find noticed below. His mark is composed of a G. and a P. joined together, in the manner expressed upon the plate of monograms at the end of the volume. This great artist engraved chiefly from his own compositions. His works are very numerous; I shall therefore specify the following only in a general manner:

The bistory of Joseph, fmall plates, length-ways, dated 1544. The bistory of Tobit, the fame.

Several very small sets of historical subjects from the Old Testament, of different shapes.

Several fets of historical fubjects, from the New Testament, the fame.

A fet of very fmall prints, length-ways, from the Roman Hiftory,

A fet of fix middling-fized plates, length-ways, representing the triumphs of time, death, &c.

A great variety of fingle figures, reprefenting the beroes and beroines of ancient times, the virtues, the vices, the arts, the fciences, &c. of different fizes.

An army passing a ditch, and scaling the walls of a town, a very large plate, length-ways, from Julio Romano: an admirable specimen of the artist's superior abilities. The following infeription is affixed upon a tablet, GEORGIVS PENCZ PICTOR NYRNBERG FACIEBAT ANNO MDXIXXXIX, to which he has added his usual cypher.

STEVEN DU PERAC

Flourished, 1750.

This artift was a native of Paris. He is fpoken of as a painter, and as an architect. He ftudied a confiderable time in Italy, but efpecially at Rome, where he made drawings of all the principal antiquities found in that city, which he etched in a ftyle, bearing no fmall refemblance to that of A. Tempefta. The figures, which he occafionally introduced into those fubjects, are not very commendable. On his return to Paris, he was made architect to the king of France, and painted feveral pictures for the hall, appertaining to the bath at Fontainebleau.

Befides the architectal works mentioned above, we have by Perac feveral *landfcapes*, from Titian, very flightly etched. He fometimes figned his plates with the initials S. P. only, or S. P. F. the F. as ufual ftanding for *fecit*.

JOHN PERCELLES. Flourifhed,

The Flemish engravings, representing all forts of *sipping*, marked with the initials I. P. were executed, fays professor Christ, by John Percelles, or by his fon Julius Percelles. I am not acquainted with those prints; but care must be taken not to confound these two engravers with an old German master, who used the fame initials, and etched in a coarfe, but spirited ftyle.

GABRIEL,

G A B R I E L P E R E L L E.Flourisched, 1640.

If this ingenious artift was not a native of Paris, he certainly refided there during the greater part of his life. He excelled in defigning and engraving of landicapes; and we have a confiderable number of fets of prints by him of various fizes. His works prove the fertility of his genius, rather than his attention to nature. They are composed in a very pleafing ftyle, and the diftances efpecially are executed with great tafte, and enriched with ruins and other embellifhments, which are very happily introduced to vary the objects, and give a lightness and elegance to the defign. His fault is the want of maffes. The lights are too powerfully, and too equally diffused, and that in spots; so that the eye is fatigued, and the effect totally deftroyed. The foliage of his trees is heavy, and fo very unlike nature, that even the warmth of imagination, which we difcover in them, will hardly be thought a fufficient excuse. The greater part of Perelle's works are from compositions of his own; but he also engraved from those of other masters. He used both the point and the graver in the execution of his plates, and if he had done more with the first, and lefs with the latter, much of that ftiffnels and formality which fometimes diftinguishes his beft engravings would have been avoided. His works are fovery numerous, and fo common, that any farther defcription of the manner in which they are performed, or of the prints themfelves, may be justly thought needlefs.

ADAM PERELLE, and his brother NICHOLAS PERELLE, were both of them fons of Gabriel Perelle, mentioned above. They affilted their father, and, after his deceafe, engraved a confiderable number of plates of architestal views, plans, landscapes, &c. I shall specify by the former, only one hundred and twenty-four middling-fized plates, lengthways, representing the palaces, fountains, gardens, &c. in France; and by the latter, part of a fet of large views of the cities, towns, &c. of Europe.

PERERIETTE. Flourisched,

A name affixed to a coarle, incorrect etching, from Paolo Veronese, representing the Virgin and Child with Joseph, accompanied by two angels.

S. PERJECOUTER.

Flourished, 1535.

By this artift, who feems to have been inftructed in Italy, we have feveral plates, executed with the graver only, in a ftyle bearing fome refemblance to that of Marc de Ravenna, but ftill coarfer. His drawing is by no means correct. We have also fome few etchings by him. His works confift of *terms*, *capitals of pillars*, *cornices*, *and other architeEtal ornaments*. His mark is composed of an S. and a P. joined together, in the manner represented upon the plate at the end of the volume, to which he frequently added the date, 1535.

LOUIS

LOUIS DES PERINI. Flourisched,

A very indifferent engraver, who was probably a native of France. He worked with the graver only, in a coarfe, fliff flyle, and his prints have neither tafte nor correctnefs of drawing to recommend them. I shall notice only a middling-fized plate, length-ways, representing two men playing at cards, and a woman overlooking them, half figures.

PETER PERNA.

Flourished, 1580.

An engraver on wood, to whom the prints, marked in this manner, P. P. are ufually attributed.

P E R N E T. Flourished, 1620.

An obfcure engraver of no note. We have fome few indifferent portraits by him.

PEDRO PERRET.

Flourished, 1590.

This artift, according to Bafan, was a native of Flanders. He refided however principally at Madrid, and was engraver to Philip the Third, king of Spain. He worked with the graver only, in a neat, but ftiff ftyle, the effort of patience, rather than genius. We have feveral hiftorical plates by him, and among them, the following : *The woman taken in adultery*, from Brueghel, a middling-fized plate, length-ways, dated 1575; and *the chaftity* of *Joseph*, a middling-fized upright plate, from Hans Speckart. But his chief work feems to have been the portraits of the kings of Portugal, in folio, publifhed, A. D. 1603, to which he affixes this infcription, *Pedro Perret fculptor Regis fecit*.

FRANCIS PERRIER.

Born, 1590. Died, 1660.

This artift was a native of Macon in Burgundy. He is fpoken of as a painter, a defigner, and an engraver. To what degree of eminence he arrived in the first, I leave to others to determine; but his works as a defigner, and an engraver, prove him to have been a man of genius. It is uncertain under what master he studied, whilst in his native country. We only know that he went to Rome, where he paid close application to drawing from the antique statues and bass-reliefs.—But all his labours were fo flenderly repaid; that he could fcarcely support himself, till such time vol. 11. Ff as his merit recommended him to the notice of Giovanni Lanfranco; and under the direction of that admirable artift, he purfued his ftudies more fuccefsfully. On his return to France, he was employed at Lyons to paint fome few pictures; and going from thence to Paris, he engaged himfelf with Simon Vouet; and with that artift he acquired confiderable reputation. He went, a fecond time into Italy, where he ftaid but a fhort time, and returning again to his native country, refided at Paris, where he died.

With refpect to his etchings, of which he performed a great number, they are coarfely executed, and have all the appearance of being very hafty productions: generally fpeaking, they are not correctly executed; the heads, and other extremities of the figures, are too frequently neglected. The fame manner of drawing appears in them all; and that manner is by no means an agreeable one.

Whilf he was in Italy, he wrote his name *Paria*; and we find feveral of his etchings with that fignature. His marks, composed of an F. and a P. joined together, are copied on the plates at the end of the volume. To these he often added a B. for *Burgundus*, because he was a native of *Burgundy*. I shall specify the following prints only by this artist, which are usually reckoned among his best performances:

A Crucifizion, a middling-fized upright plate, with many figures, dated 1633, with this infeription, "Francifcus Perrier Burgundus pinx. et fculp."

St. Roch curing the people afflicted with the pestilence; the same, also from a composition of his own.

A flight into Egypt, a middling-fized upright plate, from Agostino Carracci, The death of St. Jerom, from the fame, a middling-fized upright plate, marked "Fr. Paria fculp."

The marriage of Cupid and Pfyche, two middling-fized plates, lengthways, from Raphael; and the ornamental angles for the fame.

A fet of fifty plates, taken from the ancient baff-reliefs.

A fet of one hundred plates of antique statues, published at Rome.

He also engraved fome few compositions in chiaro scuro, particularly onereprefenting *Time clipping the wings of Love*.

WILLIAM PERRIER, called the Younger.

Born, . Died, 1655.

This artift was born at Macon in Burgundy, and was either the younger brother, or fome very near relation of Francis Perrier, mentioned above.-He executed feveral plates from the defign of F. Perrier, and imitated his ftyle of etching, but with no great fuccefs.

IOHN PERRIN.

For an account of this obscure engraver, see the article John Munier, page 172 of this volume.

J. PER-

PERRISSIM, OR PERSINUS. J.

Flourished, 1570.

This artift, affifted by J. Tortorel, defigned and engraved partly on copper, and partly on wood, a fet of twenty-four very large prints, length-ways, including the title. They reprefent the war, and other remarkable occurrences, relative to the History of France, from the death of Henry the Second, A. D. 1559, to the difpersion of the German troops, 1569. Those on copper are flightly etched, in a coarfe, incorrect flyle; those on wood have not much to recommend them, with regard to the compositions; but they are executed with a tolerable degree of attention; and the crofs ftrokes, or hatching, are well imitated. His mark, enclosed in a finall oval, is copied on the plate at the end of the volume; but he twice figns his name at length, both times differently, thus, J. PERRISSIM FECIT; and J. PERSINUS, FECIT. Thefe prins are dated 1567 and 1570. Professor Christ reads this name, Perriffin, and perhaps juftly.

JOHN BAPTIST PERRONEAU.

Flourished, 1720.

A French engraver, by whom we have fome few prints, and, among them, two middling-fized plates, lengthways, reprefenting air and earth. The companions, fire and water, were engraved by P. Aveline, from the fame master.

PETER PERROT. Flourished.

He is mentioned by Florent le Comte as an engraver. I am not, however, acquainted with his works, neither are any of them specified by that author.

PERSON. NICHOLAS

Flourished, 1696.

By this artift, whole labours were chiefly confined to the engraving of portraits, we have a fet of very indifferent plates, entitled, Warhaffte Ahbildungen, containing twenty portraits of the Archbishops of Germany, dated 1696.

REGNIER DE PERSYN.

Flourished, 1650.

This artift was a native of Amfterdam, and probably learned the art of engraving in his own country. He went however to Italy, in order to complete his studies, where, it feems, he learned to paint. While he refided at Rome, he affifted Cornelius Bloemart, Theodore Matham, and Michael Natalis, in engraving the Statues, &c. in the Justinian gallery, which were published in two large folio volumes. He worked with the graver only, in a very neat, clear style; but not with any great taste. The outlines of the figures, though not very incorrect, are neverthelefs stiff and Ff 2 heavy.

heavy. He feems to have aimed at imitating the manner of Bloemart, but he never equalled that great mafter. I shall mention the following engravings only by Person: The portrait of Ariosto, a midling-fized upright plate, from Titian. That of Balthazar Count de Castillion, the same, from Raphael. The death of Leander, a large plate, length-ways, from Sandrart.

GEORGE PERUNDT.

Born, 1603. Died, 1663.

This artift was a native of Franconia, and by him, according to Sandrart, we have a confiderable number of architectal and geographical engravings.

LUIGI PERUGINO. See SCARAMUCCIA.

BALDASSARE PERUZZI.

Born, 1481. Died, 1536.

This extraordinary artift was born at Volterra; but becaufe his father refided chiefly at Siena, he affix'd his name in this manner to one of his engravings, BAL. SEN. for Baldaffare Senefe; and this has occasioned many authors to suppose, that he was a native of Siena. But Vafari, a very accurate writer, affures us of the contrary.

His father was a citizen of note in Florence; and, to avoid the troubles occafioned by the civil wars, withdrew himfelf to Volterra, where Baldaffare was born, and not long after he fettled at Siena. The genius of young Peruzzi very foon difcovered itfelf; and he was placed with a very eminent goldfmith at Siena, from whom he learned the principles of defign, and was afterwards inftructed in painting by the beft artifts in that city. He principally excelled in painting perfpective architecture; and he was affifted in his fludies by Bramante, the friend of Raphael. Peruzzi was much employed at Rome; and his pictures are fpoken of with the warmeft commendation. He did not, it feems, entirely confine himfelf to architecture and perfpective, but executed fome hiftorical compositions, which are alfo very greatly efteemed.

He wrote a Treatife on the Antiquities of Rome, and a Commentary upon Vitruvius, which, Papillon informs us, he intended to have embellished with engravings on wood, but he died before it was ready for publication. The common report is, that he was poisoned by some one, envious of his superior talents.

He is faid to have engraved on wood in chiaro-fcuro; but there is fome obfcurity with refpect to the fact. The only print I have feen attributed to him is engraved upon three blocks; the first for the outlines, the fecond for the deep shadows, and the last for the lighter tints. It is a midlingfized upright print, and reprefents Apollo, Minerva, and the Muses, with Hercules driving forth a woman loaded with treasure, supposed to represent avarice. It is executed in a fine, spirited, bold style, and inscribed BAL. SEN. over which letters is a five-pointed star, and at a distance the word PERVGO, PERVGO, the meaning of which is uncertain, unlefs we grant, with Papillon, that it is the name of the engraver, and attribute the invention only to Peruzzi; but if it was not a cognomen, ufed by Peruzzi, it may as reafonably be thought to belong to the publisher.

FRANCIS PERRY.

Flourished, 1760.

He was born at Abingdon in Berkshire, and was first placed as an apprentice to a hosier; but having, as he thought, a turn for painting, his friends put him under one of the Vanderbanks, a good artist, but a man of diffipation. With him Perry learned very little, being chiefly employed in obtaining goods on credit, answering duns, or removing his cloaths from one lodging to another: fometimes he was fent to fetch coals in the table cloth, at other times in a sheet.

From Vanderbank, our artift went to Mr. Richardson; but not making any great progress, he was employed as clerk to a commission, with whom he went down into Staffordshire, where he made drawings of the cathedral of Lichfield, which he afterwards etched; from this time he commenced engraver, and worked for the magazines.

His beft works are coins and medals, which he copied with great neatnefs and precifion; we have also feveral portraits by him; and, among others, that of *Dr*. *Ducarrel* in folio, placed at the title of his *Anglo-Norman Antiquities*.

He etched upon a white ground, by which means he was the better enabled to work by candle-light.

He was an honeft, industrious man, but could fcarcely earn a fublistence. He had a fpeck over one of his eyes, which deprived him of the use of it. He died about the year 1766.

Mr. Groffe obligingly favoured me with this account of the above artift

IL PESARESE. See CANTARINI.

JOHN PESNE, OR PENNA.

Flourished, 1670.

This artift was a native of France, and the laft name was given him by the Italians. It does not appear from whom he learned the principles of drawing and engraving. It is however certain, that he drew greatly better than he engraved; from whence we may conclude, that he was brought up, at firft, under fome painter, perhaps Nicholas Pouffin, from whofe pictures the greater part of his engravings are taken. He etched in a flight, free ftyle, but coarfe and irregular; and he finifhed his plates with the graver, harmonizing the lights with dots and fhort ftrokes. The maffes of light and fhadow are conftantly kept broad and clear, and the general effect is well preferved. Had his outlines been more correct, correct, and the heads, with the other extremities of his figures, more carefully attended to, it might have been faid, that the fpirit of that admirable painter was never better expressed than by Pesne; but when they are compared with those prints executed by Girard Audran, from the fame master, they certainly must be placed in an inferior class.

I thall fpecify the following prints by Pefne, which may be reckoned among his beft:

Two portraits of *Pouffin*, middling-fized upright plates, from pictures painted by that mafter.

Efther before Abasuerus, a large plate, length-ways, from Pouffin.

The adoration of the Shepherds, the fame, from the fame.

A Holy Family, from Raphael, a midling-fized upright plate.

The Seven Sacraments, very large prints, length-ways, on two plates; each from the pictures of Pouffin, in the Palais Royal. Thefe plates were afterwards purchased by Girard Audran, who retouched them with great judgment, and improved the characters of the heads very confiderably.

The testament of Eudamidas, a large plate, length-ways, from the fame master. This is one of his most capital engravings.

The death of Ananias, the fame, from the fame.

The vision of St. Paul, a middling-fized upright plate, from the fame.

The triumph of Galathea, a large plate, length ways, from the fame.

A fet of *landfcapes* from Guercino, and feveral other plates from Van Dyck and other mafters.

MATTHIAS PETERS.

Flourished, 1660.

He, with his brother NICHOLAS PETERS, who, it appears, were goldfiniths, effblifhed at Amfterdam, engraved the plates for the *Atlas Major*, or Great Atlas, publifhed in that city by Bleau, and confifting of about thirty large volumes in folio. The drawings, from which thefe engravings were taken, appear to have been made by Bleau himfelf.

EDME PETIT.

Flourished, 1700.

This artift was a native of France, He worked chiefly with the graver, in a neat ftyle. His engravings are by no means defitute of merit. I fhall mention only the portrait of *Francis the Firft*, from Titian, in the Crozat collection.

PETIT is mentioned by Bafan as a modern engraver, by whom, he tells us, we have feveral fubjects, from Rigaud, I. B. Vanloo, Watteau, and other mafters

NICOL PETRI.

A name, which Lastman fometimes assumed; probably because the baptismal name of his father was Peter. See the account of this artist under LASTMAN.

PIETRO.

PIETRO DA PETRI, or PITRI. Born, 1665. Died, 1716.

According to fome authors, this artift was a native of Rome; others place his birth at Novarra; most of them however agree, that he was a disciple of Carlo Maratti. He studied the works of Raphael with great attention, and copied them in a very superior manner. Notwithstanding he employed a great part of his time in copying from the paintings of other artists, we have several historical pictures by him from his own compositions; those especially, which he painted in the church of St. Clement at Rome. He etched fome few plates, and among them, the following:

The affumption of the Virgin, a middling-fized upright plate, fom his own composition.

St. Laurence Justinian, a small upright plate, from the same.

PIETRO ANTONIO DE PITRI is a name affixed, as of the engraver, to the *frontifpiece*, from Ciro Ferri, belonging to a collection of altar pieces, published by Giacomo Rosi at Rome. It is etched in a flight, masterly ftyle, but, at the fame time, bears little or no refemblance to the etchings of Petri. Perhaps the family-name of this artist should also have been written PETRI; and then one would have conjectured, that he was a relation; for I cannot think, that the above-mentioned etchings were all of them executed by the fame hand. The decision, however, must be left to the experienced collector.

JAQUES PEYTRET. Flourifhed.

The name of an engraver on copper, mentioned by Professor Christ without any reference to his works.

JOHN ANDREW PFEFFEL. Flourisched, 1720

He refided at Vienna, where, according to Bafan, he traded in prints. As an engraver he never made any great figure, confining his labours chiefly to ornamental foliage and architecture, which he executed in a ftyle fufficiently neat, but without any great degree of tafte. I fhall mention only a book of *jewellery ornaments*, in conjunction with C. Engelbrecht, from A. Morifon, and part of the plates for the Hiftory of Architecture, in large folio, by John Henhard Fifchers, published at Vienna, 1721.

RIGMAN PHILESIUS.

Flourished, 1508.

This artift, according to Papillon, engraved on wood; and we have by him a fet of twenty-five prints, reprefenting the *life and paffion of our Saviour*, which were published at Strafburgh by John Knoblouch, A. D. 1508. Thefe engravings are faid to be extremely rare.

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P. P H I L I P P E. Flourished, 1660.

An artist of no great note. He was a native of Holland, and by him we have feveral *feftivals* and *rejoicings*, middling-fized plates, length-ways, from Van Venne, dated 1660.

PHILLERY.

Flourished,

The name of an eminent engraver on wood, who refided at Antwerp. I know of but one print to which his name is affixed; but I have feen a fufficient number, which, from the refemblance they bear to his engravings, may be thought to have been done by him.

It is a middling-fized upright print, representing two foldiers standing before a woman, who is feated, holding a dog upon her lap. The following infcription is affixed: **Gheprint t' Autwerpen by mp Phillerp be** figursniber, printed at Antwerp by me Phillery, engraver of figures. It is neatly executed, and the cross strokes or hatchings are carefully represented; but the defign is not well conceived, neither is the drawing of the figures by any means correct. M. Heineken supposes this print to be very ancient; to me it appears to have been engraved about the commencement of the last century.

JOHN PICART.

Flourished, 1640.

This artift refided at Paris, and was probably a native of that city. I am inclined to believe, that he was a difciple of Crifpin de Paffe; at leaft it is certain, that he engraved from the defigns of that mafter, and copied his manner; but with no great fuccefs. His labours feem to have been chiefly confined to the ornamenting of books. I have feen by him feveral portraits; among others, the following: *Edward infant of Portugal*, a half figure, in a fmall upright oval, with emblems. *Erafmus*, a whole length figure, ftanding in an arch, which ferved as a frontifpiece to part of his works in octavo, publifhed at Paris, 1639. Alfo feveral *frontifpieces*, and, according to Florent le Comte, *monuments*, &c.

HUGUES PICART, Florent le Comte informs us, that this artift, who was probably a relation of John Picart, engraved a large perspective view of the town of Rheims, after Hugues Collier.

STEPHEN PICART, called LA ROMAIN. Born, 1631. Died, 1721.

This artift was a native of France, and probably related to the two engravers mentioned above. He affumed the appellation of LA ROMAIN, or THE ROMAN, for the fake of diftinction, fearing that his works fhould be confounded with those of John Picart. He refided a confiderable time at Paris; Paris; after which he went to Amfterdam, where he died, 1721, aged 90. He worked with the graver only, in a ftyle greatly refembling that of Francois de Poilly; but he never equalled that admirable artift, with refpect to the drawing, effect, or fkilful management of the graver. The extremities, and other naked parts of the human figure, are feldom correctly drawn, or well marked; and the effect of his engravings, in general, is cold and unharmonious. Among the great multitude of historical prints by Picart, I fhall mention the few following only:

The Pestilence among the Philistines, a large plate, length-ways, from Nicholas Poussin.

A Holy Family, the fame, from the elder Palma.

The Infant Jesus sleeping, with the Virgin holding up her finger to St. John, known commonly by the appellation of the Silence, the fame, from Annibale Carracci. Michael Lasne, Heinzelman, and others, have engraved the fame subject; and it was lately repeated by Mr. Bartolozzi.

The entombing of Christ, a large plate, length-ways, from Le Sueur.

The citizens of Ephefus burning their books at the preaching of St. Paul, a large upright plate, from the fame.

The martyrdom of St. Gervais and St. Protais, a large plate, lengthways, from the fame.

The martyrdom of St. Andrew, a large upright plate, from Le Brun.

St. Anthony of Padua adoring the Infant Jesus, a middling-fized upright plate, from Vandyck.

He alfo engraved from Dominichino, Lanfranco, Guido, Albano, Romanelle, G. Courtois, N. Coypel, &c.

BERNARD PICART.

• Born, 1673. Died, 1733.

This artift was the fon of Stephen Picart, mentioned in the preceding article. He was born at Paris, where he learned the principles of drawing and engraving from his father. At the age of fixteen he went to draw from nature, in the Royal Academy; and two years afterwards gained the prize. He was not fo fond of engraving as he was of drawing. It is faid, that he took up the graver with reluctance; and this will be eafily believed, when, on examining his prints, we find them far better drawn than engraved. He refided at Paris till the year 1710; after which he went to Holland, with an intention of going to Sweden; but, altering his mind, he fettled at Amfterdam, where he died, May 8, 1733. He was twice married; but it does not appear that he left any children.

The greater part of his life was certainly fpent in making compositions and drawings, which are faid to have been very highly finished; and they are fufficient testimonies of the fertility of his genius, and the excellency of his judgment. He understood the human figure extremely well, and drew it with a tolerable degree of correctness, especially in small subjects. His mode of engraving, as was before observed, was not equally meritorious, especially when he attempted large plates. Book plates, and other orna-

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mental engravings, conftitute by far the best part of his works. And the multitude which he executed, chiefly from his own compositions, is aftonifhing.

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The following are among his most esteemed works:

The massacre of the Innocents; the first impressions of which are before the crown was placed upon the head of Herod; a fmall plate, length-ways, from his own compositions.

The Epithalamiums, confifting of twelve prints, eight of them finall plates, length-ways; and the other four middling-fized upright plates.

The Quos Ego, or Neptune calming the fea, a large plate, length-ways, from Anthony Coypel.

The difgrace of Califta, a large plate, length-ways, from Annibale Carracci.

A vaft variety of book-plates of all fizes; chiefly from his own compolitions.

The Innocent Impostures, are a set of prints, from the designs of the great mafters, in these he has attempted to imitate the styles of the old engravers. The work confifts of 78 plates, which, with the difcourfe and explanations, make a fmall folio volume. It was not published till after his death, A. D. 1738; and, in my opinion, it had been well, if it had not been published at all. In turning it over, we cannot but pity the weakness of a very ingenious man. But concerning this book I have already fpoken, in the Effay prefixed to the prefent volume, in my reflections upon the works of Marc Antonio and Agoftino Veneziano.

We have also feveral mezzotintos by him; particularly a Nativity from Carlo Maratti. He alfo engraved from Cangiage, Le Sueur, C. de la Foffe S. B. Santerre, N. Bertin, &c.

PETER PICAULT.

Flourished, 1695.

This artift was a native of France. He worked entirely with the graver, and his prints poffets a confiderable share of merit. He died early in the beginning of the prefent century, just at the time he began to make himfelf known. We have by him the Battles of Alexander, copied from the engravings by Girard Audran, after Le Brun; middling-fized plates, length-ways. The meeting of the Virgin Mary and Elizabeth, a fmall plate, length-ways, from Carlo Maratti. Alfo feveral portraits of various fizes. He usually inferibes his prints in this manner : P. Picault Blefenfis, sculp.

GIOVANNI DOMENICO PICCHIANTI. Flourished, 1690.

He was a native of Florence, and the pupil of B. Foggini, a fculptor of fome eminence. He amused himself with the point and the graver, but the prints, which he produced, have no great fhare of excellence to recommend them. He worked in a coarfe, flight ftyle; and his drawing is rather mannered, than correct. We have by him feveral plates, for the collection I

collection of engravings from the pictures in the grand gallery at Florence, and fome few portraits; among others, that of *Cardinal Bentivoglio*, a large upright plate, from Vandyck.

GAJETANO PICCINA. Flourished, 1659.

This artift is cited by profeffor Chrift as an engraver on copper; and the fame author informs us, that he marked his plates in this manner: G. P. *inven. et fecit*. I much fulpect he means the following artift, and has miltaken the baptifmal name.

GIACOMO PICCINA.

Flourished, 1659.

He was a native of Venice; but it does not appear from what mafter he learned the art of engraving. He worked chiefly, if not entirely, with the graver, in a ftiff, laboured flyle, without effect; and the outlines of his figures are exceedingly incorrect. Among many other engravings, the following are by him:

Judith with the head of Holofernes at her feet; a middling-fized plate, length-ways, from Titian.

A Hely Family, a middling-fized upright plate, from Liberi.

Thirty portraits of the principal Venetian Painters, affixed to the account of their Lives, by Carlo Ridolfi, published at Venice, 1648.

Alfo a fet of the portraits of the illustrious men of Italy.

Profeffor Chrift writes his name, Picina, and informs us, that he fometimes figns his plates with a P. only.

MATTEO TOMMASO PICCIONI. Flourished, 1650.

This artift was a native of Italy, and is fpoken of as a painter. We have fome few etchings by him; among others, the Adoration of the Shepherds, a middling-fized upright plate, from Paolo Veronefe.

P. P I C K A E R T. Flourifhed,

This name is affixed to a fet of coarfe, incorrect etchings, reprefenting the flight of James the Second from England, which were published in Holland. He adds the word fecit to his name; from whence we may reafonably conjecture, that they were engraved after his own defigns.

ROBERT PICOU, or PIQUOT. Flourisched, 1630.

He was a native of Tours, but refided much at Paris. He worked entirely with the graver, in a neat, but laboured flyle, without tafte, or G g 2 correctnefs

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correctness of outline. We have a great number of *frontifpieces* by him, many of which are from his own compositions. He also engraved after the defigns of the Basans.

A D E P I E N E. Flourished, 1670.

A French engraver of no great account, by whom we have fome few plates; among others, one reprefenting the Dutchefs of Savoy, in the character of Diana, in folio, from Sachetti, for a book, entitled, "La Venaria " reale Palazzo di piacere e di Caccia," published 1672.

JEAN BAPTISTE MARIE PIERRE. Flourisched, 1760.

A modern French painter in great repute. The fubject of his pictures are chiefly taken from low life. He was a member of the Royal Academy at Paris. By him we have feveral etchings; among others, the village entertainment, a middling-fized plate, length-ways, from his own compositions. Several large fludies of beads, &c. which he made in Italy; and many fubjects, taken from the Fables of La Fontaine, after Subleyras.

ΡΙΕΤ.

Flourished, 1618.

He was apparently a native of the Low Countries. As an artift he never made any confiderable figure. I have feen by him the prints for a book of military exercifes, entitled, Le Maniement D'Armes de Naffau, avecque Rondelles, Piques, Espées, & Targes, selon le noveau ordre du tres illustre Prince Maurice de Naffau, par Adam V. Brien, published 1608.

NICHOLAS PIGNE. Flourisched, 1730.

He was a native of France, of no great note as an engraver. We have . by him a middling-fized upright plate, reprefenting the Virgin with the Infant Christ asleep in the cradle, attended by four small Angels, from Trevilani, for the Crozat cabinet. His name is also affixed to the portrait of . Richard Fiddes, B. D.

PAUL PILAIA. Flourifhed,

This name is affixed to feveral plates of architecture, reprefenting opera fcenes, and theatrical decorations. They are executed in a ftiff, tafteleis ftyle, with the graver only, from the defigns of an artift, whole monogram is composed of an F and G joined together.

FRANCIS

FRANCIS PILSEN. Flourifhed,

This artift was a native of Ghent, and became the difciple of Robert Van Auden Aerd, from whom he learned the principles of painting and engraving. We have by him, among other things, the conversion of St. Bavon, a large upright plate, arched at the top, from Rubens; and the martyrdom of St. Blaize, a middling-fized upright plate, from Gaspar de Crayer.

D U P I N. Flourisched, 1740.

A modern French artift, by whom we have a confiderable number of engravings.

DUPIN, his fon, was alfo an engraver, and refided at Paris, at the time Bafan wrote his Dictionary of Engravers.

P. P I N C H A R D. Flourished, 1687.

He refided at Genoa, where he engraved feveral frontifpieces for books; but in a manner, which does him no fort of credit.

J O H N P I N E. Flourished, 1740.

He was a native of England, and a man of letters. He refided at London, and engraved a great variety of plates, which are not without merit. His chief works are the ceremonies used at the arrival of the Order of the Bath. The destruction of the Spanish Armada, from the tapestry in the House of Lords. A splendid edition of Horace, the whole text of which was engraved on copper, and illustrated with antique bass-reliefs, gems, coins, &c. The Pastorals and Georgics of Virgil were published by his fon, after his death, adorned in the fame manner, with a letter-prefs type. A considerable number of the engravings for the *Æneis* were also prepared; but want of proper encouragement prevented the appearance of that work. We have besides fome few portraits by this artist.

T. PINGO.

Flourished, 1740.

The name of an obscure English artist, affixed to a plate of *arms* inferted in Thoresby's Leeds.

P I N S 'S I O. Flourished, 1750.

The name of a modern engraver, by whom we have fome few portraits, &c.

JOHN

JOHN GEORGE PINZ.

Flourished,

This engraver, who was, I believe, a German, worked chiefly for the bookfellers; and his prints are executed in the fame ftyle with those in the multifarious publications by Vander Aa. I fhall fpecify only an emblematical print, in honour of the king of France, from P. Decker, in folio.

DOMINECO PIOLA.

Flourished, 1658.

He was a native of Italy, and a painter. I have feen by him a very fpirited etching of a holy family, in which the infant Chrift is reprefented, lying in the manger, attended by angels; and Joseph is above him. The oxen are feen in the back ground. The heads and other extremities are finished in a masterly style; and this print fufficiently testifies the ability of the artift. The following infcription is affixed : D. Piola Gent. faciebat, 1658. It is a middling-fized upright plate.

V. PIORT. Flourished,

An obscure engraver, by whom we have a small upright plate, from Rubens, representing an old woman holding a pot with fire, from whence a boy is taking a lighted coal.

GIULIO PIPPI, called ROMANO.

Born, 1492. Died, 1546.

This artift was one of the moft celebrated fcholars of Raphael. His character and works are fufficiently known. Florent le Comte attributes fome engravings to him; but the fubjects are not specified. There is, I think, great reason to suspect that this part of Le Comte's book is misprinted, or that the author had been mifinformed.

PIQUOT. See PICOU.

GIOVANNI BATISTA PIRANESE. Flourished, 1770.

This artift was a native of Italy, and an architect. His admirable etchings are too well known to need any comment; and they fufficiently manifeft the greatness of his abilities. His works confift of twelve or more large volumes in folio, and reprefent the beautiful remains of ancient Rome (affisted by his own studies). We have also a variety of architestal compositions, from his own defigns.

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LOUIS

LOUIS DES PIRINE. Flourisched,

This artift was a native of France. I have feen by him a middlingfized plate, length-ways, reprefenting two men playing at cards, and a woman holding a mirrour behind one of them, by which means the difcovers his hand to the other, from Corn. Van Tienen. It is executed with the graver only, in a coarfe, open flyle, and without much tafte.

ALEXIS PIRNRAUM.

Flourished, 1545.

This artift was an engraver on wood, and of fuch eminence, that Papillon fuppofes him to have been a fcholar of Hans Holbein the younger; and his refiding at Bafil, of which place it is probable he was a native, may be thought to ftrengthen the conjecture. His works, however, are not fpecified. Profeffor Chrift attributes to him the prints marked with an A. and a P. joined together, in the manner expressed at the end of the volume.

NICOLAS PITAU.

Flourished, 1660.

This artift was a native of Antwerp, but he refided principally at Paris; and from his ftyle of engraving I am led to fufpect, that he may be ranked among the difciples of Francois de Poilly. His drawing is in general tolerably correct, but, at times, rather heavy, the extremities of his figures efpecially are fo. He worked with the graver only, and appears to have handled that inftrument with much facility; but from the famenefs of manner with which he has treated his figures, draperies, and back-grounds, the effect of his prints is cold and filvery. His works are by no means fcarce. I fhall mention the following only:

Ibe annunciation, a large upright print on two plates, from P. Champagne.

The Virgin reading and holding the infant Chrift in her arms, a middlingfized upright plate, in an oval, from Guercino.

Christ at the tomb supported by angels, a large upright plate, from Lodovico Carracci.

A dead Christ, with angels weeping over him, a middling-fized plate, length-ways, from Guercino.

St. Sulpitius in council, a middling-fized plate, length-ways, from P. Champagne.

We have also by him feveral very excellent portraits.

He engraved befides from Le Brun, N. Pouffin, Villequin, Le Febure, and other mafters.

NICHOLAS PITAU, the fon of the preceding artift, engraved fome few portraits; and he might, fays Bafan, have diftinguished himself in the art, if he had used sufficient application.

PITRI

PITRI. See PETRI.

PIT

MARCO PITTERI. Flourished, 1760.

A modern Italian engraver, who refided at Venice. We have by him feveral of the plates for the collections of engravings from the pictures in the Drefden gallery. A fet of large *beads* of the apoftles, from his own defigns; and the *feven facraments*, large upright plates, from Longhi. The works by this admirable engraver are executed in a very fingular ftyle, with fingle ftrokes; but very different from those of Mellan and his followers. They run from the top to the bottom, and the fhadows are expressed by ftrengthening them, as the occasion requires. The effect he has produced, in this new mode of engraving, is far more pleasing and harmonious, than could have been expected.

GIOVANNI BATISTA PITTONI.

Flourished,

By this painter we have fome few etchings, which he has inferibed with thefe initials, "B. P. or, Batifta P. V. F. or, B. P. V. F." and when he figns his name at length, Johannes Baptista Pitonus Vicentinum fecit.

FRANCIS PLACE.

Born, Died, 1728.

This ingenious artift was the fon of Mr. Rowland Place of Dinfdale, in the county of Durham. He was at first bred up to the law, and was placed as a clerk to an attorney in London, with whom he refided till the year 1665, when having taken a shop the officers came to shut up the house, on sufficient of the plague being in it, he left London; and, as he had never been pleased with his profession, he dropped it at the fame time, and followed other pursuits more agreeable to his unfettled disposition. He expended confiderable fums of money in attempting to make porcelaine, which he put in practice at the manor-house of York; but was not successful.

His works are very rare; for he painted, drew, etched, and engraved, in mezzotinto, merely for his own amufement. His productions, however, prove him to have been a man of very great abilities. We can only lament, that his application was not equal to his genius; for many of his defigns he left entirely unfinished.

In the reign of Charles the Second, it is faid, that he was offered a penfion of five hundred pounds a year, to draw the royal navy, but he declined accepting of it, being a great enemy to confinement and dependance. He died, A. D. 1728; and his widow, quitting the manor-boufe of York, difpofed of his paintings; among which was an admired picture of *fowls*, alfo others of *fiftes* and *flowers* unfinified, together with his own *portrait* by himfelf. He left behind him a daughter, who was married to Wadham Wyndham, Efq. His etchings, particularly of *landfcapes* and *birds*, from Griffier, are admirable. The free ftyle, in which he treated the foliage of his trees, proves his judgment and good tafte; and his portraits in mezzotinto are excellent.

I fhall fpecify the following:

Bishop Crew, a shalf-sheet in an oval, from Kneller.

Richard Thompson, after Zouft, a fmall half-sheet in an oval.

Philip Woolrich, Efq. in armour, the fame.

Thomas Comber, dean of Durham, the fame, after Greenhill.

John Moyzer, Efq. of Beverley, half-sheet, in an oval.

Henry Gyles, the gloss painter, a small quarto plate, in an oval.

General Lambert, half-sheet, the fame.

In Thorefby's Topography of Leeds are fome *churches* drawn by Place. The plates for Godartius's book of *Infects* are by him; and many views, as of *Tinmouth-caftle and Light-house*, the Cathedral of York, Prospect of Leeds, &c.

LOUIS DES PLACES.

Born, Died, 1740. ...

This artift was a native of France, and refided chiefly at Paris. We have a very confiderable number of engravings by him. He worked with the point and the graver; and his prints have often an agreeable effect : but the outlines of his figures are not always correct, effectially the extremities, which are frequently heavy. His best engravings have lefs of this fault, and certainly posses very confiderable merit. I shall mention the following only, for his works are by no means uncommon.

Chrift crucified between the two thieves, a middling-fized upright plate, from Annibale Carracci, for the Crozat cabinet.

Christ curing the diseased, a very large plate, length-ways, from Jouvenet. The elevation of the cross, a large upright plate, from the fame.

The descent from the cross, its companion, from the fame.

Venus prevailing upon Vulçan to make the arms for Æneas, a middlingfized upright plate, from the fame.

, Venus triumphant upon the water, a large upright plate, from Ant. Coypel. Cupid taking refuge in the house of Anacreon, a middling-fized upright plate, from the same.

Orpheus obtaining of Pluto permiffion for the return of Eurydice, a middling-fized plate, length-ways, from Rubens.

Diana and Astaon, a middling-fized plate, length-ways, from Carlo Maratti.

Alfo feveral portraits and engravings, from a variety of other masters.

MATTHEW VAN PLATTENBERG. Flourisched, 1630.

This artift was a native of Flanders, but he refided a confiderable time at Paris, where he affumed the name of Montagne, and was ufually called Platte Montagne, and fometimes Montagne only. He excelled in painting VOL. II. H h, fhipping

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shipping and fea views. We have some few etchings by him of shipping, and several small landscapes, very spiritedly executed.

NICHOLAS VAN PLATTENBERG.

Flourished, 1654.

He was the fon of Matthew Van Plattenberg, mentioned in the preceding article, and is fpoken of as a painter. His engravings prove him to have been a man of genius. He drew the human figure very correctly; and the effect he produced in his plates is very agreeable. He was probably a difciple of John Morin, whofe manner of engraving he improved upon. I fhall mention by this artift a *dead Chrift*, from P. Champague, a large plate, length-ways. The figure is finely drawn, and the fleft executed with dots only; but the back-ground and drapery are finished with ftrokes in a bold, free ftyle. This is altogether a very fine print. He engraved alfo from his father's defigns, and from his own; but the greater part of his works confist of *portraits*, to which he almost constantly subfcribes his name, "Nicolas de Platte Montagne."

MARTIN PLEGINCK. Flourisched, 1590.

This artift was probably a native of Germany. He engraved on copper and on wood. I have feen by him a fet of *figures fighting*, finall plates, length-ways, executed entirely with the graver, in a ftyle much refembling that of Virgil Solis, with this title, **fethter Buechlem ge ducht in der furft**lithen frat onnolt bach bei Stephan Dermanburger und Goldfehmidt da Selbsfren. His engravings on wood are faid to be greatly in the ftyle of Joft. Ammon. See his mark, composed of an M. and a P. joined together, on the plate at the end of the volume.

WILLIAM PLEYDENWURFF.

Flourished, 1490.

He was a native of Germany, and one of the early engravers on wood. To him, in conjunction with Michael Wolgemut, we owe the curious prints, which adorn the Nuremberg Chronicle, in folio, which was published, A. D. 1493. They confist of figures of various kinds, views of cities, towns, &cc. which however are evidently the work of fancy. They are boldly cut, and with fpirit; and the characters of the heads of the figures are often well delineated. But, on the other hand, they have all that ftiffnefs, and incorrectnefs of drawing, which characterized the German engravings of that age. It does not appear that Pleydenwurff ever engraved on copper; neither did he use any mark to diftinguish his prints from those of his affociate.

CORNELIUS PLOOS.

Flourished, 1760.

He was a native of Amfterdam, and a collector of note. We have by him a fet of engravings in folio, executed in a peculiar ftyle; the first eighteen of which were published, A. D. 1765.

PLUMEIR.

Flourished,

This artift was certainly a painter. We have by him fome fpirited etchings from his own compositions, which shew him to have been a man of genius; but the naked parts of the figures are not correctly drawn.

PIETRO DEL PO.

W Born, 1610. Died, 1692.

This artift was a native of Palermo, where he was born, A. D. 1610. He was the difciple of Dominichino, and is fpoken of as a painter, but is more generally known by his etchings, of which we have a very confiderable number, from the paintings of the great Italian mafters. The drawing in thefe, however, is not fo correct, as one would have expected from the hand of a fcholar of Dominichino. They are flightly executed, and frequently affifted with the graver in the finifhing. As the etchings by this mafter are not fcarce, I fhall mention the following only:

A dead Christ upon the lap of the Virgin, a small upright plate, from Annibale Carracci.

The four Cardinal Virtues, with their Attributes, from Dominichino, large upright plates.

Flight into Egypt, a middling-fized plate, length-ways, from Nicholas Pouffin.

GIACOMO DEL Po, fon of the preceding artift, and also his daughter TERESA DEL Po, etched feveral plates, in a ftyle much refembling that of the father.

ANDREA PODESTA.

Flourished, 1640.

He was born at Genoa, and became the difciple of Giovanni Andrea Ferrari. As a painter, it does not appear that he greatly diftinguished himfelf; but feveral spirited and masterly etchings, which he produced, prove him to have been a very skilful artist. We have by him a fet of three middling-fized plates, length-ways, representing *Bacchanalian fubjets*, from Titian. That, in which *Bacchus is representing leaping from the chariot*, strikes me as the best. The heads of the figures are finely characterized, and the other extremities well expressed. The etchings also, marked in this manner, *AND*. P. and And. P. in. et fec. are attributed to him.

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MARTIN POEHAM. Flourished,

An old German master, to whom the prints, marked with an M. furmounted by a P. in the manner expressed upon the plate at the end of the volume, are attributed by professor Christ. They are chiefly copies from Aldergraver, Sebald Beham, and other German artists; very badly executed.

FRANCOIS DE POILLY.

Born, 1623. Died, 1693.

This juftly celebrated artift was born at Abbeville in Picardy. He was the fon of a goldfmith in that town, from whom he learned the first principles of drawing and engraving. After which he was fent to Paris, and placed as a pupil with Peter Daret. With him he remained three years; in which time he fo far improved himfelf, as to be able to live by his profession. But being still defirous of acquiring a more extensive knowledge of the arts, he went to Italy, and refided at Rome feven years, where he engraved feveral very capital subjects, from the great painters of that time.

At his return to his native country, he fettled at Paris, and died in that city, A. D. 1693, aged 70 years.

Poilly worked with the graver only, and may properly be confidered as one of the moft fkilful artifts in the management of that inftrument, that France ever produced. His engravings are bold, firm, and clear. They are finished with great accuracy, without any part of them being neglected; but, from the want of variety in the handling of the graver, the flefh and draperies of his figures are not fufficiently diftinguished from each other, or either of them from the back ground. This gives a cold, and fometimes a heavy appearance to his beft works. His manner of engraving was to crofs the first strokes, where it was required, with powerful fecond strokes, at right angles, fo as to form a square between the intersections of every four strokes.

Poilly's outlines are drawn with great precision. The heads of his figures are well characterized, and the other extremities, in general, finely expressed.

The works of this great mafter are very numerous; and fome of them are exceedingly valuable. I shall be obliged to confine myself to the few following:

A crucifixion, a middling-fized upright plate, from a composition of his own.

A holy family, in which the infant Christ is represented standing upon the cradle; the fame, from Raphael.

The Virgin lifting up a veil to shew to St. John the infant Christ Sleeping; the fame, from the fame. The first impressions of this plate are before the second strokes were laid upon the veil.

A nativity, a large upright plate in an octagon border, from Guido. The first impressions of this plate are before the two small angels, which appear above, were inferted.

A re-

A repose, in which the Virgin is represented seated, with Christ sleeping in her lap, and two angels kneeling; a middling-fized plate, length-ways, from Annibale Carracci.

The marriage of St. Catherine, a large upright plate, from P. Mignard. A holy family, from Nicholas Pouffin, a middling-fized upright plate.

~ A holy family, where the infant Christ gives his hand to an angel, who is kiffing it; a large plate, length-ways, from Sebaftian Bourdon.

Chrift bearing his crofs accompanied by the Virgin, half figures, a middlingfized, upright plate, from Annibale Carracci.

A crucifixion, a very large upright plate, from Le Brun.

St. Charles Borrome administering the communion to the fick, from P. Mignard.

St. John in the island of Patmos, a middling-fized upright plate, from Le Brun.

Several portraits, and a variety of emblematical and other fubjects, from various masters; as, Romanelli, Dominichino, Ciro Ferri, Pietro da Cortona, Stella, Frefnoy, &c.

NICHOLAS DE POILLY.

Born, 1626. Died, 1696. -

This artift was a native of Abbeville, and younger brother to Francois de Poilly, mentioned in the preceding article. The reputation, which the latter acquired, feems to have been a principal motive to Nicholas to engage in the art of engraving, to which his genius was naturally inclined. He became the difciple of Francois, and copied his manner; but his engravings, though exceedingly meritorious, are not altogether equal to those of his brother. He died at Paris, where he chiefly refided, A. D. 1696, aged 70 years. We have by him the following prints, among a great variety of others.

A boly family, with two angels holding a basket of flowers; a middlingfized plate, length-ways, from Sebaftian Bourdon.

A holy family with St. Catherine, to whom the infant Christ presents a. *lamb*; the fame, from the fame.

A holy family, in which the Virgin holds the infant Christ, who is sleeping upon her lap; a large upright plate, from Le Brun. This print is commonly. known by the name of the filence.

St. Augustin, a middling-fized upright plate, from P. Champagne. Several very fine portraits, &c.

JOHN BAPTIST DE POILLY Died, 1728. Born,

He was the fon and scholar of Nicholas de Poilly, mentioned in the foregoing article. Having received the first principles of the art of drawing and engraving from his father, he went to Rome, in order to complete his ftudies. On his return he fettled at Paris, and was made a member of the Royal Academy of painting and fculpture in that city. He died 1728.

He engraved in a manner greatly differing from that of his father and his

uncle ;

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uncle; for he united the point with the graver; and his best prints, if not quite equal to those of the latter, have nevertheless a great share of merit to recommend them to the notice of the fcientific collector. We difcover much tafte in them, fine drawing, and frequently great expression, joined with an agreeable effect. The following, among others, are by him :

The rod of Moses devouring the rods of the Magicians, a large plate, length-ways, from Pouffin. Gantrel alfo engraved this composition.

The I/raelites adoring the golden calf, the fame, from the fame.

The martyrdom of St. Cecilia, a large upright plate, from Dominichino, being the companion to the *charity* of that faint, engraved by his brother.

Susanna accused by the elders, a very large plate, length-ways, from Ant. Coypel.

Mercury bringing the infant Bacchus to the nymphs, a large plate, lengthways, from the fame.

He engraved alfo feveral plates for the Crozat cabinet, &c.

FRANCIS DE POILLY.

Born, Died, 1723.

He was the fon and pupil of Nicholas de Poilly, mentioned above. He went with his elder brother, John Baptift, to Rome, where he engraved a large print, length-ways, from Dominichino, representing St. Cecilia diftributing her wealth to the poor; which ferves as a companion to the martyrdom of that faint, engraved by his brother. After his return to Paris, he did not produce any thing of great importance.

N. B. DE POILLY.

Flourished, 1720.

He was the fon of John Baptift de Poilly; and it was his father's intention, fays Bafan, to have brought him up as an engraver. But it appears, that he could not fufficiently apply his mind to fludy; and for that reafon there are very few prints by him.

I. POINSART.

Flourished, 1630.

This artift was a native of France. He worked chiefly for the book-His prints are fufficiently neat; but without any tafte, or correctfellers. nefs of outline. Le Comte informs us, that he principally excelled in engraving views of cities, caftles, &c. in France. I have feen by him the entry of Charles VII. into Rheims, a fmall plate, length-ways.

F. DE LA POINTE. Flourished, 1670.

A French artift, who, in the year 1678, engraved a plan of the environs of Paris on nine plates. He also engraved some of the views of the palace at Verfailles, in conjunction with Ifrael Sylvestre.

ANDREA

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ANDREA POLESTANUS.

Flourished, 1640.

The name of this artift, who was certainly a painter, and probably a native of Italy, is affixed to a flight etching of *a Bacchanalian fubject*, into which many figures are introduced. It is neatly executed; but with no great fhare of fpirit, or correctnefs of outline.

POLETNICH.

Flourished, 1760.

A modern French engraver, by whom we have feveral plates after Vandyck, Boucher, and other mafters.

F R A N C I S C O P O L A N S A N I. Flourished,

This artift refided at Rome, where he engraved two and twenty finall upright plates, reprefenting *the life of the Virgin*, from the defigns of Nicholas Pouffin. Bafan however attributes thefe compositions to Jaques Stella; because he thinks them more in the style of defign, adopted by the latter, than the former.

ANTONIO POLLAJOLI.

Born, 1426. Died, 1498.

He was a native of Florence, and a goldfinith of great eminence. Upon the firft difcovery of the art of engraving in Italy, he got acquainted with the fecret; and we have feveral plates executed by him. His mode of engraving was, to make a powerful outline of the figures, and other parts of his composition, with the graver, upon the copper; and then, with diagonal ftrokes running from one corner of the plate to the other, to express the fhadows. This manner of engraving was adopted and improved by Andrea Mantegna, Giovanni Maria, and Antonio Brixiens, and other mafters. But whether the invention of it is to be attributed to Pollajoli in preference to Maso Finiguerra, is not easily to be discovered. I shall notice by Pollajoli the two following prints only:

A very large plate, length-ways, in which are reprefented *ten naked* figures, fighting, each of them about eleven inches high. Behind a figure, who is fhooting with a bow, is a large tablet, on which is written, OPVS ANTONII POLLAJOLI FLORENTINI; but no date. The back-ground to this fingular performance is a foreft, very rudely reprefented. The figures, though not correctly drawn, fhow us, that he had paid attention to the human form; and the characters of the heads have a tolerable fhare of expreffion.

A boly family, in which the Virgin is represented seated, with the infant Christ upon her lap, Elizabeth, with St. John presenting a flower to the child, fland POL [240] PON

'ftand on the left-hand: Joseph appears at the right-hand, leaning upon his staff. This print is eleven inches three quarters high, by ten inches in width.

ZIARAKA POLONY. Flourisched, 1615.

A very indifferent, as well as obscure engraver. We have by him, among other things, a flight incorrect etching, representing Queen Margaret lying in state, in the Fauxbourg de St. Germain, at Paris; a middlinglized plate, length-ways, containing many figures.

SYLVIUS POMAREDE.

Flourished, 1620.

Professor Christ speaks of this artist as a native of Italy, and a modern engraver. He marked his plates, according to that author, with these initials, S. P. F. the F. as usual, standing for *fecit*.

MARCHIONESS OF POMPADOUR.

Flourished, 1760.

By this lady we have feveral engravings, particularly a fet of gems, from Gray, confifting of 63 plates, without the frontifpiece, and fome finall fubjects, from Boucher, Eifen, and other mafters.

ARTHUR POND.

Flourished, 1740.

This ingenious artift was a native of England, and not only engraved, but painted both in oil and crayons: he was alfo a very great encourager of the arts, and was concerned with Knapton in promoting and publithing a noble volume of illustrious heads engraved by Houbraken, Vertue, &c. and other curious works.

He engraved, in conjunction with Knapton, a fet of plates, from the defigns of the great Italian mafters, which he executed with great fpirit and judgment, in imitation of chalk and washed drawings; and these imitations he made very fuccessfully. We have also a fet of *caricatures* from the Chevalier Ghissi, &c. He etched besides feveral portraits, in a style fomething refembling that of Rembrant. I shall mention the following only: His own portrait; these portraits of Dr. Mead, of Mr. Pope, and of Lord Bolingbroke.

ABBE DU PONT CHASTEAU. Flourisched,

He is mentioned as an engraver by Florent le Comte; and two finall prints are attributed to him by that author; but the fubjects are not fpecified.

PAUL PONTIUS.

Flourished, 1625.

This great artift was a native of Antwerp. It does not appear from what mafter

mafter he learned the principles of drawing and engraving; but, with respect to the former, his fludies were certainly completed under the direction of Rubens, who, being thoroughly fenfible of his merit, employed him to engrave many of his most capital paintings. If it should be urged, that Pontius did not himfelf well underftand the human figure, it must be faid, at leaft, that he copied very accurately the delineations, which were placed before him. And as his beft engravings were made immediately under the eye of Rubens, no wonder he has fucceeded fo well; for his attempts were not to correct, but to copy with faithfulnets. He worked entirely with the graver, in a clear, bold ftyle; but not with that facility, which we find in the works of S. Bolfwert; neither is the effect of his prints fo brilliant, or the gradations of the lights and shadows fo well harmonized. These observations, I hope, will not be confidered as intended to depreciate the works of Pontius, which are justly held in the highest estimation. All I would wish to infer is, that in the engravings of S. Bolfwert, and, I may add, of Lucas Vorfterman, there appears more genius, and lefs restraint, than in those of Pontius. These two extraordinary masters alone excepted, Pontius was certainly the most skilful engraver, that worked from the paintings of Rubens.

The following excellent engravings may be reckoned among his beft:

The flight into Egypt, a large plate, length-ways, from Jaques Jordaens. The wife men's offering, the fame, from Gerard Seghers.

The murder of the innocents, a very large print, length-ways, on two plates, from Rubens.

Christ carrying the cross, a large upright plate, from the fame.

A crucifizion, with angels, one of which is overcoming Sin and Death, the fame, from the fame painter.

Christ dead in the sepulchre, supported by the Virgin; Mary Magdalen, St. Francis, two angels, and other figures are introduced; the fame, from the fame painter, an admirable print, infcribed Christi Funus.

A dead Chrift, supported by the Virgin, a middling-fized upright plate, from Vandyck.

The descent of the Holy Ghost upon the Apostles, a large upright plate, from Rubens.

The affumption of the Virgin, the fame, from the fame.

St. Roch, interceding with Christ for the people afflicted with the pestilence; a middling-fized upright plate, from the fame painter.

Thomyris, causing the head of Cyrus to be put into a bason filled with buman blood. The fame, from the fame.

The twelfth night king; a large plate, length-ways, from Jaques ordaens.

Many other fine fubjects, from a great variety of Flemish masters; and a confiderable number of admirable portraits, particularly from Rubens and Vandyck.

MATTHEW P O O L.

Flourished, 1725.

He was born at Amsterdam, but refided fome time at Paris, where he Ιi learned VOL. II.

P O O [242] POR

learned the principles of drawing and engraving. At his return to his native country, he executed a confiderable number of plates of various fizes; and the ftyle he adopted bears much refemblance to that of Bernard Picart. I shall mention the following only by this engraver:

Cupid taken in a net by Time, a small oval, length-ways, from Guercino. A Bachannal, from Nicholas Pouffin, a fmall plate, length-ways.

A fet of 103 plates in folio, entitled, the cabinet of the art of sculpture, by Francis Van Boffuet, engraved by Pool, from the drawings made from the figures, bafs-reliefs, &c. by Barent Graat, his father-in-law.

Three large burlesque representations of the ceremonies adopted by the Flemish painters at Rome, after the drawings of Graat.

He also engraved from Rembrant, and other masters.

JURIAEN POOL. Born, 1666. Died, 1745.

This artift was a portrait painter of fome eminence, born at Amfterdam. He was hufband to the celebrated Rachel Ruifch, who painted fruit and flowers with very great fuccefs. We have by him fome few portraits, executed in a ftyle more finished than is usual from the hand of a painter; among others, that of his relation, Frederick Ruisch, M. D. a small upright plate, from a picture of his own painting.

FRANCIS POOST. Born, Died, 1680.

This artift was a native of Haerlem, and a landscape painter. He had no master to instruct him in his art; but learned the principles of it from his own observations. We have by him a confiderable number of etchings; and, among others, a fet of views of Brazil, from drawings made by him, on a voyage to America, which he undertook in the fuite of Prince Maurice of Naffau.

JOHN POPELS.

Flourished, 1660.

This artift was a native of Flanders. He is spoken of as a painter; but at what degree of eminence he arrived in this art, I know not; -as an engraver, in my opinion, he can claim no great share of merit. His works confift of flight, incorrect etchings, feveral of which were for the collection of prints, well known by the name of the cabinet of Teniers. I shall mention also the triumph of Bacchus, a middling-fized plate, length-ways, from Rubens.

JOSEPH PORTA.

Flourished,

He is spoken of by Papillon, as an excellent engraver on wood. I have by him, fays my author, " a beautiful Academie des Sciences, inscribed in this " manner, Joseph Porta Gorfagninus."

THOMAS

THOMAS PORTER. Flourished, 1600.

By this artift, who was apparently a native of England, we have a large plan of London, &c.

P ORTIO.

Flourished, 1700.

The name of a very indifferent engraver, affixed to fome few portraits, and other plates for books. He flourished apparently about the commencement of the prefent century.

PORTRE. See PAUTRE.

PORTUCAL. Flourished,

This name is affixed to an old German engraving, in which the ftyle of Aldergraver is indifferently copied. It is a finall upright plate, and reprefents a female figure weeping, and pouring water from a cup. It is very doubtful however, whether this infeription be intended for the name of the engraver, or not.

ELIAS PORZEL.

Flourished, 1700.

An engraver on wood, who refided at Nuremberg. His marks are given upon the plate at the end of the volume. I have this article from professor Christ, who has not specified any of his works.

POST. See POOST.

POT. See PODESTA.

H. ΡΟΤΗΟΥΕ.

Flourished,

By this artift we have feveral indifferent portraits in mezzotinto.

PAUL POTTER. >> Born, 1625. Died, 1654.

He was born at Enkhyfen; and excelled in painting landscapes and cattle. He learned the principles of the art from his father Peter Potter, who was a painter of no extraordinary talents; but the genius of the fon fupplied the want of ability in the father; fo that from his inftructions, and an affiduous ftudy of nature, he arrived at a great degree of perfection; and his works are held in the highest estimation. He died at Amsterdam, A. D. 1654, aged only 29 years.

We

We have feveral admirable etchings, drawn with great fpirit, and executed in a moft mafterly ftyle, by this artift; and, among them, the following:

A fet of five small plates of borfes, length-ways.

A fet of eight plates, length-ways, representing cows, oxen, and other domestic animals.

A fet of plents and flowers, &c. the fame.

A confiderable number of this artift's compositions were well engraved by Marc de Bye.

POULLEAU.

Flourished, 1760.

A modern French engraver of architecture.

GEORGE POWLE.

Flourished, 1776.

A modern English artist, who was pupil to Worlidge, and engraved in his style feveral portraits; among others, that of Sir Robert Berkley.

ROCCO POZZI.

Flourished, 1750.

A modern Italian artift, concerned in the engravings made for the collection, entitled, *Mufeo Florentino*. He alfo engraved feveral of the plates for the *Antiquities of Herculaneum*, published at Naples.

STEPHEN DE PRAET. Flourished,

An engraver of no great merit, who feems chiefly to have confined himfelf to portraits. His name is affixed to the *bead of a Jew rabbi*, from G. Hondius, executed very neatly, but in a fliff, dry flye.

P R A N K E R. Flourifhed,

A modern English artist, who engraved much for the bookfellers. We have few detached pieces by him; and they are not very valuable.

JOHN DANIEL PREISLER. Flourished, 1720.

A German artift, who, if he was not a native of Nuremberg, refided there. His chief engravings feem to have been portraits. They have not, however, any peculiar excellence to recommend them.

DANIEL PRIESLER; another artift, and probably of the fame family; he was also an engraver,

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JOHN

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JOHN JUSTIN PREISLER. Flourisched, 1750.

He was the fon of John Daniel Preisler, mentioned in the preceding article, and a native of Nuremberg. He refided in Italy a confiderable time, and is spoken of as a painter; but, I suppose, he is better known by his engravings, than his pictures. The following are by him: a set of *antique statues* preferved at Rome, from the defigns of Bouchardon, confisting of 50 small upright plates. Part of the plates of *ceilings*, from the pictures of Rubens, painted in the Jesuits church at Antwerp, with the frontispiece, containing the *portraits of Rubens and Vandyck*; the whole collection confissing of twenty small plates, length-ways.

GEORGE MARTIN PREISLER. Flourished, 1750.

A younger fon of John Daniel Preisler, and brother to John Justin Preisler, mentioned above. He was also a native of Nuremberg, and an engraver. We have by him a fet of *antique and modern statues at Rome and at Florence*, engraved from the drawings, which John Martin Preisler his brother made, while he resided in Italy, consisting of twenty-one middlingsized upright plates; and also a considerable number of portraits.

VALENTINE DANIEL PREISLER. Flourisched, 1750.

Another fon of John Daniel Preisler, and brother to the two last mentioned artists. He was also a native of Nuremberg, and an engraver. His works confist chiefly of portraits and book-plates.

JOHN MARTIN PREISLER. Flourished, 1760.

A fourth fon of John Daniel Preisler. He was born at Nuremberg, and learned the art of engraving, conjointly with his brothers, from his father. He went to Paris in order to improve himfelf; but fome time afterwards, being invited into Denmark, he went thither, and established himfelf at Copenhagen, where he was living 1770. His style of engraving was clear and neat; but feeble, and without fufficient depth of colour to produce a pleasing effect. The following prints, among others, are by him:

Chrift carrying the cross, a large plate, length-ways, from Paolo Veronefe. Semiramis putting the crown of Ninus upon her own head, a large upright plate, from Guido. These two prints were for the collection from the Drefden' Gallery.

A battle, a large plate, length-ways, from Parocel.

A Bacchanal, from Pierre, the fame.

A confiderable number of portraits, &c.

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ANTONIO JOSEPH DE PRENNER. Flourisched, 1730.

This artift was a native of Vienna, and is fpoken of as a painter. After the death of Mannl, he undertook, in conjunction with Andrea Altamonte, Francois Stampart, and others, to engrave the pictures in the Imperial collections at Vienna; which prints were published in four fets in folio. Prenner etched, or engraved in mezzotinto, as occasion required; but his etchings are superior to his mezzotintos. We have also by him a confiderable number of portraits and other superiors.

GASPAR DE PRENNER. Flourished, 1746.

This artift, who was probably a relation to A. J. de Prenner, mentioned in the preceding article, refided at Rome. We have by him feveral hiftorical etchings, neatly finished with the graver. They are middling-fized plates, length-ways, and dated 1746. He also engraved feveral of the plates for the *Mufeo Florentino*, &cc.

THOMAS PRESTON.

Flourished, 1730.

An English artist of no extraordinary abilities. His name is affixed to a finall upright etching, flightly executed, representing the *bead of Mr*. *Pope*, as a buft. He also engraved the portrait of *Admiral Blake*, with fhipping beneath it.

NICHOLAS PREVOST. Flourisched, 1700.

Florent le Comte speaks of this artist as a painter. He tells us, that he was a scholar of Claude Vignon, and that he etched six small plates; but the subjects are not specified.

S. PREVOST, a modern engraver, who, as Bafan informs us, engraved a confiderable number of *Vignettes*, and other book plates, from the defigns of Cochin; alfo the frontifpiece to the large Encyclopedia, published at Paris, from the fame mafter.

F. DES PREZ. Flourisched, 1573.

He refided at Paris, where he published a very large upright map, or plan, of the town of Rochelle, with the additional fortifications, made at the time it was besieged in the civil wars, A. D. 1573. It is very rudely cut on wood by himself, as we find by the following infeription: A Paris par F. des Prez rue Montorgueil au bon Pasteur.

PRICE.

I

P R I C E. Flourished,

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R I

An obscure artist of no merit, by whom we have, among others, the portrait of Duncan Campbel, very indifferently executed.

ROBERT PRICKE. Flourisched, 1675.

This artift was one of the fcholars of Wenceflaus Hollar, whofe ftyle of etching he imitated. He publifhed, according to Vertue, a book of architecture by Pierre le Muers, for which he engraved the plates.

THOMAS PRIEST.

Flourished, 1738.

He was a landscape painter, and refided at Chelsea, near the Ferry. where he published, September 5, 1738, a set of eight views of Chelsea, Mortlake, and other towns upon the banks of the Thames. They are middling-fized plates, length-ways, and slightly executed in a very rough, but spirited ftyle.

FRANCESCO PRIMATICCIO.

Born, 1490. Died, 1570.

He was of a noble family, and born at Bologna. His first studies in the art of painting were made at his native city. He afterwards went to Mantua, where he became the scholar of Giulio Romano, and was the most fuccessful of all his disciples: he excelled in historical painting.

He was in great favour with Francis the First of France, and employed by him to collect antiquities for him at Rome; which commission he executed greatly to that monarch's fatisfaction.

Many of Primaticcio's pictures are in the Royal Palace at Fontainbleau. As a reward of his merit, he was made abbot of St. Martins at Troyes, and lived in very great fplendour.

I own I am doubtful if this artist ever etched; but as fome have affirmed that he did for his amufement, I have given the marks attributed to him by profeffor Chrift and others, at the end of the volume. But it is to be obferved, that very few of them, at any rate, can properly belong to him as an engraver.

JOHN BAPTIST LE PRINCE. Flourisched, 1760.

A modern French artift, who having refided feveral years in Ruffia, drew many views of that country, as well as the different habits of the people; on his return to France he etched and published them. They were, as Bafan informs us, well received by the public,

JOHN

JOHN BALTHAZAR PROBST. Flourisched, 1734.

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This artift was a native of Germany. He worked principally with the graver, in a neat, fliff flyle, withour much tafte. We have by him part of the engravings taken from the antique marbles at Drefden, in large folio, published A. D. 1733. also part of the plates of *birds* and *beasts*, &c. which were in the menagery of Prince Eugene, in folio, published A. D. 1734.

CAMILLO PROCACCINI.

Born, 1546. Died, 1626.

This artift was born at Bologna, and apparently learned the first principles of painting from his father Ercole Procaccini. He excelled in hiftorical compositions; and his pictures are very highly spoken of, though fome faults, particularly that of want of proportion in his figures, are attributed to him. He resided chiefly at Milan, where he painted a great number of pictures, and died in that city, at the advanced age of 80.

He amufed himfelf much with the point; and his etchings are executed in a bold, mafterly ftyle. The heads of his figures are often admirable, and the other extremities very finely marked. The following, among others, are by him:

A repose of the holy family, in which Joseph is represented in the front; a foreshortened figure lying upon the ground, and leaning upon the saddle of the ass; a middling-fized plate, length-ways.

Another holy family, in which Joseph is represented presenting an orange to the infant Christ; a small upright plate.

A boly family, in which the Virgin is fuckling the Infant; a small plate, length-ways.

The transfiguration of our Saviour; a large upright plate.

St. Francis receiving the fligmatics; the fame, dated 1592. Justin Sadeler engraved the fame composition.

GIULIO CESARE PROCACCINI.

Born, 1548. Died, 1626.

The fon of Ercole Procaccini, and brother to Camillo, mentioned in the preceding article. He learned the first principles of painting from his father; but completed his studies under the direction of the Carraccii. He excelled in historical compositions; and his works are held in high estimation. He etched, for his amufement, a small upright plate, representing the Virgin with the infant Christ.

ANDREA PROCACCINI.

Born, Died, 1739.

This artift, who was of the fame family with those mentioned in the two last articles, was born at Rome. He became the disciple of Carlo Maratti,

and

and fucceeded in historical painting. He refided fome time at Madrid, where he died. We have feveral engravings by this master; and, among others,

The birth of Bacchus, a middling-fized plate, length-ways, from C. Maratti.

Diana bunting; the fame, from the fame.

Diogenes cafting away his cup; a middling-fized upright plate, from the fame painter.

C. PRONCK.

Flourished, 1720.

He was a native of Holland. We have, engraved by him, feveral views of various fizes.

JAQUES PROU.

Flourished, 1660.

He was a native of France, and learned the principles of painting from Sebaltian Bourdon. While he refided with that malter, he engraved a fet of fix middling-fized *landfcapes*, length-ways, painted by him.

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Flourished, 1760.

An artift of no note, who refided in England, and engraved title pages, with other book-plates, alfo fome few portraits; and among them that of *Sarab Philips*, dated 1758.

P R U N E A U.

Flourished, 1770.

An obscure engraver, who seems to have confined himself to portraits. We have by him the portrait of *Albert Hollar*, and that of *Gerrard Van*. Swieten, architect to the Emperor of Germany.

MICHAEL PUCHLER. Flourisched,

The name of an engraver, affixed to the portraits of Leopold, Emperor of Germany, and Eleonora Magdelena Therefia, bis Empress. They are inscribed in this manner: Michael Puckler Gave Suevus inv. et fecit.

CHARLES DU PUIS, or DU PUY. Flourisched, 1730.

This artift was a native of France, and a man of fuperior abilities. He drew correctly. The extremities of his figures are marked in a mafterly ftyle, and the heads finely characterifed. His prints are not very highly finished; they are etched with much tafte, and completed with the graver, in a bold, free ftyle. The following, among many others, are by this ingenious artift:

VOL. II.

St.

St. John preaching in the defert, a large plate, length-ways, for the Crozat cabinet.

Ptolemy Philadelphus giving liberty to the Jews; a large plate, lengthways, from Noel Coypel.

Alexander Severus giving corn to the Romans in time of famine; the fame, from the fame.

Earth and *air*, two large plates, length-ways, from Louis de Boullogne; companions to *fire* and *water*, engraved by Defplaces from the fame mafter.

Some portraits, and various other fubjects, from different painters.

NICHOLAS DU PUIS.

Flourished, 1750.

This artift was younger brother to the former, and refided at Paris at the time Bafan published his Dictionary of Engravers. He engraved in a ftyle much refembling that of his brother; but was not equally fuccessful. We have by him,

The adoration of the wife men; a middling-fized upright plate, from Paolo Veronefe.

A pastoral, from Georgione; a middling-fized plate, length-ways. These two are for the Crozat collection.

The marriage of the Virgin; a middling-fized upright plate, from Carlo Vanloo.

Æneas faving bis father Anchifes; the fame, from the fame.

Several *portraits*, and a variety of other fubjects, from Pierre, and other mafters.

JOHN PUNT.

Flourished, 1750.

A Dutch engraver of no great note, by whom we have a fet of 36 prints, engraved from the drawings, which Jacob de Wit made after the pictures painted by Rubens in the church of the Jesuits at Antwerp. Alfo the afcension of our Saviour, from Sebastian Ricci; a middling-fized upright plate, for the Drefden collection.

RICHARD PURCELL.

Flourished, 1760.

An English engraver of mezzotintos, by whom we have feveral portraits from Sir Joshua Reynolds, and other painters.

I. G. PUSCHNER.

Flourished, 1670.

An engraver of portraits, whole labours were confined to plates for books, which he executed in a very indifferent manner. He appears to have been a native of Nuremberg. Specimens of his works may be feen in a folio volume, entitled, *Icones virorum omnium ordinum eruditione*, &c. publifhed at Nuremberg. Q.

Q U A D R A T A. Flourished,

E is mentioned as an engraver on wood by Papillon, who informs us, that he had feen fome of his works; which however he has not fpecified. He calls him Quadrata de Perone.

PETER QUAST. Flourisched, 16_{3} 8.

He was a Flemish painter, and engraved from his own compositions a fet of *beggars*, and other *grote/que* subjects, which are executed in a bold, fpirited, but incorrect ftyle, bearing fome refemblance to that of Callot. We have also fome few prints by him, from the defigns of S. Savery, and other masters. See the monograms adopted by Qualt, composed of a P. and a Q. joined together, upon the plate at the end of the volume.

ISABELLA QUATREPOMME. Flourished, 1521.

This lady, who appears to have been a native of Rouen, engraved on wood. Papillon mentions by her the *frontifpiece* to an old Calendar, with a figure of *Janus*, tolerably well executed. Her monogram, or rebus, is fingular enough, being an apple with a figure of 4 upon it, to express her name. See the plate at the end of the volume.

• CRISPIN VANDEN QUEBORN, or QUEBOOREN... Flourished, 1630.

He is faid to have been a native of Flanders. He confined himfelf principally to the engraving of portraits; and worked with the graver only, in a ftiff, unpleafing ftyle. Some of his prints however are not defitute of merit. I fhall mention only the following: The portrait of *William I. Prince of Orange*, after Cornelius Viffcher the painter. This has been falfely attributed to Cornelius Viffcher the engraver, and added to his works. The portrait of *Juliana Princefs of Heffe*. Alfo part of the plates for *Thibault's Academis de L'efpee*, printed at Antwerp, 1628.

E R A S M U S . Q U E L L I N U S. Born, 1607. Died, 1678.

He was a native of Antwerp; and, manifesting early in life a genius for the arts, was placed in the school of Rubens. He succeeded in historical K k 2 painting, painting, and in landfcapes, the latter efpecially are excuted in a very mafterly flyle. We have feveral etchings by him, among which are fome few *portraits*, and a fmall plate, length-ways, reprefenting *Sampfon killing the lion*, from Rubens.

HUBERT QUELLINUS. Flourisched, 1655.

He was of the fame family with the preceding artift, and brother to Artus Quellinus, the fculptor. He etched in a very peculiar ftyle, bearing fome refemblance to that of Soutman, and finished his plates very neatly with the graver. We have by him a fet of *flatues*, which Artus Quellinus cut in marble, for the Stadthouse at Amsterdam. They are in folio, and marked with the initials of both the artifts' names in this manner: A. Q. H. Q.

ANTHONY QUILLART.

Flourished, 1730.

He was a native of France, and a painter. He died at Lisbon, according to Bafan, in the flower of his age. He engraved, from his own defigns, the pompous funeral of *Don Nuno Olivares Percira*, and all the other plates belonging to the defcription of it, published at Lisbon, 1730.

QUINTILIEN. Flourished,

He engraved, fays Florent le Comte, certain plates after Callot, in a very mafterly ftyle; to which however he did not chuse to affix his name.

WILLIAM DE LA QUEWELLERIE.

Flourished, 1680.

He was probably a goldsmith. We have by him a fet of very small engravings, representing *ornamental cross*, and other designs for jewellery, neatly engraved with black back-grounds. His name is written at length upon the frontispiece, in this manner: *Guilbelmus de la Quewellerie fecit*, An. Dni. 1680. On the other plates he has fixed the initials only thus, G. D. L. Q.

HAR. HIND QUITER.

Flourished,

He was probably a Dutchman; but he engraved in mezzotinto feveral English portraits; some of which he professes to have drawn from the life. They are however very badly executed. I shall mention only Sir Leoline Jenkins, from his own drawing; and Queen Catherine, from Lely. R.

JOHN RABEL.

Flourished, 1588.

He was a native of Paris, and is fpoken of as a painter. His works however do not appear to have been held in any great effimation. According to profeffor Chrift, he publifhed many of his defigns, engraved on wood; but the fubjects are not fpecified; neither are we informed, whether they were engraved by himfelf. I have feen an indifferent copy on copper of the martyrdom of St. Laurence, from the engraving made by Marc Antonio after Baccio Bandinelli. It is not fo large as the original; and this infcription is upon a ftone at the bottom: *Jo. Rabell Bellonacus lute Parifii*. Thomas de Leu and Charles de Mallery engraved from the defigns of this artift.

DANIEL RABEL.

Flourished,

He was the fon of John Rabel mentioned in the preceding article, from whom apparently he learned the principles of painting and engraving. His beft productions were landicapes; many of which were engraved by the contemporary artifts. We have alfo a confiderable number of etchings, in a ftyle bearing fome refemblance to that of Ifrael Sylveftre, by his own hand. They confift chiefly of landfcapes, into which he often introduced fmall figures with great fuccefs.

ABRAHAM RADEMAKER. Born, 1675. Died, 1735.

He was a native of Amfterdam, and an excellent painter of landfcapes and views in Holland. It is remarked of him, that he arrived at great perfection in the art of painting, without the affiftance of a mafter. He alfo painted in water colours, and made drawings in Indian ink, with the greateft fuccefs. His works are held in very high effimation.

We have a fet of fmall etchings of views in Holland and the Netherlands, executed in a very mafterly ftyle, by this great artift, which, when complete, form two fmall quarto volumes. They were published at Amsterdam, A. D. 1731.

BERNARDINO RADI. Flourished, 1618.

The name of an engraver, affixed to a fet of architestal ornaments, monuments, &c. published at Rome 1618. The title runs thus: Varie inventioni RAD [254] RAI

ventioni per depositi di Bernardino Radi Cortonese. They confist of flight, hasty etchings.

R A D I G U E S. Flourished, 1760.

A modern French engraver, who, according to Bafan, came into England; from whence he went to Holland, and, laftly, to Ruffia, where he refided at the time that author wrote his Dictionary of Engravers. We have, among other prints by him, a middling-fized plate length-ways, reprefenting *Angelica* and *Medora*, after Aleffandro Fiarini, for the collection of prints engraved from the pictures in the Drefden Gallery.

P. RAEFUS, or RAEFE. Flourished, 1575.

An ancient engraver on wood, who, according to Papillon, was a native of Paris, and executed the greatest part of the cuts for a Cosmographical Work in folio by Andre Thevet. He is spoken of as a man of ability; and the extreme neatness of his engravings is highly commended. He seldom figned his name at length, but usually substituted the initials in this manner, P. R.

FRANCIS RAGOT.

Flourished,

This artift was a native of France. His chief excellence lay in copying the engravings of Scheltius a Bolfwert, Paul Pontius, and other mafters, who worked for Rubens and Vandyck; which he did with fuch accuracy, that his prints are frequently paffed upon the unwary collectors for the originals, especially when he could procure the counter-proofs of the original prints. I have already spoken of this artift under the article Scheltius a Bolfwert, to which the reader is referred. He engraved about forty of these copies. We have also fome few *portraits* by him.

ERANCESO MARIA RAIBOLINI, called FRANCESO FRANCIA.

Born, 1450. Died, 1518.

A celebrated painter of Bologna, from whole defigns Marc Antonio engraved a confiderable number of plates. It is faid, that hearing of the great reputation, which Raphael had acquired at Rome, he was very detirous of feeing fome of his works; and his curiofity was gratified in the following manner: Raphael, being employed to paint a picture of *St*. *Cecilia*, for the church of St. Giovanni in Monte at Bologna; when he had finished it, he fent it to Raibolini, with a complimentary letter, intreating him to overlook the fixing of it in its proper place. Pleased with this commission, he opened the case, and furveyed the painting, but with the utmost astonishment; and being convinced of the superiority of the genius of of Raphael, when compared to his own, he pined away with grief, and died foon after. However he faithfully executed the charge imposed upon him, by carefully superintending the putting up of the picture. It is faid by fome authors, that Raibolini himself engraved, and used a monogram much refembling that of Marc Antonio; but this is certainly a missare. Those prints are, with the greatest justice, attributed to Marc Antonio, who might probably be affisted by Raibolini, as he most affuredly, in the early part of his life, worked from the designs of that master.

MARC ANTONIO RAIMONDI.

Born, 1487. Died,

The family name of this juftly celebrated artift was Raimondi; but he is more generally known by his baptifmal names, Marc Antonio, only. Very few of the circumftances of his life have reached our time; and thofe are related by Vafari, who, however, has omitted to record either the year of his birth or of his deceafe. He was born at Bologna, and, according to the most probable conjecture, about the year 1487, or 1488.

His first master was Franceso Francia, or Raibolini, mentioned in the preceding article, from whom he learned the principles of drawing; and he fucceeded so happily under his tuition, that the cognomen of *Francia* was added to his own name. It does not appear from whom he learned the art of engraving; but it was probably from some goldsmith in Bologna; because his first effays with the graver were to embellish the filver ornaments, worn at that time on the girdles, and other parts of the drefs.

Among his first engravings on copper are placed the *four beroes*, and *Pyramus and Thisbe*, dated 1502. These, as well as feveral of his early works from the designs of Francia, were probably executed before his departure from Bologna.

Being defirous of improving himfelf by travelling, he went to Venice, where he firft met with the works of the German engravers, particularly a fet of wood cuts by Albert Durer, reprefenting the *life and paffion of our Saviour*. Thefe pleafed him fo much, that he purchafed them, though they coft him nearly all the money he had brought with him; and he copied them with great exactnefs on copper. The deception, it feems, anfwered well to Marc Antonio; for, we are told by Vafari, that they were frequently fold for the originals. This circumftance, according to the fame author, coming at laft to the ears of Albert Durer, he complained to the fenate of Venice of the injury which he had fuftained; but all the redrefs. he could obtain was, that Marc Antonio fhould not, for the future, add the cypher or monogram of Albert Durer to any of the copies he might make from his engravings.

This ftory, if true, is not without its difficulties; and one of the most ftriking is, that the copies, which Marc Antonio made from the *life and paffion* of *Chrift*, by Albert Durer, have not the mark of that artist at all upon them. but the cypher of Marc Antonio only. Vafari indeed might have mistaken the the life of Christ, for the life of the Virgin, by Albert Durer; because Marc Antonio copied them both with equal precision. The latter are much larger than the former, and have the monogram of Albert Durer represented in the fame manner as upon the originals; and to these Marc Antonio has not put his own cypher, except upon the last plate; but even that has the monogram of Albert Durer also. Of course, these prints will much better agree with the ftory above related, than those mentioned by Vafari.

When Marc Antonio quitted Venice, he went to Romc, where his meri foon recommended him to the notice of Raphael, who not only employed him to engrave a confiderable number of his defigns, but affifted him in tracing and correcting the outlines upon the plates. The first plate he engraved from a drawing of Raphael's was *Lucretia stabbing berfelf*, in which he feems to have exerted all his abilities to make it neat and deficate. Soon afterwards he executed the plate of *the judgment of Paris*, which, though not fo neat as the former, has more freedom and spirit. Raphael himstelf was so perfectly well pleased with the works of this admirable engraver, that he fent many specimens of them, as a complimentary prefent, to Albert Durer, which he thought well worthy of his acceptance.

The great reputation, which Marc Antonio acquired, under the patronage of Raphael, brought many young Italian artifts to Rome, in order to ftudy under him; and among them were the following: Agoftino de Mufis, Marc de Ravenna, Giulio Bonafoni, Niccolo Beatrici, and Enea Vico; who all of them became his pupils, and as his name began to be known abroad, Bartolemeo Beham, George Penz, and James Binck, with others, natives of Germany, came into Italy, and frequented his fchool.

After the death of Raphael, Marc Antonio was employed by Julio Romano, who, during the life of Raphael, would not folicit him to engrave from his defigns, left he fhould have offended his mafter, for whom he had the most profound respect. And it was by engraving the beastly defigns of Julio Romano, for which the poet Aretin composed verse equally lewd and libidinous, that Marc Antonio fo highly offended Pope Clement VII. that he was cast into prison; from whence he was released with great difficulty, at the intercession of Cardinal Julius de Medicis, and Baccio Bandinelli the fculptor, who was at that time employed by the Pope.

After his releafe from prifon, Marc Antonio, to manifeft his gratitude to Bandinelli, engraved, from a picture of his, that admirable print, reprefenting the martyrdom of St. Laurence; and fucceeded fo happily, correcting carefully feveral faults, which were in the picture, that the Pope, who was a great lover of the arts, upon feeing an imprefion from the plate, pardoned his offence entirely, and took him under his protection. We now fee our artift in the zenith of his good fortune; but his decline was ftill more fudden than his advancement; for the city of Rome being taken, by affault, by the Spaniards, A. D. 1527, Marc Antonio loft in the pillage all the wealth he had accumulated. He retired afterwards to Bologna, where perhaps he died; but of this there is no certain account. The laft dated print we have by him is, the battle of the Lapithæ, engraved 1539, after which

which time we hear no more of him, or of his works. Malvafia indeed affirms, that he was affaffinated by a nobleman of Rome, becaufe he had, contrary to his engagement, engraved a fecond plate of *the murder of the Innocents*, after a defign of Raphael. This defign was certainly twice engraved by Marc Antonio, with very fmall variations, as will be mentioned below. Baldinucci, following Malvafia, mentions this flory, and adds, that Marc Antonio was married; and that his wife was also an engraver. But the total filence of Vafari, upon a circumftance of fuch an extraordinary nature, renders it, at leaft, exceedingly doubtful.

I have already fpoken of the merit of this excellent artift, in the effay at the beginning of this volume. I fhall only add here, that I confider him as one of the moft extraordinary engravers that ever lived. The purity of his outlines, the correctnefs with which the extremities of his figures are marked, and the beauty and character which appear in the heads, prove him to have been a man of great tafte and folid judgment, as well as a perfect mafter of drawing. Thefe beauties, without doubt, appear moft flriking in his works from Raphael; which obfervation feems greatly to confirm the common report of his being much affifted by that great mafter.

The works of Marc Antonio are exceedingly numerous; and almost every one of them have their peculiar merit; it would therefore be impossible to fucceed in an attempt to felect a flort lift of his best prints : for this reason, I shall only take notice of a few, divided into four classes, which may properly be attended to in the arrangement of his works. The difference, however, will not be easily seen, but upon the examination of good impressions; for his neatest plates, when retouched, appear to be coarfe, hard, and difagreeable.

Class the first: his copies from the engravings by other masters, namely, The life and paffion of Christ, consisting of thirty-fix small upright plates, from Albert Durer, but without the monogram of that master.

The life of the Virgin Mary, confifting of feventeen upright plates in folio, from Albert Durer, with his monogram; and on the last plate Marc Antonio has added his own cypher.

Class the fecond: his early engravings, as well from Francia, as from other masters. Among them are,

St. George and the dragon; a middling-fized plate, length-ways, marked at the bottom in rude letters, MAR. ANT. the N and T being joined together. This is the only print, that has his name fo nearly at length, and is thought to be engraved from his own defign.

The four heroes; four fmall upright plates, reprefenting Curtius, Horatius, Scipio Africanus, and Titus Vespasian, supposed to be his first attempts with the graver on copper.

Pyramus and Thifbe; a middling-fized plate, nearly fquare, dated 1502, from Franceso Francia.

Apollo leaning upon the shepherd Hyacinthus, accompanied by a little Cupid; a middling-fized upright plate, with the date 1506; to which is added Ae VOL. 11. L 1 19,

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10, from whence it is reafonably conjectured, that he was 19 years of age, when he engraved this plate.

Clafs the third : his neateft engravings, whether from Raphael, or other maiters; among thefe may be placed,

Adam receiving the forbidden fruit from Eve, after a defign by Raphael. This plate is copied, and placed at the title of the prefent volume.

God appearing to Noab; a middling-fized upright plate, from the fame painter.

The flaughter of the Innocents; a large plate, length-ways, from the fame. This fubject was engraved a fecond time by Marc Antonio; and above the trees, towards the right-hand-fide of the print, he has added in the fecond plate, a fmall pointed tree, fomewhat refembling a yew tree, called in Italian la felcetta, and in French la fougere, or le chicot. The last, I think, is not only the fcarceft, but the beft of the two prints.

The body of Christ, represented as lying upon a part of the tomb, with the Virgin standing by him exceedingly forrowful; a middling-fized upright plate, from the fame. This fubject was engraved by Marc Antonio a fecond time, with feveral variations; but the most striking is the face of the Virgin, who is reprefented much younger than in the former; and her right arm is not covered with drapery : it is therefore diftinguished by the appellation of the Virgin with the naked arm.

The martyrdom of St. Laurence; a large plate, length-ways, from Baccio Bandinelli.

St. Cecilia; a finall folio upright plate, from a defign by Raphael, very different from the picture painted by that artift, which is at Bologna.

Neptune rising from the sea to calm the tempest, in which Aneas and his companions where shipwrecked. It is furrounded by a species of border, in which are nine compartments, containing as many little fubjects, taken from the Æneid of Virgil, from the fame artift.

The judgment of Paris; a large plate, length-ways, from the fame painter.

Lucretia standing, and holding the poniard in her right hand; a small folio plate, from the fame.

The fourth clafs: those which he has executed in a bolder and flighter ftyle.

Joseph escaping from Potiphar's wife; a middling-fized plate, length-ways, from Raphael.

The Virgin feated with Elizabeth and St. John, to whom the infant Chrift is giving the benediction. A large palm tree appears in the back-ground; whence this print is diffinguished by the appellation of the Virgin of the *Palm*; a finall upright plate, from the fame.

Christ feated at the entry of the temple, with the Virgin Mary and Mary Magdalen approaching him by a flight of steps; the fame, from the fame. This print is commonly known by the appellation of the steps.

A boly family. The Virgin is represented fitting, bolding the infant Christ upon her lap, with St. John before him, Joseph appears behind, seated upon the faddle of his afs; a large upright plate, from the fame. This print 15

is most commonly known by the appellation of the Virgin with the long thigh.

St. Paul preaching at Athens, a middling-fized plate, length-ways, from the fame. This is the defign first made for the cartoon representing the fame fubject.

Mount Parnassus; a large plate, length-ways, from the fame, &c.

There are also feveral very excellent *portraits* by this artist; and, among them, that of *Aretin the poet*: a very beautiful performance. See all the marks and monograms, used by Marc Antonio, on the plate at the end of the volume. But a confiderable number of his engravings are without any mark or cypher.

It is to be remarked, that after the plates of Marc Antonio were taken from the flock of Tomafo Barlacchi, they came into the hands of Antonio Salamanca, and from him to Antonio Lafreri; from thence to Nicholas Van Aelft; and, laftly, they became the property of Roffi, or de Rubeis; at which time they were almost totally worn up. Those impressions from the plates of Marc Antonio are constantly the best, which have not the name of any publisher upon them. Baron Heineken, in his Distionnaire des Artisses dont nous avons des Estampes, printed at Lipsig, A. D. 1778, has made a complete list of this artist's works, with a particular description of each print. It is drawn up in a very accurate and skilful manner; and to it the reader is referred for full information upon this subject.

JOHN DE RAM.

Flourished,

The name of a modern engraver on copper, mentioned by professor Christ; but his works are not specified. He used the initials I. R.

CLAUD RANDON.

Flourished, 1710.

By this engraver, who refided at Rome, we have feveral of the plates of antique and modern ftatues for the collection in folio, published by Rossi, with feveral other subjects, from Passebon and other masters.

DONATI RASGIOTTI. Flourisched,

By this artift, fays Florent le Comte, we have fome engravings, particularly an *alphabet* reprefented by figures.

RASPENTINO.

Flourished,

A name affixed to a portrait of Mary de Medicis.

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AARON

RAT [260] RAV

AARON RATHBURNE.

Flourished, 1610.

He was probably a native of England. He engraved, conjointly with Roger Bruges, *a map of London and Westminster*, for which they obtained a patent, A. D. 1611.

SIMON FRANCOIS RAVENET.

Born, 1706. Died, 1774

This ingenious artift was a native of France, where he learned the principles of drawing and engraving. He came into England about the year 1750, and fettled in London. In the latter part of his life he refided at Mother Red Cap's, near Kentifh Town, where he died. He was a man of a very amiable difposition, and greatly respected by all that knew him. His widow is still living, by whom he had a fon and a daughter. The latter is married to Mr. Picot, a native of France, and an engraver, settled at London.

Mr. Ravenet is justly confidered as a very excellent artift. He gave great colour and brilliancy to his engravings, and finished them with much precision. He drew correctly; but in a mannered ftyle; and the outlines of his figures are sometimes rather too sharply marked, which hurts the harmony of the effect. The following may be reckoned among his best prints:

The Prodigal Son; a large upright plate, from Salvator Rofa.

Lucretia deploring her misfortunes before her relations; a middling-fized upright plate, from A. Cafali.

The manifestation of the innocence of the Princess Gunbilda; its companion, from the fame.

The death of Seneca; a large plate, length-ways, from Luca Giordano.

- The Arcadian shepherds; a middling-fized upright plate, from N. Poussin. The portrait of Lord Camden; a whole length, from Sir Joshua Reynolds;

and a variety of other plates from different mafters, many *portraits*, and a very confiderable quantity of *vignettes*, and other book-plates, from Hayman, &c.

SIMON RAVENET.

Flourished, 1760.

He was the fon of Simon Francois Ravenet, mentioned in the preceding article, and was inftructed by his father in the art of engraving, at the time he refided in England. When he had made fufficient progrefs to fupport himfelf, he vifited France, and there he ftudied drawing under Boucher: after which he went to Parma, where, it appears, he was fettled, at the time Bafan wrote his Dictionary of Engravers, and was lately married. Among other prints by him, is the following: *Jupiter and Antiope*, a middlingfized plate, length-ways, from a picture by Rubens, in the collection of the Marquis Felino.

MARCO

R A V [261] R A V

MARCO DA RAVENNA, or RAVIGNANO. Flourisched, 1530.

The great applaufe, which Marc Antonio Raimondi acquired at Rome, by his engravings from Raphael, drew many young artifts thither, in order to ftudy under him; and among them was Marco da Ravenna, who became his fcholar, and worked conjointly with Agoftino de Mufis. Ravenna imitated the bold flyle of engraving, adopted by his mafter, with great accuracy; but when he attempted to follow him in his neateft manner, he was not equally fuccefsful. He handled the graver with more freedom than his fellow fcholar de Mufis, who, however, furpaffed him in neatnefs and precifion.

Ravenna drew well, as his beft prints fufficiently teftify; though not with that purity of outline, which diftinguishes the works of his mafter; neither are the extremities of his figures marked with equal correctness or judgment. His works, however, are justly held in high estimation by the curious.

The ufual mark adopted by this artift is a cypher, composed of an R. and an S joined together, which has been the occasion of feveral mistakes, not only with respect to his works, but with respect to himself; and has led feveral authors to fuppofe, that there were two Ravennas, the one named Marco, and the other Silvestro; and they have been confirmed in this opinion by the declaration of Vafari, who tells us, that Marco da Ravignano, for fo he writes the name, marked his plates with an M and an R, which in fome few inftances he certainly did. Those, who do not suppose there were two Ravennas, have imagined that thefe two letters were defigned for *Raphael* Sancio, and placed upon the plate to denote, that it was taken from a defign by that master. This opinion, however, is easily confuted; for the fame mark is found on the flaughter of the Innocents, after Baccio Bandinelli, and of courfe cannot, by any means, refer to Raphael. It certainly should be read Ravenna or Ravignano fculpfit. He sometimes marked his engravings with a fingle R. without the S. and, at other times, with an M. and R. joined together. See the plate of monograms at the end of the volume. The following prints are all I shall mention by this master.

The murder of the Innocents; a large plate, length-ways, from Baccio Bandinelli, marked with the cypher of the R. and S. joined together.

The Virgin Mary holding the child Jesus seated upon a pedestal, with Joseph at the right-hand, and a bishop at the left; faid to be after Polydoro, marked in the fame manner.

· Venus upon the water feated in a shell; a middling-fized upright plate, from Raphael, marked in the fame manner.

Venus feated beneath a tree, taking a thorn from her foot; called the Venus with the rabbit, becaufe a rabbit is reprefented at the bottom of the print; a middling-fized upright plate, from Raphael. M. Antonio alfo engraved this fubject.

A battle, in which is feen a man on foot throwing a ftone, and a horfeman riding riding away; a very large plate, length-ways, from Julio Romano, marked as above.

The last supper; a middling-fized plate, length-ways, from Raphael. The fame defign that was engraved by M. Antonio, marked with an R. only. Agostino de Mussi is faid by Vasari to have affisted him in this engraving.

An emblematical print, in which a figure of Death is reprefented holding a book, furrounded by many emaciated figures, called the memorial, or remembrance of death; from Baccio Bandinelli. This differs fomething from the print of the fame fubject, engraved by Agoftino de Muss.

A Bacchanalian fubjett, reprefented by Children; from Julio Romano; marked with an M. and an R. joined together.

The Laocoon; a very large upright plate, taken from the antique statue. To this he has affixed his name nearly at length, in this manner, MRCVS RAVENAS.

J. R A W L I N S. Flourished, 1760.

A modern artift, by whom we have feveral portraits, and frontifpieces for books.

JOHN RAYMOND.

Flourished, 1725.

This artift was a native of France, and refided at Paris. He worked entirely with the graver; and his prints prove him to have had a great command of that inftrument. He drew the human figure with a tolerable degree of correctnefs; but his outlines are rather ftiff and mannered. The following are by him:

The fall of the manna in the wildernes; a large plate, length-ways, from Romanelli, for the collection called the Crozat cabinet.

A holy family; a circular plate, from Raphael, for the fame collection.

Chrift at the tomb; a middling-fized upright plate, from Taddeo Zuccheri, for the fame.

VALERIEN REGNARD, or REGNART. Flourished, 1630.

This artift, who was probably a Frenchman, refided chiefly at Rome, where he engraved, among other things, feveral of the plates for the collection of prints, taken from the flatues, bufts, &c. in the Juftinian gallery. He worked alfo from J. Ant. Lelli, Ant. Pomerance, &c. but his engravings need not be fpecified. See a mark, which he fometimes ufed, when he omitted to fign his name, copied upon the plate at the end of the volume.

NICHO-

ΕI

NICHOLAS REGNESSON.

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Flourished, 1650.

This artift was a native of France, and brother-in-law to the celebrated Nanteuil; and from him he probably learned the art of engraving, for he imitated his manner, and fometimes with tolerable fuccefs. We have a confiderable number of portraits by Regneffon; fome of which are juftly efteemed. He alfo engraved *the defcent of the Holy Ghoft*, a middling-fized plate, length-ways, from a picture by J. Blanchard, preferved in the cathedral of Notre Dame at Paris. Several of the portraits by this mafter are from drawings made by himfelf from the life. He alfo invented many frontifpieces and book-plates, fome of which he engraved in the ftyle of Mellan.

WELSER RHELINGER.

Flourished,

He engraved on wood, according to Papillon, a hundred and twenty prints for a German book, entitled, *Patricium Stirpium Augustanarum* Vindelicum, & earundem sodalitatis insignia.

The principal figures are all of them reprefented on horfeback, completely armed with the arms belonging to their refpective families, upon their fhields.

WENDEL REICH.

Flourished, 1515.

An ancient engraver on wood, who refided at Lyons, where, according to profeffor Chrift, many of his works were published, marked with a W. and an R. joined together, in the manner represented upon the plate at the end of the volume.

J. C. REINSPERGER. Flourished, 1760.

This artift was a native of Germany. He is mentioned by Bafan as a painter; and perhaps he drew many of the portraits, which he engraved from the life. Some of them are as large as nature, executed in a very coarfe, heavy ftyle, particularly that of *Elizabetb Chriftian*, the Empreis Dowager. He alfo engraved the portrait of the late *Emperor of Germany*, and that of the *Grand Duke of Tufcany*; middling-fized upright plates.

E. R E I T Z.

Flourished, 1700.

A Swedish artist, who engraved several of the plates of coins and architestal views, &c. for a work in folio, entitled, Suecia Antiqua et Hodierna, confisting of several volumes.

MATTHEW

REM [264] REN

MATTHEW REM. Flourished, 1635.

This artift is faid by professor Christ to have executed the plates for the *Architesture de Furtenbach*. His engravings are frequently signed with the initials M. R. only.

REMBRANDT. See GERRETSZ.

REMOLDUS. See EYNHOUEDTS.

CHARLES REMSHARD.

Flourished, 1700.

An engraver, who, according to profeffor Chrift, refided at Augfbourg, at the time he published his Dictionary of Monograms. He marked his plates with the initials C. R. I am not acquainted with his works.

J. RENANTO.

Flourished,

The name of an obfcure engraver on wood, affixed to a large upright print, reprefenting *the wife men's offering*; very indifferently executed, and probably from his own defign.

J. RENARD.

Flourished, 1710.

He engraved feveral of the plates for the large folio collection of views of the palace and park at Versailles.

JOHN RENAUD. Flourisched,

Is cited by Florent le Comte, as an engraver. He was probably the fame with *Renard*, mentioned in the preceding article.

RENATUS. See BOIVIN.

GUIDO RENI.

Born, 1574. Died, 1642.

This celebrated artift was a native of Bologna, and a fludent in the fchool of the Carracci. His great talents in historical painting are too generally known, to need any repetition in this work, where he claims a place as an engraver. He feems to have been fond of amufing himfelf with the point; for we have a confiderable number of prints by his hand. They are etched with with great freedom, in a bold, mafterly ftyle. The heads of the figures are beautiful and expreffive; and the other extremities drawn with all that tafte and judgment, which might be expected from the hand of fo excellent an artift: And though they are very flightly executed, yet the beauties, abounding in them, have ftamped a value upon them, which they juftly deferve. Simon Cantarini, called il Pefarefe, copied the ftyle of etching, adopted by Guido, with fuch precifion, as fometimes to deceive the eye of the connoiffeur; but, in general, the extremities of the figures, in the plates of Cantarini, are not marked with that admirable tafte, fo difcernible in the works of Guido.

Guido often marked his plates with the initials of his name only; at other times with the initials G. and R. joined together cypher-wife, in the manner expressed upon the plate at the end of the volume. The following etchings are by this artift:

A holy family, in which the Virgin Mary is represented seated, and her face turned towards the infant Christ; a finall upright plate, from his own composition. This defign he engraved again, with fome variation.

The entombing of Christ; a middling-fized upright plate, from Parmigiano. The Virgin seated in the clouds, with St. George, St. Francis, St. Laurence, and others, represented as adoring her; a large upright plate, from his own composition.

St. Jerom praying in his cave, with a book before him; a small upright plate, from the same.

The charity of St. Roch; a large plate, length-ways, dated 1610, from Annibale Carracci, intended as a companion for the good Samaritan, engraved by Francesco Bricci, from the same master.

Many *madonnas* and *holy families*, with a variety of other fubjects, chiefly from his own compositions.

B. R E N T E R. Flourished, 1612.

To a very spirited and correct etching, in which the extremities are marked in a masterly style, I found this inscription, Bartt Renter pictor figur. Manachii, 1612. It is a small plate, length-ways, representing Christ shown to the Jews by Pilate; half sigures.

$C. \quad R \in V \in R \quad D \quad I \quad N \quad U \quad S.$

Flourished, 1570.

This artift was probably a disciple of Æneas Vico; for he imitated his ftyle of engraving with great exactness. His prints, however, have little, except their neatness, to recommend them, being very indifferently drawn, and without effect. If the dates upon the two prints, mentioned below, be genuine, they will prove, that he worked with the graver a very confiderable time; and we may be furprized, that his engravings are not more common.

Florent le Comte informs us, that he performed feveral obscene subjects, vol. 11. M m which which have probably been deftroyed. I fhall mention only the following prints by him, apparently from his own defigns.

Moses striking the Rock; a small plate, length-ways.

The wife men's offering; a middling-fized circular engraving.

A *fmall frieze*; length-ways, reprefenting a *bacchanal*, marked with his name at length, and dated 1564.

Venus coming to Vulcan for the armour of Æneas; a finall plate, lengthways, marked in the fame manner, and dated 1602.

See the marks of a C. and an R. and of a C. an E. and an R. on the plate of monograms at the end of the volume.

F. A. R E U T E R.

Flourished, 1550.

An ancient engraver, mentioned by professor Christ, who marked his prints with a cypher, composed of an F. an A. and an R. See the plate at the end of the volume.

NICHOLAS REYNOLD.

Flourished, 1580.

He was a native of London, and an engraver of maps. He affifted Saxton, who had undertaken to publish a complete set of maps of the counties of England.

The map of Hertfordshire, in particular, is engraved by Reynold.

GUISEPPE RIBERA, called SPAGNOLETTO.

Born, 1589. Died, 1656.

This celebrated painter was a native of Spain, born at Xativa. He refided a confiderable time in Italy, and ftudied affidioufly from the works of Correggio; but he afterwards adopted the ftyle of Michael Angelo Caravaggio, with the greateft fuccefs. He excelled in historical fubjects, and fuch efpecially as excite horror. His portraits are also held in very high estimation. He died at Naples, A. D. 1656, aged 67.

This great artist fometimes amused himself with the point. His etchings are executed in a bold, free ftyle; the lights are kept broad and clear, which gives them a powerful and pleasing effect. He drew very correctly; and the extremities of his figures are marked in a masterly manner. The characters of the heads are admirably expressed; especially those of old men, which he was fond of introducing into his compositions. The following, among others, are by him:

A dead Christ lying upon a linen cloth; a middling-fized plate, lengthways, from a composition of his own.

The martyrdom of St. Bartholomew; a middling-fized upright plate, the fame.

St.

St. Jerom ; a finall upright plate, with an angel blowing a trumpet. This fubject was repeated without the angel.

St. Jerom feated reading, with a skull upon the ground; a finall uprightplate.

Bacchus made drunk by Satyrs; a middling-fized plate, length-ways, dated 1628.

Several fmall plates, length-ways, for a drawing-book.

The portrait of Don John of Austria on horseback; a middling-fized upright plate.

See the feveral marks, adopted by this master, copied on the plate at the end of the volume.

GIOVANNI BATISTA RICCI.

Born, 1543. Died, 1618.

This artift was a native of Novara, and died at Rome. He is fpoken of in the Abecedario as a painter, and as an engraver. I am not acquainted with his works.

MARCO RICCI.

Born, 1680. Died, 1730.

He was born at Belluno, near the Marquifate of Frevigiano, and became the difciple of his uncle Sebaftian Ricci. He excelled in painting landfcapes, and perfpective architecture. We have alfo feveral hiftorical fubjects by him. He came into England, where he refided fome time, and painted many pictures, which are held in high estimation. He returned into Italy, and died at Venice, in the fiftieth year of his age.

He amused himself with the point; and we have by him a set of landfcapes, from his own compositions.

JOHN RICH.

Flourished, 1679.

He was probably an Englishman. By him we have a large whole sheet map of the great roads of England, with a border of foliage, executed entirely with the graver.

JONATHAN RICHARDSON.

Born, 1665. Died, 1745.

This artift was a native of England, and a portrait painter of fome degree of eminence. He amufed himfelf with the point; and we have feveral flight etchings by him; among which are his own portrait; and the portrait of Pope the poet, of which he made two plates, one of them a profile; that of Milton, and that of Richard Mead, M. D.

A. RICHER.

Flourished,

He was a painter, the scholar of Lansranco, and is faid to have etched several plates from the designs of his master.

M m 2

P. RICHER

P. RICHER. This artift, according to Florent le Comte, engraved, conjointly with Chauveau, eleven plates of *philosophical tables* by Louis Lefclaches.

L. RICHER. This artift is mentioned by profeffor Chrift as an engraver, refiding in England about the commencement of the prefent century. His plates, according to that author, are marked L. P. F.

RICKEMANS, or RICKMAN. See RYCKMANS.

JOHN ELIAS RIDENGER.

Flourished, 1760. ,/

This artift was a native of Germany, and refided at Augfbourg, where he engraved a very confiderable number of plates of animals, and bunting fubjetis. Thefe are exceedingly well executed, in a bold, free ftyle, but not very highly finished. Generally speaking, the prints of Ridenger are wanting in effect, owing to the lights being too equally diffused. The greater part of this mafter's works are from his own compositions. We have also by him a middling-fized plate, length-ways, representing a bunting of lions, from Rubens.

PIETRO RIDOLFI.

Flourished, 1710.

This artift was a native of Italy, and probably related to Claudio Ridolfi of Verona, an historical painter of fome eminence. Judging from Ridolfi's ftyle of engraving, I fhould fufpect, that he ftudied under Cornelius Bloemart; but he did not poffefs either tafte or abilities to be placed in a rank with that admirable mafter. I have feen two *frontifpieces* by Ridolfi, from the defigns of C. N. Lamparel: one of them is affixed to a volume in folio, containing half-fheet views of *ancient and modern Rome*, publifhed at Venice, A. D. 1716.

J O H N R I G A U D. Flourished, 1720.

This artift, a native of France, was probably a relation of Hyacinth Rigaud, a celebrated French portrait painter. John Rigaud was a landicape painter; and, as far as one can judge from his prints, of confiderable eminence. We have many landfcapes and views by him, etched with great fpirit, and in a very mafterly ftyle; and the figures, which he has occafionally introduced, are exceedingly well executed. I fhall fpecify only two middling-fized plates, length-ways, reprefenting *the plague at Marfeilles*, A. D. 1720, which I think are his mafter-pieces; and a fet of *fcripture fubjects*, fmall plates, length-ways.

J. RI-

J. RIGAULT.

Flourished, 1740.

This artift, who was a native of France, engraved four views of royal palaces in England, and a confiderable number of plates of the fame kind, taken from the palaces and gardens of St. Clou and Fontainbleau, which were published, A. D. 1738. He was probably the fame artift with Rigaud mentioned above.

GOTTHARD RINGEL.

Flourished, 1720.

This artift, according to profeffor Chrift, was a native of Zuric, and an engraver on wood. He marked his prints with a G. and an R. joined together, in the manner expressed upon the plate of monograms, at the end of the volume.

PAUL RITTER.

Flourished, 1700.

An indifferent engraver, who, professor Christ informs us, marked his plates with the initials, P. R.

ANTONIO RIVALZ.

Born, 1667. Died, 1735.

This artift was the fon of John Peter Rivalz, and a native of Touloufe. He learned the first principles of drawing and painting from his father. His studies were improved under the direction of Le Fage, and completed at Rome. His great excellence consisted in copying the works of the celebrated Italian masters; and in some instances he succeeded to well, as to deceive several very able judges. He amused himself with the point; and we have the following spirited etchings by him:

The martyrdom of St. Symphorianus; a middling-fized plate, nearly fquare. An allegorical subject, in memory of Nicholas Poussin.

Four small plates of allegorical fubjects, for a Treatise on Painting, published at Toulouse.

BARTHOLOMEW RIVALZ. Flourished, 1750.

He was the nephew and the pupil of the preceding artift. By him we have feveral flight etchings; and, among others, the following:

The fall of the evil angels; a middling-fized plate, from a composition of his uncle's.

The death of Mary Magdalen; a small upright plate, from Benedetto Luti.

STEPHEN DE RIVIERE.

Flourished,

He is mentioned by Florent le Comte, as an engraver on wood; but none of his works are specified by that author.

WILLIAM

WILLIAM ROBINS. Flourished, 1730.

He was an engraver in mezzotinto; and we have feveral portraits by him; among others, that of William Warren, L. L. D. from Heims.

NICHOLAS ROBERT.

Born, 1610. Died, 1684.

He was a native of Orleans, and an admirable painter in miniature of plants and birds. A great part of his works are preferved in the royal library at Paris, and held in high estimation. We have also by him a collection of etchings, confifting of flowers and birds; to which are added the most curious beasts, which were at that time to be seen in the King's Menagerie.

ROBERT. A.

Flourished,

He was, according to Bafan, a pupil of Le Blond. We have feveral prints in colours by him, which poffefs a confiderable share of merit.

HUBERT ROBERT.

Flourished, 1760.

He was a native of France, and Bafan speaks of him as a painter, newly arrived at Paris from his ftudies in Italy. He informs us, that we have feveral very fpirited etchings by this artift.

R O B I N S O N. R.

Flourished,

This name is affixed to feveral portraits in mezzotinto. I shall mention the following:

Charles the First, from Vandyck. Charles the Second, and James the Second.

> O B E T T A. R

Flourished, 1610.

I have before mentioned the uncertainty of judging of the date of prints from the rudeness of the style of engraving, or the incorrectness of the defign; becaufe unskilful pretenders to the art have been found, wherever it has been encouraged. If we examine the prints of Robetta, we fhall find them fo very rudely and uncouthly executed, that, when compared with the engravings of Mantegna, Brixianus, Pollajoli, or even of Sandro Boticelli, we should not hefitate, I think, to give them the priority; for it feems highly improbable, that fuch mishapen delineations should have been produced by a man, who had ever feen any tolerable engravings, or any better than his own. He was, we find, a native of Italy; fo that he had the opportunity

of

of examining not only the prints by the above-mentioned artifts, but alfo the early productions, at leaft, of Marc Antonio Raimondi and his fcholars. But, if he did fee them, it is abundantly evident, that they were of little or no fervice to him. He is faid to have been a goldfinith by profeffion. One might therefore have expected he would have been able to handle the graver with more facility; for the goldfiniths were frequently obliged to ornament their works with that inftrument. The fcarcity alone of Robetta's engravings gives the leaft value to them. He fometimes figned his name at length, and ufually infcribed it upon a tablet; but it is often marked in this manner, R. B. T. A.

C

The following, among other engravings, are by him, apparently from his own compositions:

Adam and Eve; a middling-fized upright plate.

The wife men's offerings; a middling-fized upright plate, nearly square. The resurrection of Christ; a middling-fized upright plate. The golden age; a large upright plate.

GIACOMO ROBUSTI, called TINTORETTO.

Born, 1512. Died, 1594.

This celebrated artift was born at Venice. He became the difciple of Titian, and excelled in painting hiftorical fubjects and portraits, It is almost needlefs to add, that his pictures are held in the highest estimation, his reputation being so generally known. He died at Venice, A. D. 1594, aged 82. We have only one etching by him, which is a portrait of *Pafcbal Ciconia*, *Dege of Venice*.

P. DE ROCHFORT.

Flourished, 1720.

He was a native of France, but refided fome time in Portugal, where he died. We have by him feveral of the plates for the large folio collection of views of the palace and gardens of Verfailles, published by P. Menant. He also engraved from the pictures of J. B. Santerre, and other masters.

STEPHEN DES ROCHERS.

Flourished, 1710.

This engraver was a native of France, and refided at Paris. If he was not a difciple of P. Drevet, it appears, at leaft, that he endeavoured to imitate his ftyle of engraving; but with no great fuccefs. We have by him a fet of finall *portraits of illustrious perfonages*, confifting of a very great number.

P. ROCHIENNE.

Flourished, 1551.

He was a native of France, and, according to Papillon, an engraver on wood, who, in conjunction with J. Ferlato, executed a fet of prints for the New. New Testament in Latin, published 1551. He speaks of these prints as being very indifferently performed.

J. R O C Q U E. Flourished, 1735.

He was probably a native of France, but refided in England. We have by him, among other engravings, two large views, length-ways, of *Wanfted House in Essex*, from drawings made by himself. They are in every respect very indifferently executed.

JOHN HENRY RODE.

Born, Died, 1759.

He is mentioned by M. Heineken as an engraver of the German school. BERNARD RODE, his brother, a painter, who also engraved, was living at Berlin, at the time M. Heineken published his *Idée generale d'une collection* complette d'estampes, A. D. 1771. I am not acquainted with the works of these artists.

RODERMONT, or ROTTERMONDT. Flourished, 1640.

He is alfo called by fome authors Rotermans. He appears to have been a native of Holland, and a painter. We have feveral portraits by him, etched in a bold, free ftyle, which prove him to have been a man of genius. He fometimes imitated the manner of engraving, adopted by Rembrandt, with great fuccefs. I fhall mention the following portrait only by him: Sir William Waller, Serjeant Major General of the Parliament army, and Member of the Houfe of Commons, with a battle reprefented in the background; a finall upright plate from C. Johnfon.

F. ROETTIERS.

He was a native of France, and probably the difciple of Nicholas de Largilliere, from whofe defigns he engraved two large plates, length-ways; one of them reprefenting *Chrift carrying his crofs*; the other *Chrift's crucifixion*. They are executed in a bold, free ftyle; and the expression of the heads is well preferved. The masses of light and shadow are kept very broad, and so distributed as to produce a striking, as well as a pleafing effect.

HANS, or JOHN ROGEL. Flourished, 1567.

An ancient engraver on wood, who refided at Augfbourg. Professor Chrift makes mention of this artift; but he has not specified any of his works.

WILLIAM

WILLIAM ROGERS.

Flourished, 1600.

It appears from the inferiptions upon his plates, that he was a native of London. It is uncertain from whom he learned the art of engraving. He' worked with the graver only, in a neat, laboured ftyle, but without much tafte. We have feveral *portraits* by him, alfo a confiderable number of *frontifpieces*, and other *ornamental book-plates*. To the plates' for Hugh Broughton's *Confent of the Scriptures*, printed A. D. 1600, he has affixed his monogram, composed of a W. and an R. joined together, in the manner reprefented upon the plate at the end of the volume. I shall mention the following portraits by him, all of them probably drawn by himself:

Queen Elizabeth; a fmall upright plate.

Henry the Fourth of France; a whole length, a fmall upright plate. Earl of Effex, furrounded with emblematical figures, in folio.

Earl of Cumberland, the fame.

Sir John Harrington, in folio, the title to his Orlando Furio/o.

Thomas Moffat, in an ornamental frontispiece, affixed to his Theatre of Insects.

ROLAND ROGMAN, or ROGHMAN. Born, 1597. Died, 1686.

This artift, who was a celebrated painter of landscapes, was born at Amfterdam. It is remarked of him, that he studied carefully from nature, and formed his manner rather from copying her, than the style of any master. His pictures are spoken of with great commendation. We have by him several sets of views in Holland, and the Low Countries, etched in a slight, but masterly style. They are of various sizes, but none of them very large.

HENDRICK ROKERZ. Flourifhed,

An obfcure and indifferent engraver, by whom we have fome few portraits, and, among others, that of *William Henry Prince of Orange*, on *borfeback*; a fmall upright plate, from Peter Janfe.

ROL. See ROLLOS.

JOSEPH, ROLI.

Born, 1654. Died,

He was born at Bologna, and became the difciple of Canueti, from whom he learned the principles of drawing and painting. We have a confiderable number of etchings by him, from Guido, and other mafters of the Bologna fchool. I fhall mention only the following :

Charity; a fmall upright plate, from Lodovico Carracci.

A Sybil; the fame, a half figure only, from Lorenzo Pafinelli.

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P E T E R R O L L O S. Flourished, 1620.

If he was not a native of Francfort, he refided there, where he engraved the *fronti/piece* to a book of emblems, in octavo, published in that city, A. D. 1619. It was written originally by Georgette de Montenay, in French; but in this edition is translated into the Latin, Italian, Spanish, English, German, and Belgic languages. I have feen feveral other frontispieces by Rollos, all of which are very indifferent; one in particular, consisting of an ornamental vase, decorated with flowers, in finall folio. He fometimes abbreviated his name in this manner, P. ROL. and P. ROL. f.

GIOVANNI FRANCESCO ROMANELLI. Born, 1617. Died, 1662.

This artift was born at Viterbo. He became the difciple of Pietro da Cortona, and excelled in historical painting. His merit recommended him to the notice of the French King, who employed him a confiderable time, and conferred the honour of knighthood upon him. We have fome few etchings by him from his own compositions.

R O M A N E T.

Flourished, 1760.

A modern engraver, who was, I believe, a native of France. We have by him, among others, the following fmall upright prints, the village printfeller, and the ballad-finger, its companion.

CHRISTIAN ROMSTET, or ROMSTAEDŢ. Flourisched, 1670.

He was a native of Leipfic, and an engraver of no note. His works confift principally of portraits, which are but indifferently executed. Professor Chrift attributes to him a monogram, composed of a C. and an R. joined together, in the manner expressed upon the plate at the end of the volume.

MARGARET LOUISA AMELIA DE LORME DU RONSERAY. Flourished, 1750.

This lady, fays Bafan, etched, with great tafte, feveral ftudies from Bouchardon and other mafters. He notices in particular a head, ftrongly marked, from the *cartoon*, painted by Pierre for the chapel of St. Roch at Paris.

R O O K E R.

Born, Died, 1774.

A most admirable engraver of architecture, whose works are too well known to need any recital here. He was remarkable for his agility, and performed the part of Harlequin, at Drury Lane Theatre, with great fucces. cefs. The Section of St. Paul's Cathedral, from a drawing made by Wale, a very large upright plate, is a wonderful performance by this great artift.

JOHN KENDRICK ROOS. Born, 1631. Died, 1685.

He was a native of Ottenberg, and became the difciple first of Julian Jardeyn, and afterwards of Adrian de Bie. He excelled in painting landfcapes, animals, and portraits; and his works are held in very high estimation. He anufed himself with the point; and we have feveral very capital etchings by him; among others, a fet of *domestic animals* on twelve middling-fized upright plates; another fet of *animals*, confisting of eight middling-fized plates, length-ways.

SALVATOR ROSA.

Born, 1614. Died, 1673.

This celebrated painter was born at Naples, and received his first instructions in the art of painting from his kinssinan Francesco Francazano. He afterwards entered the school of Spagnoletto, and completed his studies under the direction of Daniel Falcone. His historical pictures and battles are held in very high estimation; but his landscapes and sea views, enriched with excellent figures, are very wonderful performances.

This great artift amufed himfelf with the point; and the etchings we have by him are executed in a flight, but bold and mafterly ftyle. The maffes of light and fhadow are very finely preferved; and the expression of the heads of his figures is admirable; but the legs and other naked parts are not correctly drawn.

The following prints, among others, are by him:

The fall of the giants; a very large upright plate.

The execution of the tyrant Polycrates; a large plate, length-ways.

The death of Regulus; the fame.

A fet of twelve middling-fized upright plates, representing Alexander with Apelles. Alexander visiting Diogenes. Diogenes breaking his cup. Plato discoursing with his disciples. Democritus meditating, &c.

A fet of fixty middling-fized upright plates, reprefenting *banditti*, *foldiers*, and other figures, fingle and in groups.

His mark, composed of an S. and an R. joined together, is copied upon the plate of monograms, at the end of the volume.

DOMENICO ROSETTI.

Flourished, 1720.

He was a native of Italy, and is fpoken of by Bafan as a painter. He engraved feveral of the plates for the collection of prints, taken from the most capital pictures at Venice, published by Domenico Louisa, a printfeller in that city, A. D. 1720.

Nn 2

MICHAEL

MICHAEL ROSLER. Flourished, 1626.

A very indifferent engraver of portraits. He worked chiefly, if not entirely, for the bookfellers. Many of his prints are in a folio volume, entitled *Icones Bibliopolarum et Typographorum*; published at Nuremberg, 1626.

J A M E S R O S S. Flourisched, 1778.

A modern artift, by whom we have feveral views of the city of Hereford, very neatly engraved; they are fmall plates, length-ways, and taken from the drawings by G. Powle.

GIOVANNI BATISTA ROSSI.

Flourished, 1640.

He is spoken of as an engraver by Florent le Comte, who attributes to him a set of *perspettive views of Rome*, published 1640.

GIROLAMO ROSSI, or DE RUBEIS THE ELDER. Flourisched, 1650.

He was a native of Rome, but refided chiefly at Bologna, and became the fcholar of Simon Cantarini, from whom he learned the principles of painting. He amufed himfelf with the point; and we have feveral very flight, but meritorious etchings by him; and among others the following:

The Virgin and Child, accompanied by St. Francis and St. Jerom; a middling-fized upright plate, from Lodovico Carracci: it is infcribed, Hieronimus de Rubeis pictor delineavit incidit.

Two Cupids playing together; a fmall upright plate from Guercino.

FILIPO, or PHILIP Rossi, who flourished about the fame time, is mentioned by fome authors as an engraver; but, I believe, he was a publisher only.

GIROLAMO ROSSI, or DE RUBEIS THE YOUNGER. Flourisched, 1720.

He was probably a relation of the artift, mentioned in the preceding article. He refided at Rome, and engraved a confiderable number of plates, which he executed principally with the graver, in a fliff, heavy flyle. I fhall mention the following only:

The Virgin and Child; a middling-fized upright plate, from Correggio.

The martyrdom of St. Agapita; a large plate, length-ways, from J. Oddazzi. Alfo a confiderable number of portraits, &c.

GIOVANNI NICCOLA ROSSILIANI, or ROSSIGLIANI. Flourished, 1555.

Some authors have omitted the family name of this artift, and called him

R O S [277] R O T

him Giovanni Niccola Vicentino, from the place of his birth. He engraved on wood, in the manner diffinguished by the appellation of chiarofcuro, which is performed with more blocks than one. Roffiliani used three; the first for the outline; the fecond for the more powerful shadows; and the third for the lighter tint. He engraved from Raphael and other masters.

ROSSO, called MAITRE ROUX.

Born, 1496. Died, 1541.

This celebrated hiftorical and portrait painter was born at Florence. He attained the art of defign and painting, chiefly from the force of his own genius and application; for it does not appear, that he was regularly inftructed by any mafter. It is faid, that he ftudied the works of Michael Angelo Buonaroti with great attention, and derived confiderable knowledge from them. He was employed by the King of France; and his principal work is the gallery at Fontainbleau, reprefenting *the biftory of Alexander*, in twenty-four pictures. Florent le Comte affures us, that he engraved feveral of his own compositions; but he has not specified the fubjects.

MARTINO ROTA.

Flourished, 1560.

This artift was a native of Sebenico in Dalmatia, and refided principally at Venice. It is uncertain by what mafter he was inftructed in the art of engraving. His works, however, prove him to have been a man of great abilities. He drew the human figure very correctly, and marked the extremities in a mafterly manner. He worked entirely with the graver, in a neat, clear ftyle; though his plates are not very highly finished. Want of effect, a fault universally prevalent among the engravers of that age, is the only blemish we discover in his best prints; among which the following may be reckoned; fome of them from his own defigns.

The last judgment; a middling-fized upright plate, dated 1569, from Michael Angelo Buonaroti. This excellent engraving, which is justly confidered as the *chef d'æuvre* of Martino Rota, has been copied with much exactnefs by Leonard Gaultier; the difference, however, is eafily difcovered by comparison, the copy being much inferior to the original : that is, fupposing the original to be a good impression; but not otherwise. But a more striking distinction is, the face of the portrait of *Michael Angelo*, which is represented in a small oval at the top, is turned towards his right shoulder in the original, and towards his left shoulder in the copy.

The martyr dom of St. Peter the Dominican; a middling-fized upright plate, from Titian.

Mary Magdalen; a half figure, a small upright plate, from the same painter.

Prometheus chained to the rock; a middling-fized upright plate, from the fame.

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The murder of the Innocents, a middling-fized plate, length-ways, from his own composition.

The scourging of Christ; the fame, from the fame, dated 1568.

The refurrection of Christ; the fame, from the fame.

The last judgment; a middling-fized upright plate, from his own compofition, dedicated to the Emperor Rodolphus II. He repeated this subject with some confiderable variation in the defign. This plate was left unfinished at his death, and was afterwards completed by the care of Anselme de Boodt.

We have feveral portraits by Martino Rota, and, among them, that of the Emperor Rodolphus II. dated 1592; a middling-fized upright plate, marked with a fingular monogram, composed of an M. with a wheel by the fide of it, to express his family name, Rota in Latin fignifying a wheel. He also engraved from the pictures of Raphael, Frederic Zucchero, Luca Penni, and other masters. A complete set of his works is very valuable; but any fine impressions of them is rarely to be obtained.

PIETRO ROTARI.

Born, 1707. Died,

He was a native of Verona, born of a noble family; but having a natural turn for the arts, he became the difciple of Antonio Baleftra. He went from his mafter to Venice, and from thence to Rome, ftudying with great affiduity from the works of the beft mafters. He arrived at a very confiderable degree of eminence in hiftorical and portrait painting; and his works are very much fought after. He amufed himfelf with the point; and we have feveral flight, but fpirited etchings by him, from the defigns of his mafter Baleftra, and others from his own compositions. Of the laft I fhall mention the following:

St. Francis adoring a crucifix; a middling-fized upright plate in an oval. The education of the Virgin; half figures, a middling-fized upright plate.

ROTERMANS. See RODERMONT.

J. MAURO ROVARE. Flourished, 1600.

This artift, according to profeffor Chrift, refided at Milan, where he engraved feveral plates, marked with the initials of his name in this manner, I. M. R. F. the F. as ufual ftanding for *fecit*; and thus, M. R. IN. Thefe engravings are dated 1604.

JOHN LOUIS ROULLET.

Born, 1645. Died, 1699.

He was a native of France, born at Arles in Provence. He learned the 5 first first principles of drawing and engraving from John Lenfant, and completed his fludies under the direction of Francois de Poilly, whose manner of working he adopted with very great fuccess. After he quitted the fchool of Poilly, he went to Italy, and refided there ten years, where his merit foon recommended him to the notice of Ciro Ferri, and other celebrated artifts. He returned to France, and fettled at Paris, where he died, A. D. 1699, aged 54 years.

Roullet may very properly be placed among the most capital French artifts. He handled the graver with great facility, and drew the human figure very correctly. The following prints, with a great number of others, are by him:

Mary visiting Elizabeth, a very large upright plate, from P. Mignard. The Virgin with the infant Christ in her arms, who is holding a bunch of grapes; a middling-fized upright plate, from the fame.

The three Maries vifiting the tomb of Christ; a large plate, length-ways, from Annibale Carracci. According to Florent le Comte, he engraved this print while he refided at Naples.

A dead Chrift, fupported by the Virgin, who is fainting, accompanied by Mary Magdalen and two other women; a very large plate, length-ways, from a celebrated picture by the fame artift, in the collection of the French King. This is Roullet's most capital performance.

We have also many fine portraits by him; and, among others, that of *Louis XIV*. of France, a half length, half the fize of nature.

LA ROULLIERE.

Flourished, 1700.

An engraver on wood, who is mentioned by Papillon with fome commendation; but his works are not fpecified.

R O U S S I E R E.

Flourished,

A name affixed to the portrait of *Michael de Castelnau*, ambassador from France, an oval in folio.

JAQUES ROUSSEAU.

Born, 1626. Died, 1694.

He was born at Paris, and became the pupil of Herman Swanefeld. He profited exceedingly from the inftruction of that mafter, and arrived at a great perfection in painting of landfcapes, perfpective views, and architecture. Being a proteftant, to avoid the perfecution, which was rigouroufly fet on foot against the professions of that religion, he was obliged to quit his own country, and retired to Switzerland; from thence to Holland, and from Holland he came into England, and was employed by the Duke of Montague, in conjunction with Baptist and le Fosse, to ornament his house in Bloomfbury (now the British Museum) with pictures. He died in London, A. D. 1694, aged 68 years.

Rouffeau amufed himfelf with the point. We have by him a fet of fix flight etchings confifting of landscapes, ornamented with architetture and figures. They are middling-fized plates, length-ways; also feveral of the plates for the collection of prints, engraved from the pictures in the cabinet of Jabach.

J. F. ROUSSEAU.

Flourished, 1760.

A modern engraver, who refided at Paris. His works confift chiefly of vignettes and other book-plates. He also engraved a middling-fized upright plate, representing St. Jerom, from F. Mola.

GILLES ROUSSELET.

Flourished, 1670. 🦯

He was a native of France, and refided at Paris. It is uncertain from what mafter he learned the art of engraving; but if he was not infructed by Francois de Poilly, it is certain, that he carefully fludied the works of that artift; for he copied his flyle of engraving with no fmall fuccefs. Rouffelet drew correctly; and his beft prints poffefs much merit; but he was too apt, in his naked figures efpecially, to cover his lights more powerfully than was neceffary, which gives a great flatnefs to the effect.

The works of this mafter are exceedingly numerous, and not very fcarce. I shall mention the few following only :

Abraham's fervant meeting Rebecca at the well; a large plate, length-ways, from Nicholas Pouffin, dated 1677.

Moses found by Pharoab's daughter; the fame, from the fame.

The annunciation of the Virgin Mary; a large upright plate, from Guido. A holy family, with Elizabeth, St. John, and two angels; a large upright plate, from Raphael. Edelinck engraved a plate from this picture.

Chrift carried to the tomb; a large plate, length-ways, from Titian. This is out of his ufual ftyle of engraving, executed in a dark, bold manner.

Four middling-fized plates, length-ways, reprefenting three of the labours of Hercules, and bis death; middling-fized upright plates, from Guido.

The Centaur Neffus, carrying Deianira over the river; the fame, from the fame painter.

He alfo engraved from Bourdon, Annibale Carracci, P. de Cortona, P. Champagne, Stella, Valentinian, Blanchard, Le Brun, L. le Hire, L. Teftelin, Errard, &c.

MARY ANN ROUSSELET.

Flourished, 1750.

This lady was probably a relation of the last-mentioned artist. She was married to Peter Francis Tardicu. We have by her feveral engravings, and and among others, St. John in the defert, a middling-fized upright plate, from Carlo Vanloo. The fame picture was engraved by Wagner. She alfo engraved many of the plates for Buffon's Natural Hiftory.

HENRY LE ROY.

Born, 1579.

An obscure artist, by whom we have a set of fix small plates, length-ways, representing *flies*, *butterflies*, *beetles*, *and other insets*, etched in a style fomething refembling that of Hollar's, and retouched with the graver. They are thus inferibed, *Henri le Roy fecit*, *E*. 72. 1651.

C. L E R O Y. Flourifhed,

A name affixed to the portrait of And. Hercules Card. Fleury, in a half. fheet oval, after Autreau.

RUBEIS. See ROSSI.

Sir PETER PAUL RUBENS.

Born, 1577. Died, 1640.

The great merit of this extraordinary artift, as a painter, is too generally known to need any repetition in this work. He took up the point for his amufement, and the etchings, which we have by him, bear fufficient evidence of the hand of the mafter. They are flightly executed, but in a bold, free ftyle; and are as follows, from his own compositions:

St. Francis D'Affize receiving the ftigmatics; a very finall upright plate. St. Catherine; a middling-fized upright plate, a defign for a ceiling.

An old woman bolding a lighted candle, with a boy lighting another by it; half figures, a fmall upright print. This plate was finished, after Rubens had etched it, by Lucas Vorsterman, or, as some fay, by Paul Pontius. The etching, as left by Rubens, is exceedingly rare. Cornelius Visicher copied this plate.

The portrait of an English Minister, a small bust in an oval, marked P. P. Rubens fecit.

PETER RUCHOLLE. Flourisched,

A native of France, and a very indifferent engraver, who flourished towards the conclusion of the last century. We have several prints by him, after various masters, and, among others, the portrait of *Charles Emanuel*, *Duke of Savoy*; a small upright plate from Vandyck.

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GEORGE

RUG

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GEORGE PHILIP RUGENDAS.

Born, 1666. Died, 1742.

He was born at Augfbourg, and became the difciple of Ifaac Fifches, an hittorical painter. He ftudied from the works of Bourgognone, and other eminent painters of battles, to which fpecies of fubjects his genius naturally led him. In order to improve himfelf, he travelled to Rome; and, at his return to his native city, met with fufficient employment; and there he died, A. D. 1742, aged 76.

He etched and engraved in mezzotinto a great number of prints, which fufficiently demonstrate his abilities. They consist of *fkirmishes*, marches; halts, &c. of the kuffars and other foldiery.

GEORGE RUGENDAS, the fon of the preceding artift, is also faid to have engraved from the defigns of his father.

CHRISTIAN RUGENDAS. Flourisched, 1760.

This artift, and LAURENCE RUGENDAS, his brother, were the grandfons of George Philip Rugendas, mentioned above. They engraved from the pictures of their grandfather.

GUIDO RUGGERI. Flourisched, 1550.

He was a native of Bologna, and became the difciple of Francesco Francia. I am not at all acquainted with his works as a painter; but as an engraver, I believe, he is more generally known. He accompanied Primaticcio into France, and engraved several of the pictures, which that artist painted at Fontainbleau. His style of engraving greatly refembles that of Marc de Ravenna; and, it is probable, he might have been instructed in the school of Marc Antonio. Ruggeri marked his plates with a cypher, composed of a G. and an R. joined together, and followed by an F. for *fecit*. See the plate of monograms at the end of the volume.

JOHN CONRAD RUIDIMAN, or REUTTIMAN. Flourished,

He was probably a goldfmith. We have by him fome plates of *foliage*, and other *ornamental defigns*, which were published at Augsbourg.

GASPAR RUINA. Flourifhed,

By this artift, who was an engraver on wood, we have a middling-fized print, length-ways, reprefenting the creation of Adam; and though it is evidently taken from the picture of Michael Angelo Buonaroti in the Vatican, yet this infeription is affixed, *Hieronymo de Grandi pincfit*, Gasper Ruina fecit: it is very indifferently executed.

PRINCE

PRINCE RUPERT.

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Flourifined,

To this noble perfonage the invention of engraving in mezzotinto has been ufually attributed; and, according to the general account, it owed its origin to a very trifling accident. Prince Rupert one morning obferving a foldier employed in cleaning his mufket from the ruft, occafioned by the fall of the night dew, perceived, upon examination, fome refemblance of a figure corroded upon the barrel; and hence he conceived, that fome method might be difcovered to cover the plate all over with fuch a grained ground; fo that by fcraping away those parts, which required to be white, the effect of a drawing might be produced. This hint he afterwards improved upon; and, affifted by Wallerant Vaillant, to whom he had communicated his thoughts upon the fubject, a fteel roller was conftructed with fharp teeth, channelled out like a rafp or file, which answered, in some degree, the intended purpofe. Thus far our own authors inform us; but Baron Heineken, a very judicious and accurate writer upon the fubject of engraving, afferts in a note, page 208, of his Idée Generale d'une Collection complette d'Estampes, published at Leipsic 1771, that "it was not Prince " Rupert, who invented the art of engraving in mezzotinto, as Vertue and " feveral other authors pretend to fay. But it was the Lieutenant Colonel " de Siegen, an officer in the fervice of the Landgrave of Heffe, who firft " engraved in this manner; and the print, which he produced, was a por-" trait of the Princefs Amelia Elizabeth of Heffe, engraved as early as the " year 1643. Prince Rupert learned the fecret from this gentleman, and " brought it into England, when he came over the fecond time with Charles " the Second."

If the account, as given by Baron Heineken, be allowed as authentic, and it bears every appearance of being true, efpecially if fuch a portrait really exifts, then the probability of the first story is entirely destroyed. I must leave the reader, however, to decide for himself, having given him all the information I could obtain upon the subject. Mr. Granger, indeed, adds that Sir Christopher Wren is faid to have been the inventor of mezzotinto, but there seems to be very little proof of the fact.

The prints engraved by Prince Rupert in mezzotinto are the two following:

A large whole fheet plate, reprefenting an executioner holding a foord in one hand, and a head (intended probably for the head of John the Baptift) in the other; a half length figure, from Spagnolletto, dated 1658. Upon the fword are thefe initials, with the date, R. P. F. 1658. and the first letter is furmounted with a crown. Upon a ftone or tablet, at the bottom, is this infcription, SP. In. RVP. P. FECIT. FRANCOFVRTI, ANO 1568, with the initials, M. A. P. M. which I cannot eafily explain. He engraved the head of the executioner a fecond time, on a finaller fcale, for Mr. Evelyn's Sculptura, who therein affures us, that it was given to him as a fpecimen of the new invented art, by Prince Rupert himfelf.

A woman's bead looking down; a fmall upright plate.

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Sea

See the mark, which he put upon his engravings, copied upon the plate at the end of the volume.

Florent le Comte, fpeaking of Prince Rupert, fays, "he etched two "finall *landfcapes*." Thefe I know nothing of; it might be a miftake of le Comte's.

LUPRECHT RUST. Flourisched,

Said to be a very ancient engraver, and mafter to Martin Schoen. If this be true, we may reafonably fuppofe, that he worked as early as 1450; but there is very little authority to prove, that fuch an artift as Ruft ever exifted; much lefs, that Martin Schoen owed his inftructions to him, notwithftanding profeffor Chrift fpeaks fo positively upon the fubject. The fame author, a little further on, mentions one LUBERT RUST, who is faid to have marked his engravings with the initials L. P. but, continues he, I am doubtful, if any of his works are now extant. I fuppofe, that both these names are intended for the fame artift.

JAKOB RUYSDAAL.

Born, 1636. Died, 1681.

This justly celebrated landscape painter was born at Haerlem. He was contemporary with Berchem; and they were upon a very intimate footing with each other. From Berchem's works Ruysdaal is thought to have profited confiderably; but nature was his greatest and best instructor. The great prices, which the pictures by this admirable master bear, are fufficient testimonies of the estimation they are held in, and this estimation is not superior to their real merit. He died at Amsterdam, A. D. 1681, aged 45.

We have a confiderable number of etchings by him of *landscapes* of various fizes, executed in a very flight, but mafterly flyle, bearing fome refemblance to that of Waterloo. They are very valuable, and may be confidered as beautiful fketches from nature.

N. DE RUYTER. Flourished, 1688.

An artift of no great note, who imitated the ftyle of engraving, adopted by Paul Pontius, but without much fuccefs. We have by him a middlingfized plate, length-ways, reprefenting *Diana reposing after the chace*, from Gerard Valck.

NICHOLAS RICHMANS.

Flourished, 1660.

He was a native of Antwerp, and probably a disciple of Paul Pontius. He worked with the graver only, in a neat, but stiff style; and the outlines

of

of the naked parts of his figures, the extremities especially, are exceedingly incorrect. We have by him

The adoration of the wife men; a large upright plate, from Rubens. The first impressions are prior to the infertions of the address of either Gasper Huberti, or of Corn. Van Merlen.

A holy family; a fmall plate, length-ways, from the fame painter.

The entombing of Christ; a small upright plate, from the same.

The discovering of Achilles; a middling-fized upright plate, from the fame.

WILLIAM WYNNE RYLAND.

Born, 1732. Died, 1783.

This great artift was a native of London. His genius for the arts difcovered itfelf at a very early period of his life; and he was placed with Simone Francois Ravenet, who was at that time fettled in England. When he had finished his apprentices hip, he went to Paris, where he refided five years, and applied himself closely to the study of drawing, particularly of the human figure, under the direction of Boucher, a painter, then in very high repute; and he engraved feveral plates from his compositions; among which the most capital is a middling-fized plate, length-ways, representing *Jupiter and Leda*.

Soon after his return to England, he was appointed engraver to his Majefty, and had a yearly penfion allowed him. He engraved two whole length portraits of the King, from Ramfey; and a portrait of the Queen, from Coates. It is greatly to be lamented, that his engagements in the mercantile line, as a printfeller, deprived him of fo confiderable, and fo precious a part of his time, and prevented his purfuing the arts with that alacrity the ftrength of his genius required, which feemed formed for great and extensive exertions. The works, which he has left behind him, abundantly prove, that he had fufficient knowledge and judgment to have carried them to great perfection.

In the latter part of his life, he applied himfelf entirely to the engraving of plates in imitation of chalk drawings, from the pictures chiefly of Angelica Kauffman; which manner of engraving he first introduced into England; and how much it was improved under his hands, the prints themfelves sufficiently demonstrate.

He was a man refpected and beloved by all that were well acquainted with him; for few men in private life ever posseffed more amiable qualities than he did. He was a tender husband, a kind father, and a fincere friend. He frequently straitened his own circumstances to alleviate the forrows of others; for his heart was always open to receive the folicitations of distrefs.

The narrow limits of this work will permit me only to mention the few following engravings by this eminent artift:

Antiochus and Stratonice; a large plate, length-ways, from Pietro da Cortona, for Mr. Boydell's Collection.

The first interview between Edgar and Elfrida; a large plate, lengthways, ways, from Angelica; left unfinished at the time of his death, but completed for the benefit of his widow by Mr. Sharp.

The following are in imitation of chalk drawings :

Four half theet circles, from Angelica, reprefenting Juno borrowing the Ceftus of Venus. A facrifice to Pan. Cupid bound, with nymphs breaking his bow. Cupid afleep, with nymphs awaking him.

Eleanor, the wife of Edward the First, sucking the poison from his wound; a half-sheet plate, length-ways, from Angelica.

Lady Elizabeth Gray, foliciting of Edward the Fourth the reftoration of berbufband's lands; its companion, from the fame.

Patience; a half-fheet upright oval, from the fame.

Maria; from Sterne's Sentimental Journey, the fame, from the fame.

King John ratifying the Magna Charta; from Mortimer. This admirable engraving was not quite completed at Mr. Ryland's death, but was finished by Mr. Bartolozzi; it is of the fame fize with the Edgar and Elfrida mentioned above, and is usually bought as a companion.

PETER RYSBRACK, or RYSBRECHTS.

Born, 1657.

He was a landscape painter of fome eminence, born at Antwerp. He was the disciple of Francesco Mille; but, admiring the works of Gaspar. Poussin, he studied from them with great associated his style with such success, that some of his pictures have been fold for Poussin's. We have several *landscapes*, etched by this artist in a very slight style.

AUGUSTINE RYTHER.

Flourished, 1590.

He was an engraver of maps, and a printfeller. It appears, that he kept a fhop near Leadenhall. We have by him fome maps of *the Spanifb Invafion*. He was alfo principally concerned in the engraving of the map of Yorkfhire, published in Saxton's Collection, which was looked upon as a very extraordinary performance.

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T. S A A L.

Flourished, 1672.

A Very indifferent engraver of vignettes, and other ornamental bookplates, which he executed in a ftiff manner, with the graver only.

C A R L O S A C C H I. Born, 1617. Died, 1706.

He was a native of Batavia, and an hiftorical painter of fome eminence. We have by him a few flight, fpirited etchings, which want, however, correctnefs of outline. I shall mention the following :

The adoration of the shepherds; a large upright plate, from Tintoretto. The wise men's offering; the fame, from Paolo Veronese.

HERMAN SACHTLEVEN, or ZAFTLEVEN.

Born, 1609. Died, 1685.

A very celebrated painter of landscapes. He was a native of Rotterdam, and the disciple of John Van Goyen. He died at Utrecht, A. D. 1685, aged 76. We have some few etchings of *landscapes* by him; one in particular, in which is represented *two elephants*; a middling-fized plate, length-ways.

JOHN SADELER.

Born, 1550. Died, 1600.

The family of the Sadelers makes a very confiderable figure in the annals of engraving. A complete collection of their works is rarely met with, though detached pieces by all of them are common enough.

John Sadeler was born at Bruffels, A. D. 1550. It is probable, that his father was a workman in iron and fteel; for his first employment was to engrave upon those metals, in order to inlay them with gold or filver; therefore le Comte fays of him; "*il a été Damasquineur en fer*," or a damaskener of iron. It appears, that he applied himself very early in life to the study of the human figure, which he drew correctly, though in a stiff and mannered style; but this stiffness seems rather to have arisen from the habit he acquired in his first application to the arts, than from want of ability. And indeed it should be observed, that this fault is less confpicuous in his last works, after he had been fome time in Italy. He published feveral of his engravings at Antwerp, and from thence he went to Francfort, Ł

fort, in the year 1588, and travelled over the greater part of Germany, in order to receive inftructions from the beft mafters of the age. He refided a few years at Munich, where his merit being made known to the Duke of Bavaria, he was very gracioufly received; and that nobleman made him a prefent of a chain of gold. From Munich he went to Verona; from thence to Venice; and afterwards to Rome; but not meeting with the encouragement he expected from the Pope, he returned to Venice, where he eftablifhed himfelf, and died in that city of a fever, A. D. 1600, aged 50.

It is uncertain from whom he first learned the art of engraving, but it appears that he improved himfelf from a variety of masters. His earlieft productions have much of that stiffness, not only in drawing, but in point of mechanical execution, which eclipfes the merit of the old engravings of the German school. It is true, that after he resided in Italy, he made a confiderable improvement in his style of engraving, especially in the landscape part of his plates; but he never entirely divested himself of the habit he at first acquired. He worked with the graver only, in a clear, neat style; but his plates were never highly finissed. We fee in them, however, the hand of a very able artist, much correctness of drawing, and great expression. His engravings are exceedingly numerous; and, as before observed, detached prints are by no means rare. It will be needless therefore to specify any more than the following; especially as the limits of this work are so exceedingly confined.

The history of Adam and Eve; fix middling-fized plates, length-ways, from Michael Coxcis, dated 1576.

The life of Chrift; a fet of fmall upright plates, from Martin de Vos. The life of Chrift; a larger fet of upright plates, from the fame painter. The twelve months; from Bafan, middling-fized plates, length-ways. The feaft of Dives; a middling-fized plate, length-ways, from Bafan. Jefus entertained by Martha and Mary; the fame, from the fame. 'Jefus with the two difciples at Emmaus; the fame, from the fame. Thefe

three last prints are diffinguished by the appellation of Sadelers Kitchens.

A fet of bermits; finall plates, length-ways, from Martin de Vos. In thefe he was affifted by his brother Raphael.

Variety of other fets of prints, taken from facred and prophane hiftory; also of allegorical and emblematical fubjects.

Of the detached prints I shall mention only

David playing upon his harp in the midst of his musicians; a middling-fized plate, length-ways, from Jodocus a Winge.

The nativity of Christ; a large plate, length-ways, from Polidoro da Caravaggio.

The last supper; a middling-fized plate, length-ways, from Pietro Candido.

The martyr dom of St. Urfula and her companions; a middling-fized upright plate, from the fame painter.

Mankind furprised by the fudden advent of the Deluge; from Theodore Bernard, a middling large plate, length-ways.

Mankind

Mankind surprised by the advent of the last day; its companion, from the fame painter.

We have also a number of very excellent portraits by this master.

RAPHAEL SADELER THE ELDER. Born, 1555. Died,

He was brother to the preceding artift, born alfo at Bruffels, and, like him, was originally a damafkener of iron and fteel. He followed the footsteps of John, travelling through Germany, and afterwards to Italy. He fettled at Venice, and was probably in partnership with his brother. The year of his death is not politively known; but it is faid, that he lived to a very advanced age. He had quitted the graver a confiderable time before his death, and taken up the pallet and pencils. But I am not well acquainted with his fuccefs as a painter. His beft engravings are in a bold, powerful style; which, however, has at times rather too much appearance of an affected manner. He underftood the human figure exceedingly well; and the extremities are, in general, correctly marked. His portraits, of which we have a confiderable number, are many of them extremely fine. I shall mention the following only, by this artift, whofe works are not fo multifarious as those of his brother:

Lot with his two daughters ; a middling-fized upright plate, from J. de Winge.

The wife men's offering; a fmall upright plate, from Bafan.

A holy family; a middling-fized plate, length-ways, from John Van Achen.

Christ dead, attended by the Maries, St. John, and angels, holding flambeaus; from J. Straden.

Two fets of prints; the one containing fixty, the other forty-two, entitled Bavaria Santta, from the defigns of M. Kager; part of which plates were executed by his brother and his fon. They were published at Antwerp.

A feast, where Death interrupts the merryment by feizing upon a lady; from J. Straden.

The judgment of Paris; a middling-fized plate, length-ways, from John Van Achen.

Several landscapes, from Paul Brill, the Breughels, &c. and a variety of bistorical, emblematical, and allegorical subjects, from different masters.

GILES S A D E L E R. Born, 1570. Died, 1629.

He was nephew to the two preceding artifts, and was born at Antwerp. His uncles, perceiving that his genius inclined him to follow the arts, undertook to inftruct him; and being first well grounded in the principles of drawing, he foon became master of the graver, and handled that instrument with more facility, tafte, and freedom, than his tutors. He refided VOL. II. Рp

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fome time in Italy, from whence he was recalled by the Emperor Rodolphus the Second, and a penfion, at his command, was affigned to him. After the death of his patron, Sadeler fuffered no inconvenience; for the fucceeding Emperors held him in equal efteem, and continued to him the fame honours. He died at Prague, A. D. 1629, aged 52 years. His works are exceedingly multifarious; and many of them are valuable, particularly his beft portraits, which are executed in a very beautiful manner. I fhall note only the following prints by him:

The angel appearing to the shepherds; a small plate, length-ways, from Basan.

The murder of the Innocents; a large plate, length-ways, from Tintoretto. The call of St. Peter; a large upright plate, from F. Baroccio.

The last supper; a middling-fized upright plate, from Tintoretto.

The fcourging of Christ; a large upright plate, from Gioleffo Cesare d'Arpino.

Christ carried to the tomb; a large upright plate, arched at the top, from F. Baroccio.

Christ carried to the tomb; a large upright plate, from Joseph Heintz. The three Maries at the sepulchre of Christ; the fame, from Spranger.

St. Sebastian; a middling-fized upright plate, from the younger Palma. St. Sebastian dying, with an angel pulling out the arrows from his fide; a

large upright plate, inscribed, Ægidius Sadeler inventor et sculpsit.

The twelve months; fmall plates, length-ways; and a thirteenth plate for the title, from Peter Stephanus.

The twelve months; large plates, length-ways, from Paul Brill.

Hercules and Omphale; a middling-fized upright plate, from B. Spranger. Diana and Astraon; a large plate, length-ways, from J. Heintz.

He made also feveral copies trom Albert Durer, imitating the ftyle of that master, particularly, a madonna and child, a middling-fized upright plate; and Christ carrying the cross, the fame.

A great number of very excellent *portraits*, amounting to one hundred and fixty; also feveral fets of *landfcapes*, from Breughel, Roland Savery, and other masters.

JOOST or JUSTUS SADELER.

Flourished, 1600.

He was the fon of John Sadeler, mentioned above; and from his father he learned the art of drawing and engraving. He imitated the ftyle of his father; and with fuccefs. I fhall mention only, by him, a repose, where the Virgin is represented fwaddling the infant Christ, and an angel is employed in warming the linen; a fmall plate, length-ways, from J. Rottenhamer. A number of portraits belonging to the family of Gonzague.

RAPHAEL SAPELER THE YOUNGER.

Flourished, 1600.

He was the fon of Raphael Sadeler, mentioned above. He was instructed ftructed by his father in the art of engraving, and adopted his ftyle; but the works of the fon are inferior to those of the father. I shall mention only, the four Evangelists, half figures, from P. Candidus, small upright plates. Venus and Adonis; a small upright plate, from Titian. He also affisted his father in engraving the set of prints of the Bavarian Saints.

MARC SADELER.

Flourished, 1600.

He was certainly of the fame family with the preceding artifts; but it does not appear, that he was an engraver. He feems to have been the publisher only of the works of his relations.

PHILIP SADELER is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

JOHN SAENREDAM.

Flourished, 1600.

He was a native of Holland. It is not known, however, in what part of it he was born, or under what mafter he fludied; but it appears to me highly probable, that Henry Goltzius was his tutor; at leaft, it is certain, that many of his early performances are from the compositions of that mafter. He worked with the graver only, and handled that inftrument with the utmost facility. There is great neatnefs and clearnefs, joined with much freedom, in his prints, which are remarkable for their foftnefs and delicacy; but, in general, they want more powerful maffes, and greater depths of fhadow, to produce a ftriking effect.

Saenredam defigned himfelf; and his compositions manifest the goodness of his taste, and the fertility of his genius. If he had applied himself more associated to the study of the human figure, he would probably have avoided many little inaccuracies of outline, which are often to be found in his best engravings.

The number of his prints, according to Florent le Comte, amounted to one hundred and thirty-two; many of which are very large.

I must confine myself to the following, which may be confidered as excellent specimens of his abilities:

Adam and Eve in Paradife; a fmall upright plate, from Goltzius, dated 1597.

The hiftory of Adam and Eve; fix fmall upright plates, from Abraham Bloemart.

Lot and bis two daughters; from Goltzius, a finall plate, length-ways.

Elijah and the widow of Sarepta; a large upright plate, from Abraham Bloemart, the companion to the repudiation of Hagar, by J. Matham.

The hiftory of Elisha and Elijah; four small upright plates, from the same painter.

The angel appearing to the fhepherds; a large upright plate from the fame. P p 2 The The nativity of Christ; a very large upright plate, from Carl Van Mander. Christ entertained by Simon the Pharise; a large upright print on four plates.

The parable of the wife and foolifh Virgins; five middling-fized plates, from his own compositions.

A large allegorical fubject, relating to the government of the Low Countries by the infant Ifabella. That Princels herself is also represented flanding under a tree at the right-hand; the fame.

A representation of a large whale, which was thrown upon the coast of Holland; companion to the preceding print; the fame.

The feven planets. The four feafons. The four ages. And the three marriages at three feveral times of life; all of them fmall upright plates, from Goltzius.

The bath of Diana; a finall plate, length-ways, from the fame painter.

The bath of Diana; a middling-fized plate, length-ways, from Paul Moreelfen. This print is called *the great bath of Diana*, to diffinguish it from the preceding one.

He alfo copied fome of the engravings of Lucas Van Leyden, with great accuracy. I fhall mention only, *David carrying the head of Goliab upon his fword*; a fmall upright plate.

We have also feveral fine *portraits* by him.

He fometimes marked his plates with the initials, I. S. only; but his engravings are eafily diffinguished.

C. S A H L E R. Flourished,

The name of an obscure engraver, affixed to the portrait of Adrian Stalbent, a painter.

ISAAC SAILMAKER.

Born, 1633. Died, 1721.

He was a painter of maritime fubjects, employed by Oliver Cromwell to take a view of the fleet before Mardyke. The honourable Mr. Walpole informs us, that he etched fome plates; but the fubjects are not fpecified.

SAINT ANDRE.

Flourished,

He was a native of France, and a painter of fome eminence. We have etched by him forty-fix plates, from the gallery at the Louvre, by Le Brun, executed in a flight, but bold and fpirited ftyle.

SAINT JOHN. See DIEU.

SAINT MAURICE. See MAURICE.

SAINT

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SAINT NON. See NON.

JOHN SAITER, or SEITER. Flourished,

This artift was a native of Germany. He and his fon, JOHN GOTTFRIED SAITER, are mentioned by M. Heineken, as engravers. I am not acquainted with their works.

ANTONIO SALAMANCA.

Flourished, 1540. er

He was a native of Italy, and carried on a very large commerce in prints. He is thought by fome to have engraved; but if he ever took up the graver, it feems only to have been for the purpole of retouching the plates, which belonged to his ftock. The marks, however, attributed to him, are given on the plate at the end of the volume; but it is most probable, that none of them belong to him; for his usual manner was to put his name at length upon the plates he published.

VENTURA SALIMBINI.

Born, 1557. Died, 1613.

An hiftorical painter of fome note, born at Siena. He learned from his father the first principles of painting; and completed his studies at Rome. He was half brother to Francesco Vanni, whose style of painting he imitated; but his pictures are not held in equal estimation with those of Vanni. We have several stight masterly etchings by this artist; and, among them, the following, all from his own composition.

The marriage of the Virgin; a fmall upright plate.

The falutation of the Virgin; a small square plate.

The Virgin and Child; a small upright plate, in which Joseph appears bebind, walking with a stick upon his shoulder. The name appears reversed upon the print.

The baptism of Christ; a large upright plate.

He fometimes figned his engravings with the initials V. S. only.

A. S A L L A R T S. Flourished, 1620.

He was a native of Flanders, and, according to Papillon, a painter of great eminence. He was contemporary with Rubens, and is thought to have affifted him in his large compositions. Sallarts engraved on wood, in a bold, free ftyle; and we have many excellent prints by him. I shall mention only the heads of the *four Evangelists*, small upright prints, from his own compositions. He fometimes marked his engravings with the initials only, thus, A. S. or with the initials, formed into a cypher upon a tablet, in the manner expressed upon the plate at the end of the volume.

ANDREA

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ANDREA SALMINCIO.

Flourished,

He was a native of Bologna, and the difciple of Valefio. We have feveral prints engraved by him, both on wood and on copper, which he marked with a cypher, composed of an A. and S. joined together. See the plate of monograms at the end of the volume.

P. SALTZBURGER. Flourished, 1580.

He was a native of Germany, and an engraver on wood. He worked from the defigns of Jost Amman, and marked his prints with a P. and an S. joined together, in a cypher, and in fome few inftances separate, thus, P. S. He may be ranked among the little masters.

SALVADOR. See CARMONA.

SALVIATI.

This name was given to Joseph Porta, because he was the disciple of Francisco Salviati. See Porta.

J A Q U E S S A L Y. Flourished, 1760.

A French fculptor : he refided at Copenhagen, where he made an equefirian ftatue of the King of Denmark. He etched thirty plates of *vafes*, and four *defigns for monuments*; fmall upright prints, from his own composition.

HUGUES SAMBIN. Flourished, 1522.

An architect of great note, who was a native of Dijon. He defigned and engraved a fet of *pilasters*, and other *architettal compositions*, which were executed with great precision. They were published at Lyons, A. D. 1522. He usually inferibed his plates, *Hugues Sambin Architetteur en la wille de Dijon*. Professor Christ attributes a monogram to him, composed of an H. and an S. joined together. See the plate of monograms at the end of the volume.

RAPHAEL SANTIO DE URBINO.

Born, 1483. Died, 1520.

The name and reputation of this admirable artift is well known. He is here introduced, not becaufe he ever engraved any prints himfelf, but becaufe he is faid to have affifted Marc Antonio Raimondi, by outlining his defigns SAN [295] SAN

defigns upon the plates, which that engraver was to execute; and it feems very probable, that he did fo; and in fome inftances, corrected the drawing afterwards. In the print of the *Judgment of Paris*, mentioned in the works of Marc Antonio, the corrected outline is feen in many parts; particularly in the figure of Minerva, who is ftanding with her back towards the fpectator.

JOACHIM DE SANDRART.

Born, 16c6. Died, 1683.

He was born at Francfort upon the Maine, and was first instructed in the art of design and engraving by Theodore de Bry and Matthew Marian; but afterwards he learned the principles of painting from Gerard Honthorst. He excelled in historical and portrait painting: and his pictures are spoken of with great commendation. He resided a confiderable time in London; after which he visited Venice, Bologna, Naples, and Rome. Returning into his own country, he settled in Nuremberg, where he established an academy for drawing and painting; and in that city he died, A. D. 1683, aged 77.

He was a man of letters, and published feveral works; and, among them, the Lives of the most famous Painters, which he enriched with a confiderable number of portraits. It was written in the German Language, and entitled, the Academy of ArchiteEture, Sculpture, and Painting, published at Nuremberg, 1679. An edition in Latin, containing the lives of the artists, was printed at Nuremberg, 1683, with the fame portraits. We have a few etchings by him from his own composition; among others, the following: the death of Cleopatra, a small upright plate; and an old woman with a Cupid, the fame.

JACOB DE SANDRART. Flourisched, 1660.

He was nephew to the preceding artift, and was established at Nuremberg. He engraved a very confiderable number of excellent portraits; and, among them, that of *Joachim de Sandrart*, *bis uncle*. He worked entirely with the graver, in a neat, clear style.

JOHN JACOB DE SANDRART. Flourisched, 1680.

He was the fon of Jacob de Sandrart, mentioned in the preceding article. He was a defigner, as well as an engraver; and his works prove the facility of his invention. He enriched the books of his great uncle with many very fpirited etchings. He alfo engraved feveral of the plates for the fecond volume of a work, in folio, entitled, *Suecia Antiqua et Hodierna*; and a buft of the *Queen of Pruffia*, furrounded by emblematical figures; a middling-fized upright plate, from A. Clerck.

SUSAN-

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SUSANNAH MARY DE SANDRART. Flourisched, 1680.

The daughter of Jacob de Sandrart, and brother to the preceding artift. She learned the principles of drawing and engraving from her father; and we have by her a confiderable number of *ornamental* plates. She alfo copied the Aldobrandine Marriage, which Bartolo engraved from an antique bafsrelief, for one of the volumes of Joachim de Sandrart, her great uncle.

LAURENCE DE SANDRART.-

Flourished, 1700.

He was probably of the fame family with the preceding artifts. His name is affixed to the *frontifpiece* for a fet of prints from Ovid's Metamorphofes by Engelbrecht. It is, however, but a very indifferent print, and most probably engraved from his own defign.

EDWIN SANDYS.

Flourished,

A name affixed to the portrait of Sir William Petty.

A. SANTVORT.

Flourished,

This name, followed by the word *fecit*, is affixed to a fmall upright print, reprefenting an almanac feller, with a church and town in the background. It is flightly etched, in a ftyle bearing fome refemblance to that of Hollar, and has much merit.

JULIUS SANUTUS. Flourished, 1540.

He was a native of Venice, as appears from the infcription affixed to a finall upright plate, reprefenting the birth of a monftrous child, which runs thus, $\mathcal{J}ul$. Sanutus Venet. fac. It is executed with the graver, in a coarfe, heavy ftyle, and with fingle ftrokes, without any crofs hatching, fo as to bear great refemblance to a wooden cut.

CARLO SARACCINO, called the VENETIAN. Born, 1585. Died, 1625.

He was a native of Venice, and the difciple of Cammillo Mariani. He painted historical fubjects with great fuccefs, and died at Venice, A. D. 1625, aged 40. We have by him feveral flight etchings from his own compositions.

SAR-

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S A R B O T. Flourished, 1675.

An artift of no great note, by whom we have a finall uprightprint, reprefenting *Chrift praying in the garden*, *fupported by an angel*; probably from his own defign, for he adds the word *fecit* to his name.

JOHN SARRABAT. Flourifhed, 1690.

He was a native of France, and refided at Paris, where he engraved feveral portraits and other fubjects in mezzotinto; but they are fo very indifferently executed, as fearcely to merit particularizing.

JOHN SARRAGON. Flourisched, 1645.

He engraved feveral portraits, in a neat, clear ftyle, bearing fome refemblance to that of Delft. I fhall mention only the head of *Adrian Hoffer*, in an oval, a fmall upright-plate. This print is by no means devoid of merit.

SART, See DUSART.

ANDREA DEL SARTO. Born, 1488. Died, 1530.

He was a native of Florence, and a very celebrated hiftorical painter. It has been faid, that he engraved, and particularly a *bely family*, in which the virgin is reprefented kneeling before the infant Chrift, with St. John, and Jofeph a half figure appears behind; under it is written, *Andrea del Sarto fatti in Roma*. It is a neat dark etching, but by no means equal to the hand of that great mafter. The words *fatti in Roma* certainly bear reference to the picture, and not to the print. There is alfo a very fmall upright etching, greatly in the ftyle of Bartoli, reprefenting the Virgin and *child with Jofeph and St. John*, marked "Andre del Sarte, F." but this is evidently a modern production.

J. C. SARTORIUS. Flourished,

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He was a native of Nuremberg, and engraved *portraits*, chiefly, I foppofe, for books. His prints are in the ftyle of those published by Vander Aa, and hardly worth specifying.

CHRISTIAN SAS. Flourisched, 1660.

He was a native of Germany, by whom we have feveral engravings; and, vol. 11. Qq among

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among them, forty-five plates, reprefenting the life of St. Philip de Neri, from Stella. He also engraved from Le Pomerange, and other masters.

J. S A V A G E. Flourisched, 1680.

An English artist, who refided in London. He worked much for the bookfellers; but he also executed feveral plates upon his own account; for example, the portrait of *Philip King of Spain*, under which is written, *fold by J. Savage, near the Dostors' Commons.* He engraved a great number of portraits, particularly of malefactors. He worked principally with the graver, but without any great taste; and his drawing is still more defective than the mechanical part of his plates. I shall mention only the following prints by him: the portrait of *Biscop Latimer*, and that of John a Lasco. He was paid three pounds each plate for the engraving of these two prints. The portrait of Algernon Sidney; that of Sir Edmondbury Godfrey; and that of John Godbury, &c. Part of the plates for Tempest's Cries of London; and fome Coins in Evelyn's Numisfmata, &c.

LAURENCE SAUBERLICH. Flourisched, 1599.

According to profeffor Chrift, this artift published fome engravings on wood at Wittemberg, A. D. 1599; and to him that author attributes a monogram, composed of an L. and S. joined together. See the plate of monograms at the end of the volume.

PETER SAUDMAN.

Flourished,

An engraver, mentioned by Sandrart, as being in the fervice of the King of Poland. I am not acquainted with his works.

SOLOMON SAVERY.

Flourished, 1630.

This artift, if not a native of Amfterdam, at leaft refided there, and by fome he is faid to have been in England; but this circumftance does not appear to be certain. Portraits conflitute the beft part of his engravings; and many of them are executed in a ftyle, which does him no fmall credit. I fhall mention the following: John Speed the bistorian, with bis bat on, fitting in a chair, a half-fheet print, in folio. Charles the First, with a bigh crowned hat: the face of which portrait is thought to have been taken from a picture of Vandyck, and the hat, &c. added by Savery himfelf. Thomas Lord Fairfax, with bis hat on, &c. We have also by him the entry of Mary of Medicis into Amsterdam, represented on several small plates, lengthways, ways. Christ casting the money-changers out of the Temple; a large plate, length-ways, from Rembrant. Seventeen plates for Ovid's Metamorphoses, &c.

JOHN SAUVE.

Flourished,

A very indifferent French engraver, who flourished in the last century. We have by him several *devotional* plates from Guido, P. de Cortona, &c. and also some *portraits*; among others, that of *the Marquis de Hunsley*, in an oval; a large upright plate.

CHRISTOPHER SAXTON. Flourished, 1580.

He was a native of Yorkfhire, and lived at Tingley near Leeds, in the fervice of Thomas Sekeford, Efq. Mafter of the Requests, and Master of the Court of Wards. Encouraged by this gentleman, who also provided him with money, Saxton undertook to make a complete fet of the maps of the counties of England and Wales. He engraved many of the plates himfelf, and was affisted by Francis Hogeberg, Nicholas Reynold, Augustin Ryther, and other artists. This work employed Saxton for fix years; and it was published A. D. 1579. These were the first county maps which ever appeared in England; and they are spoken of as very accurate performances, confidering the disadvantages he laboured under; that of Yorkshire especially is highly commended. Thorefby indeed fays, it is the best that ever was made of that county. It was three feet wide, having at one corner, a view of York; and at another, a view of Hull.

ANDREA SCACCIATI.

Flourished, 1760.

He was a native of Italy, and refided at Florence, where he published a fet of 21 prints in aqua tinta, from drawings of the great masters, in the collection of the Great Duke of Florence. They are executed in a spirited style, and possess much merit.

GOTTEFRED DE SCAICHI. Flourisched, 1623.

We have by him a fet of views of the palaces and gardens belonging to the Great Duke of Tuscany, etched in a very flight, tafteless ftyle. They are middling-fized plates, length-ways. He was affisted in this work by M. Greuter.

PETER SCALBERGE. Flourished, 1638.

He was a native of France, and a painter; but, I apprehend, of no Q q 2 great

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great note. We have many flight, incorrect etchings by him, from his own compositions, and from those of other masters. I shall mention the following only:

Venus and Cupid; a small upright plate, inscribed, P. Scalberg inv. et sculp. 1638.

Cbrist carried to the tomb; a large plate, length-ways, from Raphael.

The battle of Constantine; a large print, length-ways, on four plates, from the fame painter.

Diana and her nymphs; a finall plate, length-ways, from Dominichino.

RAPHAEL SCAMINOSSI.

Flourished, 1610.

He was a native of Italy, born at Borgo S. Sepolcro, and is fpoken of as a painter. We have a very confiderable number of etchings by this artift, amounting, according to Florent le Comte, to 130. They are executed in a bold, dark flyle. There is, however, a coarfenefs in them, which gives them a difagreeable appearance at firft fight; but, on examination, they will be found to poffefs great merit. His knowledge in drawing feems to have been extensive; and the characters of the heads of his figures are very flriking. His monogram, composed of an R. an A. an S. and an F. is copied on the plate at the end of the volume.

The following engravings are by him :

The Virgin and Child; a middling-fized upright plate, inferibed Raphael Schiamiossi pietor ex civitate Burgi Santti incidebat, A. D. 1613.

St. Francis preaching in the defert; the fame, from his own composition, dated 1604.

A fet of fourteen finall plates, length-ways, exclusive of the title, entitled, Mysteria rosarii Beatæ Mariæ Virginis, published at Rome 1609; the fame.

The Sibyls; a fet of finall upright plates, the fame.

The martyr dom of St. Stephen; a middling-fized plate, length-ways, from Lucas Cangiage.

A repose; a middling-fized upright print, from Baroccio. Cornelius Cort engraved the fame composition, with fome finall difference only in the legs of the infant.

He etched also from Raphael, Paolo Veronese, Castelli, and other masters.

LUIGI SCARAMUCCIA, called PERUGINO.

Born, Died, 1684.

This artift was an hiftorical painter of fome eminence. He was born at Perufia, and learned the first principles of painting from his father; after which he became the disciple of Guido. He etched feveral plates, in which he imitated the style of Guido. They are executed in a free, spirited manner; ner; but the outlines are exceedingly incorrect; and the extremities of his figures badly drawn. I shall mention the two following only:

Christ crowned with thorns; a middling-fized upright plate, from Titian. St. Benediti overcoming the Devil by his prayers, who had caused a large stone to be immoveable, which was to be used in building a church; a large upright plate, from Lodovico Carracci.

FRANCIS SCATTERUS, or SCALTERIUS. Flourisched, 1577.

He engraved the map of Chefbire, for Saxton's collection of county maps.

H. L. SCHÆRER. Flourished, 1627.

According to professor Christ, he engraved several little *landscapes*, which he marked with an H. an S. and an L. joined together. See the plate of monograms at the end of the volume.

HANS, or JOHN SCHAEUFLEIN.

Flourished, 1540.

He was a native of Germany, and an engraver on wood. His prints are executed in a bold, fpirited ftyle; and the compositions show him to have been a man of genius, though the stiff manner, which characterised the early German masters, obscures much of their merit. Besides which, they are incorrectly drawn; the extremities of the figures, in particular, are very defective. Schaeussein usually marked his prints with an H. and an S. or an I. and an S. joined together, various ways. To these he added a baker's peel to express his name; because a *peel* in German is called **Sthau**fel; and the word **Schaeussein** fignifies a *little peel*. All the marks used by this artift are copied on the plate at the end of the volume.

It is to be obferved, that one of the ufual marks of Schaeuflein is an H. with an S. upon the crofs bar of the H. and this mark was alfo ufed by an engraver, confiderably more ancient than he. M. Heineken fuppofes, he might have been of the fame family; and, as I fee no reafon to differ in opinion from him, I fhall confider the works of that artift in this article, and call him The Elder Schaeuflein. He flourifhed towards the conclusion of the fifteenth century: for though Sandrart tells us, that he had feen a print, marked with this monogram, bearing the date 1455, it is generally fuppofed, that he was miftaken. The author of the preface to The Little Chronological Series of Engravers, printed at Cambridge, afferts, that the two fives fhould be two fevens, which reduces the date twenty-two years: and that probably was the time, in which the elder Schaeuflein lived.

There was alfo a third artift, who engraved on wood, and etched on copper, and ufed a mark very like that of the two Schaeufleins. I have feen by him two men fighting, cut on wood, in a very coarfe, but fpirited manner; manner; and a very fine mafterly etching in the ftyle of a painter, reprefenting a large company at an entertainment in a garden. These prints prove him to have been a man of very great abilities. He was probably of the fame family; I have therefore given his mark with those of the Schaeufleins, on the plate at the end of the volume.

Prints by the elder Schaeuflein, which are chiefly very fmall; he may therefore be ranked among the *little mafters*;

A crucifixion, with St. John, the Virgin, and two foldiers; a fmall circular plate, two inches and a quarter in diameter.

The Virgin and Child; the fame fize,

St. Christopher; the fame.

St. Laurence converfing with St. Augustin; the fame.

This artift was probably a disciple of Martin Schoen, whose style of engraving he imitated very carefully; but his prints are not equal, in any respect, to those of Schoen. He also copied some of Martin Schoen's engravings. I shall mention that only in which a *lady and gentleman are reprefented walking together, and Death appears behind a tree.* This print was also engraved by Israel Van Mecheln, Wencessau, and Albert Durer.

Prints engraved on wood by the younger Schaeuflein.

Adam and Eve; a fmall upright print.

Lot and bis daughters; a middling-fized plate, length-ways.

Christ preaching to the multitude from the ship; a middling-fized print, length-ways, marked with an I. and an S. joined together without the peel. The life of Christ; a set of middling-fized upright prints, in quarto.

The life of Chrift; in an octavo volume, confifting of 37 prints, entitled Vite et passion Jesu Christi, &c. published at Francfort by Christian Egolophus, A. D. 1537. To these are added, Historiæ Evangelio; containing the miracles, parables, &c. of Christ, in 36 prints; the same size as the above, and printed on both fides. These are marked with the I. and S. joined together upon the peel.

He also engraved on copper. I have seen a small print, length-ways, representing *foldiers conversing*, executed with the graver only, in a bold, spirited style; and a very free etching of *a landscape*; a small upright plate, dated 1551.

MATTHÆUS SCHAFFNABURGENSIS. Flourisched, 1545.

An engrayer on wood, who executed, from his own defigns, the cuts for a bible, printed at Wittemberg, 1545. He marked his prints with the initials M. S. placed upon a tablet, and ufually added the date.

ELIAS SCHAFHAUSER.

Flourished, 1700.

An engraver, mentioned by professor Christ, as a native of Augsburg. He marked his plates with the initials E. S.

C. VAN

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C. VAN SCHAGEN. Flourifhed,

He was a native of Holland, and probably a difciple of Oftade. I have feen a flight etching by him, reprefenting a cottage fcene, with an old man, from a defign of his own.

JORG SCHAPFF.

Flourished, 1448.

One of the most early engravers on wood. He executed the cuts for a book of Chiromancy by Dr. Hartlieb. Baron Heineken, in his Idea of a complete Collection of Prints, has given us a copy from one of these engravings, and nothing certainly can be more rudely executed. The book, it seems, confists of 24 leaves, printed on both fides, the discourse itself being cut upon blocks of wood. It is dated 1448; and the name of the engraver, who was a native of Augsburg, is at the bottom of one of the leaves, **Jorg Schapff in Augspurg**. I have spoken of this book in the Essay on engraving upon wood, at the beginning of this volume.

GEORGE SCHARFFENBERG. Flourifhed, 1560.

A native of Saxony, and an engraver on wood. He marked his plates with a G. and an S. joined together.

GASPAR SCHECKSI. Flourisched, 1627.

This artift engraved the ftars, and other ornamental parts of the plates for a book in folio, entitled, *Calum Stellatum Christianum*. The figures were executed by Lucas Kilian. He appears to have been a native of Augfburg, where this book was printed, A. D. 1627.

GEORGE VAN SCHEINDEL. Flourifhed,

He was a native of Holland, and engraved in a very neat flyle, bearing much refemblance to that of Callot. His landscapes possibles great merit. We have by him twelve small *landscapes*, length-ways, apparently from nature, ornamented with excellent little figures: also a set of *habits of* the countrywomen of the several Cantons of Holland; small upright plates, from Buytewech.

M. SCHEITS.

Flourished, 1672.

He was a native of Holland, and probably a painter. We have by him fome flight etchings in a bold, free ftyle. I fhall mention the following only: An An old man playing upon the violin, with a woman finging, before the door of a cottage; inferibed M. Scheits fecit, 1672.

S C H E L L E N B E R G E R. Flourished, 1660.

A name affixed to the portrait of Gaspar Jellez, engraved for the third volume of Priorato's History of the Emperor Leopold.

PETER SCHENCK.

es.

Flourished, 1700.

He was a native of Holland, and refided at Amfterdam. He engraved a great number of plates; many of which are in mezzotinto; but perhaps he is more generally confidered as a publifher, than as an engraver. I have before me a fet of one hundred fmall half fheet plates, length ways, entitled *Roma Æterna*, confifting of views in and about Rome; many of which, apparently, were engraved by himfelf. We have alfo feveral portraits by him in mezzotinto; but his works prove him to have been a man of more induftry than genius.

SCHENDEL. See SCHEINDEL.

ANTHONY SCHEVENHUYSEN.

Flourished, 1695.

We have by him a fet of one hundred fmall upright plates, reprefenting the different *trades in Holland*, dated 1695.

SCHIAMINOSE. See SCAMINOSSI.

ANDREA SCHIAVONI.

Born, 1522. Died, 1582.

A celebrated historical painter, born at Sebenico in Dalmatia, who, under all the difadvantages of poverty, purfued his studies in the art of painting with the greatest success. His colouring especially is spoken of with the warmest commendation. He etched some few plates from his own compositions, and others from Parmigiano, &c. I shall mention only the rape of Helen, a large plate, length-ways, from his own composition.

BARTOLOMEO SCHIDONE. Born, 1560. Died, 1616.

He was born at Modena, and was the disciple of Lodovico Carracci. He studied the work's of Correggio with attention, and imitated his style of painting with great success. He died at Parma, of grief, as it is reported, for for having lost by gaming a fum of money, fo large as to ruin himself entirely. The following etching is faid to be the only one by his hand: *The Virgin and Child with Joseph*, half figures, a finall upright plate, nearly square, from a composition of his own.

JAMES VANDER SCHLEY. Flourisched, 1730.

He was a native of Holland, and a disciple of Bernard Picart, whose ftyle of defigning and engraving he imitated with some fuccess. We have a great number of vignettes and other book-plates by him; also several portraits. I-shall mention only the portrait of Bernard Picart bis master, from M. Des Angles, surrounded by emblematical figures, invented by Schley, himself; a large half-sheet print.

GABRIEL SCHLUSSELBURGER. Flourisched,

The name of an old engraver, cited by le Comte; but none of his works are specified.

GEORGE FREDERIC SCHMIDT. Flourished, 1760.

He was a native of Germany, and relided a confiderable time at Paris, where he became a member of the Royal Academy. He went from thence to Ruffia, and afterwards fettled at Berlin. He worked principally with the graver, in a very neat, clear ftyle. His prints prove him to have been a man of great abilities. We have many very excellent portraits, as well as other fubjects, by him.

JACOB SCHMITZER, or SCHMUTZER. Flourished, 1760.

A modern defigner and engraver, by whom we have feveral *portraits* very neatly executed. He was of the fame family with those mentioned in the following article.

ANDREA SCHMUTZER.

Flourished, 1760.

This artift, together with his brother Joseph Schmutzer, refided at Vienna in Austria, where they engraved part of the pictures of Rubens, representing the bistory of Decius, in the gallery of the Prince of Lichtenstein.

JOHN ADAM SCHMUTZER, brother to the above artift, was also an engraver.

GABRIEL SCHNELLBOTZ.

Flourished, 1590.

This artist resided at Wittemberg, where he engraved a confiderabel vol. 11. R r numbre

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number of very excellent prints. He marked them with an arrow, upon which he placed an S. the family name of this mafter fignifying an arrow in the German language.

JOHN SCHNITZER. Flourisched, 1480.

He was an engraver on wood, and executed the geographical charts for the edition of Ptolemy, printed at Ulm, 1486. On the map of the world, which is ornamented with ten rude heads, reprefenting the winds, is this infoription, Infculptum est per Johannem Schnitzer de Arnskheim, or Arnsheim.

MARTIN SCHOEN.

Born, Died, 1486.

This ingenious artift was a native of Culmbach, and was at once a goldfmith, a painter, and an engraver. In the latter part of his life he was eftablished at Colmar in Alfatia, where he died, 1486.

At a time when the art of engraving was in its very infancy, this mafter began to practife it; and when we confider the manifeft difadvantages he laboured under, we cannot but be aftonifhed at the perfection to which he carried the mechanical part of it. His compositions, though obscured by that formality and ftiffnefs, which characterize the works of the early German artifts, prove him to have been a man of genius and judgment. The naked parts of his figures, it must be owned, are very incorrect; but then he has frequently given such expression to the heads, as in some measure compensates for the other deficiency. Michael Angelo was so pleased with the print of St. Anthony carried into the air by the evil spirits, that he studied from it himfelf; which was paying a very high compliment to the abilities of Schoen; and really the head of the faint is very beautifully represented, with the strongest marks of patience and refignation in his countenance. The devils are the efforts of a fertile imagination; their forms are varied and contrasted with great ingenuity.

I have fpoken already of Martin Schoen, in the fourth chapter of the Effay on the Origin and Progrefs of Engraving, at the beginning of the first volume, pages 16 and 17. An exact copy of one of his prints is also given in the prefent volume. The plates engraved by him are exceedingly numerous. I shall felect the few following only, all from his own compositions:

The life of the Virgin; a fet of twelve middling-fized upright plates.

The life of Christ; a set of twelve small upright plates.

Christ carrying his cross; a large plate length-ways.

The death of the Virgin; a middling-fized upright plate. This was engraved by Ifrael Van Mecheln, Wenceflaus of Olmutz, and other contemporary artifts.

A very finall fet of the apostles.

The

The wife and foolifh Virgins; ten very fmall upright plates.

A battle against the Saracens, in which St. James appears on the part of the Christians; a large plate, length-ways: the diftant figures are not entirely finished.

St. Anthony carried into the air by demons; a middling-fized upright plate.

St. Sebastian tied to a tree; a fmall upright print. This is copied plate 2. of this volume.

An incense cup or censer; a middling-fized upright plate. Ifrael Van Mecheln alfo engraved this cup.

See the mark, conftantly used by Martin Schoen, upon the plate at the end of the volume.

BARTHELEMY SCHOEN. Flourished, 1480.

According to Professor Christ, he was faid to have been the brother of Martin Schoen. His engravings are certainly very ancient, and marked with a B. and an S. feparated by a crofs refembling that of Martin Schoen, which confirms the probability of their being brothers. The style of engraving of the one refembles that of the other. But the prints by Barthelemy are not executed with that neatnefs and expression, which we find in the works of Martin.

The original engravings by Barthelemy appear to be grotefque figures (many of which are by no means deftitute of humour). I shall mention the following:

An old beggar man, with an old woman in a wheel-barrow; a fmall plate, length-ways.

Two grotesque beads, well marked, representing an old man and woman; the fame.

A man playing on a lute, and an old woman bolding a ladle in one band, and a jar in another, the fame.

A lover and his mistres; a finall circular plate.

He alfo copied the Life of Christ, and many other plates, from Martin Schoen.

See the mark of this artift upon the plate, at the end of the volume. PAUL and GEORGE SCHOEN are faid to have been goldfmiths, and brothers to Martin Schoen. The matter is however exceedingly doubtful; at leaft, their works are not known.

ERHART SCHOEN.

Flourished, 1530.

He was perhaps of the fame family with the preceding artifts; but of this particular we find no certain account. He engraved on wood; and his works deferve every commendation for their neatnefs and accuracy. The naked parts of the human figure he did not draw correctly; but the heads are marked with fpirit; and his compositions prove him to have been a man

man of genius. I have feen by him a frontifpiece, in folio, reprefenting a genealogical branch from feffe to Christ, with figures of the principal perfonages, very delicately executed. He marked his plates with an E. and an S. joined together, with a finall knife under them. See the plate of monograms at the end of the volume.

HANS, or JOHN HENRY SCHOENFELD, or SCHOONFELD Born, 1619. Died, 1689.

He was born at Bibrach in Germany, and was the fcholar of John Sechefbein. He excelled in painting hiftorical fubjects, landfcapes with animals, and architecture. Profeffor Chrift, by miftake, attributes to this artift the finall engravings, printed at Augfburg, A. D. 1626, and marked with an H. and an S. joined together; at which time he could not have been above feven years of age; and we can hardly fuppofe him capable, at that early period, to have executed fuch performances. M. Heineken, and other authentic authors, tell us, that he did engrave, but the fubjects are not fpecified.

M. SCHOEVAERTS, or SCHOEVARDTS.

Flourished, 🧹

He was a native of Holland; but an artist of no great note. We have feveral flight, incorrect etchings by him, of *Dutch merriments*, from his own compositions; also from those of Teniers and other masters.

ADRIAN SCHOONEBECK. Flourisched, 1690.

He was a native of Amfterdam, and a defigner as well as an engraver. His works, however, have very little to recommend them. They are executed in the flyle of Romain de Hooghe, whofe difciple it is probable he was; but they do not poffefs that merit, which we find in those of De Hooghe. He published two volumes in octavo, containing the babits of all the religious orders in. Europe, &c. We have also by him a variety of frontifpieces, and other book-plates.

J. V. SCHOORE. Flourished,

An indifferent engraver of the last century. We have, among other things by him, St. Vincent, a whole length figure standing, from A. Sallaerts; a large upright plate.

FRANCIS SCHOOTER. Flourisched,

To a portrait of Des Cartes the Philosopher, in octavo, engraved in a very bad style, is this inscription: Franciscus a Schooter, ad. viv. del. sculp.

HANS,

HANS, or JOHN SCHOREL.

Born, 1495. Died, 1562.

A celebrated painter of hiftorical fubjects, landfcapes, and portraits. He was a native of Germany, and is faid by fome to have ftudied under Albert Durer. The prints on wood, marked with an S. inclofed in a G. which is furmounted by a fort of double crofs, are attributed to him by the author of the Abecedario; but without the leaft realon, unlefs we fuppofe, that he Italianifed the baptifmal name, and wrote it *Giovanni*. Profeffor Chrift and Papillon afcribe thefe prints to Sigifmond Gelenius, under which article the reader will find them defcribed.

HANS, or JOHN FREDERICK SCHORER. Flourished, 1619.

A native of Nuremberg. He is fpoken of as a painter, and profeffor Chrift informs us, that he engraved on copper, and marked his prints with an H. an F. and an S. joined together, followed by a fecond F. for *fecit*, and the date 1619. See the mark copied on the plate at the end of the volume.

J. VAN SCHORQUENS. Flourisched, 1600.

He was probably a native of Holland; but it appears, that he refided at Madrid, where he executed feveral folio *fronti/pieces* and other *book-plates*, in a neat, ftiff ftyle, entirely with the graver. I fhall mention the frontifpiece only to a Commentary on the Prophets, by Balthafaro, in folio, inferibed *J. Van Schorquens fecit en Madrid*.

A. SCHOUMAN, or SCHOUWMAN. Flourished,

He was a native of Holland, and engraved in mezzotinto; but his prints are by no means well executed. We have feveral fubjects from his own compositions; others from those of J. Hals, and a great number of *portraits*. As they are by no means fcarce, I shall not specify any of them.

HANS, or JOHN SCHRODER. Flourished, 1600.

He appears to have been a native of Germany, and, according to profeffor Chrift, he engraved feveral plates of *ornamental foliage*, &c.

PETER SCHUBART. Flourisched, 1696.

He was, according to professor Christ, a painter, and resided at Venice. The engravings, marked with the letters P. S. d. E. which that author explains in this manner, *Peter Schubart de Ehrenberg*, are attributed to him.

A. G.

A. G. J. S C H U B L E R. Flourished, 1626.

A very indifferent engraver of portraits. He was a native of Germany, and refided probably at Nuremberg. Part of the plates for a work in folio, entitled *Icones Bibliopolarum et Typographorum*, published in that city and at Altdorff, A. D. 1626, are by him.

PETER VAN SCHUPPEN. Flourisched, 1670. \checkmark

This artift was a native of Antwerp, where he probably learned the firft principles of drawing and engraving; but he completed his ftudies at Paris, and worked in a ftyle much refembling that of Francis de Poilly. His prints prove him to have been a man of genius; particularly his *portraits*, feveral of which are exceedingly fine. We have by him,

A boly family; a middling-fized circular plate, from Raphael, dated 1661. A boly family; a middling-fized upright plate, from Gaspar de Crayer.

A boly family, with St. John, who holds a pigeon; the fame, from Sebastian Bourdon. The first impressions are before the drapery was put over the nudity of the infant.

Among his portraits, which are numerous, may be reckoned that of Louis XIV. of France, from Le Brun, a middling-fized upright plate; that of Cardinal Mazarin, from N. Mignard, the fame; and those of the King and Queen of Sweden, from Klooker, the fame, &c.

CORNELIUS NICHOLAS SCHURTZ. Flourisched, 1670.

A very indifferent engraver, who refided at Nuremberg. We have by him fome bad *portraits* and other *book-plates*. He often marked his prints with the initials C. N. S. only.

CORNELIUS SCHUT.

Born, 1600. Died, 1660. 🛶

He was a native of Antwerp, and the difciple of Rubens. He painted hiftorical and poetical fubjects with much fuccefs. He amufed himfelf greatly with the point; and we have a confiderable number of prints by him, etched in a very flight ftyle, refembling that of Caftiglione, but bolder and more determined. The drawing of the naked parts of the human figure is incorrect; but the characters of his heads are generally expreffed in a mafterly manner. The compositions are judiciously made, and prove him to have been a man of great genius.

The martyrdom of St. Laurence; a middling-fized upright plate. The faints in glory; the fame.

Mars, Venus, and Flora; a fmall upright oval.

Baschus,

S C H

Bacchus, Ceres, and Pomona; its companion. The liberal arts; a fet of eight middling-fized plates, length-ways. Many madonas, and other devotional fubjects, &c.

S C H U T E R.

Flourished, 1760.

He engraved the *portrait of Rembrant*, from a picture by that mafter, for the first volume of prints, from the paintings in the cabinet of the Marquis Gerini.

LAMBERT SCHWABE, or SUAVIUS. Flourisched, 1545.

Sandrart confounds this artift with Lambert Lombard; others again have called him Suís or Suterman; but professor Christ informs us, that his proper name was Schwabe, which in Latin he wrote Suavius. He was a native of Liege in Flanders, and was the difciple of Lambert Lombard. He worked confiderably from the defigns of that mafter; but we have many engravings by him from his own compositions; and of those I shall particularly speak. His figures are generally tall and thin; the outlines of the naked parts of them are very correct; but they want dignity of ftyle to render them agreeable. His draperies are ufually divided into finall folds, which by not being fufficiently varied or contrafted with each other, form unpleafing lines. The attitudes of his figures are feldom well chofen, or properly adapted to the fubject, and the management of the light and fhadow is by no means commendable. His style of engraving is very neat, and feems to have been contracted in the German fchools; but his mode of defign difcovers more of the Italian, than of the German tafte. He fometimes marked his prints with the initials L. S. only: they are, however, eafily diftinguished. He engraved a confiderable number of plates; but as they are not very rare, I fhall mention the following only by him, from his own compositions.

The refurrettion of Lazarus; a small plate, length-ways, dated 1544. The entombing of Christ; the same.

St. Peter and St. John healing the lame man at the gate of the temple; a large plate, length-ways, dated 1553.

The twelve apostles; finall upright plates, dated 1545, 1547, and 1548. Some portraits, and a variety of other fubjects, from Lambert Lombard, &c.

WILLIAM SCHWAN.

Flourished, 1630.

An engraver on copper, mentioned by professor Christ, who informs us that he was a native of Brunswick; but his works are not specified.

SCHWARTZ.

S C H [312] S C O

S C H W A R T Z. Flourished, 1626.

A very indifferent engraver of portraits and book-plates. Specimens of his works may be found in a folio publication, entitled *Icones Bibliopolarum* et Typographorum, printed at Nuremberg, 1626.

MELCHIOR SCHWARTZENBERGER.

Flourished,

An engraver on wood, who is fuppofed by professor Christ to have worked conjointly with John Feyeraband the Bookfeller; at least, it appears that he executed fome *frontifpieces* for him.

JOHN SCHWEIZER.

Flourished, 1660.

He refided at Heidelberg, and was probably a native of that place. He worked chiefly, if not entirely, for the bookfellers; and his engravings are very indifferently executed. I shall mention only the *portrait of William Balthazer Frenhers*, in an oval, a small upright plate, from Peter Schik; and the plates for a work entitled, *Parnassus Heidelbergens*, *omnium illustrissimæ hujus academiæ professorum icones exhibens*. The *frontispiece* and other *ornamental parts* of this work are engraved from his own defigns.

J. SCHYNVOET:

Flourished, 1700.

He certainly refided in England, and we have by him feveral bird's-eye views of gentlemen's feats, engraved in a ftyle refembling that of Kip, which artift he probably affifted. They are chiefly from his own drawings.

GIOSEFFO SCOLARI.

Flourished, 1580.

A native of Venice. Papillon has attributed to this painter feveral engravings on wood; and, among them, a print in chiaro-fcuro on two fheets, in three colours, the fubject of which, he tells us, was taken from the New Teftament; but he has not particularized it. Those I have feen are,

The entombing of Christ; a large upright plate, very rudely executed, but evidently the work of a master.

A dead Christ lying on the ground, a foreshortened figure, with the Virgin Mary, a middling-fized print, nearly square.

St. Jerome standing and bolding a crucifix; a very spirited engraving. This is a large upright print.

The rape of Proserpine ; the fame, nearly square.

But after all, it is not certain, that he was the engraver; for the infcription upon them by no means justifies the supposition, being only Gio/eppe Scolari Scolari inv. I know nothing of the print in chiaro-fcuro. Andrea Andriane indeed engraved a large print from this mafter in chiaro-fcuro, with three blocks, reprefenting *Chrift carried to the tomb*.

O R A Z I O S C O P P A. Flourifhed, 1642.

He was a native of Naples, and probably a goldfinith. We have, defigned and engraved by him, a fet of fifteen plates in folio, containing defigns for *chalices*, *crofiers*, and other ecclefiaftical ornaments. They are flightly etched; but in a very fpirited ftyle.

SINIBALDO SCORZA DA VOLTAGGIO.

Born, 1600. Died, 1641.

He was a native of Italy, and fcholar of G. B. Paggi. We have fome engravings by him from his own compositions.

GIRARD JOHN BAPTIST SCOTIN THE ELDER. Flourished, 1680.

He was a native of France, and a difciple of Francois de Poilly. He executed his plates with the graver, in a neat, but flight ftyle, without tafte; and the outlines of his figures, in general, are very incorrectly drawn. Among other engravings, the following are by him: the marriage of St. Catherine, half figures, a middling-fized upright plate, from Alexander Veronefi, for the collection of engravings from the pictures, in the king's cabinet. The circumcifion of Chrift; a large upright plate from C. Mignard.

The baptifm of Christ; the fame, its companion. The Country Life; a middling-fized upright plate, from Dominico Feti.

J. B. SCOTIN, a name affixed to fome very indifferent anatomical prints, etched, and finished with the graver, for Boudon's Anatomy, in two volumes, octavo, published at Paris, 1734.

GIRARD SCOTIN THE YOUNGER.

Flourished, 1730.

He was a native of France, and related to Girard J. B. Scotin, mentioned above. He learned the principles of the art of engraving in his own country. He came into England, where he continued a confiderable time, working chiefly for the bookfellers. He was an industrious man; but his prints do no great credit to his tafte. Among his best plates may be reckoned the following: *Ælfred receiving the account of the defeat of the Danes*, a middling-fized plate, length-ways, from Blakeney. *J Beli/arius*, a large plate, length-ways, from the fuppofed picture by Vandyck at Chifwick. We have alfo fome *portraits* by him; but none of any great confequence.

VOL. II.

S s

G. SCOTT.

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G. S C O T T. Flourished,

A name affixed to a fmall upright half figure, from Guido, very indifferently executed.

CHARLES SCRETA.

Flourished,

He was a native of Bohemia, and engraved fome finall plates, which he marked with the initials C. S. B.

SCUPPER. See SCHUPPEN.

SEAMER.

Flourished, 1730.

We have by him a fmall fatirical print, very flightly etched, reprefenting a man on horfeback, giving his purfe to a country girl, who has got a bafket of eggs upon her arm. It is inferibed, Mr. Seamer, Jun. fecit, 1734.

MARTIN DE SECO. Flourisched,

This artift, according to Baldinucci, marked his plates with an M. and and S. divided by a fmall crofs. See the plate of monograms at the end of the volume.

RENAUDIN DE SEDAN. Flourisched,

According to Florent le Comte, he engraved fome few plates; but the fubjects are not specified.

JEREMIAH JAMES SEDELMAYR.

Flourished, 1735.

He is mentioned by Baron Heineken, as a painter and an engraver. His chief work feems to be the views, in large folio, of *the imperial library at Vienna*, which he engraved from his own drawings. They were published, 1737.

SEGAERS.

Flourished,

A name affixed to the portrait of Godef. Chodkiewie of Ruffia.

P. P. A. ROBERT DE SEIS.

Flourished,

This name is affixed to a flight but masterly etching, attempted in the ftyle

ftyle of Rembrant. It reprefents Lot with his two daughters; and is very correctly drawn. The word *fecit* being added to the name of the artift, gives us great reason to conclude, that it is from a composition of his own. It is a fmall upright plate.

D. G. SEMPELIUS. Flourished, 1580.

This artift copied fome of the prints by Albert Durer with great fuccefs. *The defcent of Chrift into hell*, from the Life of Chrift, by that mafter, a fmall upright plate, is a good fpecimen of his abilities. The original is dated 1512, which date the copy alfo bears, and the date 1580, when it was engraved.

JOHN SENEX.

Flourished, 1720.

He engraved the London Almanacks from the year 1717 to 1727, excepting that only for the year 1723, which was executed by John Clarke.

HERCULES SEPTIMUS, or SETTE. Flourisched, 1560.

He was a native of Modena, and etched feveral hiftorical fubjects; alfo fome architectal ornaments, &c. He marked his plates with the initials H. S. and ufually added the date, as, H. S. 1558.

L. S E Q U E N O T. Flourisched, 1671.

We have fome *frontifpieces* and other *book-plates* by this engraver, very badly executed.

PHILIP SERICCUS, or SYTICUS. Flourished, 1560.

This name is affixed to the portrait of *Pope Pius the Fifth*, *furrounded* with ornamental figures, executed in a very neat, pleasing flyle, with the graver only, from his own defign. He also engraved a boly family, a middling-fized upright print from M. Angelo Buonarota; and *Christ upon the* cross, with St. John and the Virgin Mary; a large upright plate, from the fame painter; these prints are by no means devoid of merit.

PETER SERWOUTER, or SHERWOUTER. Flourished, 1610.

He was a native of Antwerp, or, at leaft, he refided there. He worked with the graver only, in a clear, neat ftyle, but without any great marks of good tafte. His plates are not fufficiently finished to produce a pleasing effect; nor accurate enough to bear examination. The following prints are by him:

S s 2

Sampson

Sampson killing the lion; a middling-fized plate, length-ways, from David Vinckenbooms.

David killing the bear ; its companion, from the fame painter.

An emblematical print, representing in the front, a Dutch merry making, with figures dancing, and a cottage in the back-ground, from the door of which, a man and his wife are iffuing forth to oppose a man with a drawn fword, dated 1608, without any painter's name, but apparently from Vinckenbooms.

Part of the plates for *Thibault's Academie de Léspee*, in folio, published at Antwerp, A. D. 1628. See the mark, which he sometimes used, composed of a P. and an S. joined together.

F R A N C E S C O , S E S S O N E. Flourished, 1760.

He engraved feveral of the plates for the Antiquities of Herculaneum, published at Naples by royal authority.

B. S. SETTEZKY.

Flourished,

We have fome very indifferent ornamental engravings, &c. by this artift.

$\mathbf{P.} \quad \mathbf{S} \quad \mathbf{E} \quad \mathbf{V} \quad \mathbf{I} \quad \mathbf{N}.$

Flourished, 1689.

A very indifferent engraver of *frontifpieces* and other book-plates. I have feen by him the *frontifpiece to Tachard's French and Latin Distionary*, &c. from his own defign.

J. A. SEUPEL.

Flourished,

An engraver of portraits, which he frequently drew himfelf from the life. He worked in a very neat ftyle, with the graver only; but the ftiffnefs and formality of his performances prove his want of tafte. I fhall mention only the portrait of *John Schilter*, in folio.

JOHN GODFRED SEUTER.

Flourished, 1750.

He was a native of Germany; but refided in Italy a confiderable time, where he engraved part of the plates, which were taken from the pictures in the collection of the Marquis Gerini.

VALENTIN SEZENIUS. Flourisched, 1620.

He engraved ornaments and grotefque fubjects, and marked his plates with the initials V. S. and fometimes added the date.

B. S I-

B. SIGRILLI.

Flourished, 1760.

A modern Italian artift, who engraved part of the plates for the collection of prints, taken from the pictures of the Marquis Gerini.

ROBERT SHEPHERD.

Flourished, 1660.

He was a native of England, and probably a difciple of Loggan, from whofe drawings he fometimes engraved. His works, the best part of which are *portraits*, do him no credit. He copied, on a fmaller fcale, the *battles of Alexander*, from the prints, which Girard Audran engraved after the pictures of *Le Brun*; but thefe are very wretched performances.

SHERLOCK.

Flourished, 1760.

He was a native of England, and engraved feveral *land/capes* from Pillement and other mafters. We have also fome *portraits* by him; among others, that of N. J. Bapt. Cirri.

WILLIAM SHERWIN.

Flourished, 1690.

He was an Englishman, and the fon of a clergyman; but it does not appear from whom he learned the art of defigning and engraving. He was a royal engraver by patent, and the only perfon known to have had that honour; which, however, his merit as an artift certainly could not have procured him. His beft prints are frontifpieces, and other book-plates; fome of which deferve commendation. We have, according to Ames, about 16 portraits by him; those which I have feen are very fliff, and in every respect indifferent performances. He engraved from his own defigns, the frontifpiece and the greater part of the cuts for the edition of God's Revenge against Murder, in folio, printed 1669; and fometimes used a monogram, composed of a W. and an S. joined together. Among his portraits are the following:

Charles II. a whole length, in folio, prefixed to Ashmole's Order of the Garter.

Christopher Duke of Albemarle, in armour.

William Sermon, M. D. infcribed W. Sherwin ad vivum del. et sculp. 1671.

Judge Powel, dated 1711.

He alfo foraped fome few mezzotintos; but they are exceedingly bad. I fhall mention only the portrait of *Monfieur Beverland*, a very rare print.

SHERWOUTER, See SERWOUTER.

SIBELIUS,

SIBELIUS. Born, Died, 1785.

He was a native of Amfterdam, and learned the art of engraving in the school of Houbraken. He resided in London several years, and died in that city, where he had been principally employed by Sir Jofeph Banks, in his great botanical work. We have also some few portraits by him; one in particular, of Mrs. Rudd, after Dodd, dated 1775.

SIBENECENSIS, or SIBENICO. See BONIFACE.

SIBMACHER. JOHN

Flourished,

He etched, in a flight, incorrect ftyle, many of the plates of the Antique Statues, &c. in folio, for Boiffard's collection.

CHRISTOPHER VAN SICHEM.

Flourished, 1600.

He was a native of Holland, and refided chiefly at Amsterdam. He engraved both on wood and on copper; and if his genius had been equal to his industry and application, he would, without doubt, have been an artist of the first rank. But this was not the case; for Sichem possessed a very fmall portion of tafte. The merit of his engravings on copper confifts principally in the neatnefs: on wood, he executed fome portraits and other fubjects from Goltzius, which deferve commendation. The works of this artift are exceedingly multifarious, and not at all fcarce. I shall therefore mention the following fets of prints only :

Iconica Hærefiarcharum; confifting of a great number of fmall upright plates of the principal reformers of the church, from his own defigns, publifhed at Amfterdam, 1609.

The whole length portraits, in folio, of the Earls of Holland and Zealand, alfo from his own defigns. See his monogram, composed of a C. a V. and an S. joined together, on the plate at the end of the volume.

CORNELIUS VAN SICHEM.

Flourished, 1640.

He was of the fame family with the preceding artift; and their works are generally confounded together; not only becaufe they both ufed the fame mark or monogram, but alfo from the fimilarity there is between their engravings. The prints however by Cornelius, on wood, are stiffer than those of Christopher, and heavier in the execution. On copper, the difference is not fo visible. I shall mention by Cornelius the following engravings on wood:

A compilation of prints, confifting of upwards of 600; being fubjects from the Old and New Testament. Figures of faints and holy personages. The

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The cardinal virtues, &c. of various fizes, and from the defigns of different painters. Many of them are copies from prints. See his mark on the plate at the end of the volume.

KARL VAN SICHEM. Flourisched, 1600.

He was of the fame family with the foregoing artifts, and engraved o^n wood and copper. See the marks, attributed to him, upon the plate at the end of the volume.

LIEUT. COLONEL DE SIEGEN.

Flourished, 1643.

He was an officer in the fervice of the Landgrave of Heffe, and the first inventor of that species of engraving, called mezzotinto. In the year 1643, according to Baron Heineken, he executed in that manner, a portrait of the *Princes Amelia Elizabeth of Heffe*. From this gentleman Prince Rupert learned the fecret, and brought it with him to England, where it has been carried to the fummit of perfection.

SILVESTRE DE RAVENNA. See RAVENNA.

ISRAEL SILVESTRE.

Born, 1621. Died, 1691.

This celebrated artift was born at Nanci in Lorraine. It does not appear from whom he learned the first principles of defigning and engraving; but it is highly probable, that his instructor was his uncle Ifrael Henriet, who was established as an engraver and printseller at Paris. With him he had also an opportunity of feeing the works of Della Bella and Callot, from which he drew no small affistance. His genius inclined him to the defigning of landscapes and views, which he performed with great taste, lightness, and beauty of effect. These he enriched with figures, judiciously introduced, and drawn in a masterly style. His works, which are very numerous, confisting of upwards of 700 prints, are executed with a fine point, and in a neat, clear style. The distant parts of his landscapes, in particular, are very finely expressed. They are very flight, yet no part of them is confused; but the effect is exceedingly agreeable to the eye.

Silveftre's merit recommended him to the notice of Louis XIV. and he was employed by that monarch to make drawings of the royal palaces, and the places he had conquered; which the artift performed greatly to the fatisfaction of his patron; and he was, on his return to Paris, appointed drawing mafter to the Dauphin, having a penfion allowed him, and apartments in the Louvre. He was also elected member of the Royal Academy of painting and fculpture.

After the death of Israel Henriet his uncle, Silvestre, who was his heir at law, possessed all his plates; among which were the greater part of the works

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of Callot and Della Bella. To these he added all that he could purchase, which these artists had afterwards done. He went twice to Italy, where he procured a confiderable number of drawings, many of which he engraved.

He died at Paris in the month of October, A. D. 1691, aged 70 years, leaving behind him a most respectable character. The following are some of his principal performances :

The grand caroufal, or royal entertainment, at Paris, 1662, confifting of 108 prints. He was affifted by F. Chauveau, who engraved fome of these plates.

The pleasures of the Enchanted Island; confifting of nine prints, with a vignette, &cc.

Views of Paris, and of the Royal Palaces, &c.

A large view of Rome, on four plates.

A view of the Campo Vacino, and of the Colifeum at Rome; the last is very rare.

Views of several palaces in Italy, &c.

ALEXANDER SILVESTRE.

Flourished, 1700.

He was the fon of Ifrael Silvestre, mentioned in the preceding article. He etched feveral landscapes, from the design of Louis Silvestre, his brother; but his engravings are not held in equal esteem with those of his father.

NICHOLAS CHARLES SILVESTRE. Born, 1700. Died, 1767.

He was the grandfon of Ifrael Silvestre, mentioned above. It appears from Basan, that he was drawing master to the King and the Royal Family of France. He died A. D. 1767, aged 67 years. We have engraved by him t e following plates:

Ubald and the Danish Knight, searching for Rinaldo in the palace of Armida; a middling-fized plate, length-ways, from Le Moine.

A hunting subject, from Audray, the fame.

SUSANNAH SILVESTRE. Flourifhed,

This lady was of the fame family with the preceding artifts. She engraved feveral *portraits* and *heads* from Vandyck.

BALTHASAR SILVIUS.

Flourished, 1555.

He was apparently a native of Germany. We have feveral prints by him, which he executed with the graver only, in a coarfe, loofe ftyle. He worked

worked principally from his own compositions, which have but little merit to recommend them. I shall mention only, Lot and bis daughters, a middling-fized plate, length-ways, dated 1555. He fometimes marked his plates with the initials B. S.

PETER SIMON. Flourished, 1680.

This artift was a native of France. It does not appear from whom he learned the art of engraving; but it is probable, that he fludied in the school of Robert Nanteuil. Simon's best works are portraits, which he often drew himfelf; and many of them are as large as life. His ftyle of engraving bears great refemblance to that of Nanteuil; and though his works are not equal to those of that celebrated master, they, however, posses a very confiderable share of merit. His portraits are not scarce. I fhall therefore only particularize the following:

Louis XIV. of France; a large whole fheet print.

Jacobus Cardinalis Rospigliosius; a half figure in an oval, furrounded by an ornamental border; a very large whole fheet print. Among his historical engravings may be reckoned, The martyrdom of St. Cosmus and St. Damien; a middling-fized upright plate, from Salvator Rofa.

Т OHN SIMON.

Born, Died, 1755.

He was born in Normandy, and probably learned the art of engraving in his own country. On his coming into England, he appears to have quitted the graver, and followed mezzotinto fcraping only; in which he fucceeded much better than in the other mode of engraving.

He arrived in England fome time before the death of Smith; and was employed by Sir Godfrey Kneller, who, upon some difference between him and Smith, refused to let that artist have any more of his pictures to engrave. We have many portraits by Simon ; fome of which are fpoken of with commendation; but the far greater part of his works are very indifferent. I shall mention the following portraits only by him :

Henry Rouvigny, Earl of Galloway: The Earl of Cadogan. Lord Cutts in armour, bolding a truncheon, &c.

His prints with the graver are by no means worth particularizing.

JOHN SYMONDS. Flourished, 1750.

He was a native of England, and copied fome of Le Blond's mezzotintos.

CHARLES SIMONEAU.

Born, 1639. Died, 1728.

This ingenious artift was born at Orleans. He learned the principles of drawing from Noel Coypel the painter; and the art of engraving from VOL. II. Τt William

William Chateau. His first plates were executed with the graver only, in a ftyle founded upon that of Poily; but he afterwards took up the point; and the prints, which he produced by a union of both, are infinitely fuperior to those, in which the point was not used. He drew correctly; and his best plates are finished in a neat, and pleasing ftyle.

His works are very numerous. I shall only mention the few following prints:

The Virgin and Child; a middling-fized upright plate, from Nicholas Pouffin.

A holy family, with Elizabeth and St. John; the fame, from Raphael, for the Crozat cabinet.

The adoration of the shepherds; a large plate, length-ways, from Annibale Carracci.

Christ discoursing with the woman of Samaria; the fame, from the fame painter.

The triumph of Galathea; a large plate, length-ways, from Anthony Coypel.

Venus curing the wound of Æneas; the fame, from Charles de la Foffe.

The voyage of the Queen Mary de Medicis to Pont de Ce; a middling-fized plate, from Rubens, for the Luxembourg gallery.

The conquest of Franche-Comte, represented by emblematical figures; a large plate, length-ways, arched at the top, from Le Brun. This is generally confidered as the best print by this great artist.

We have also feveral very excellent *portraits* by him, and a variety of other fubjects, from different masters.

LOUIS'SIMONEAU.

Born, 1660. Died, 1727.

This artift was the younger brother of Charles Simoneau, mentioned above. He feems to have founded his ftyle of engraving upon the works of the Audrans. He united the point with the graver, and gave a pleafing variety to his prints, by a judicious manner of treating the back-grounds, the flefh, and the draperies. He drew correctly, and marked the extremities of his figures in a very judicious manner. I fhall mention the following engravings only by this artift :

Lot with his two daughters; a middling-fized plate, length-ways, from A. Coypel.

Susannah and the two Elders; the fame, from the fame painter.

Christ instructing Mary and Martha; the fame, from the fame.

The afcention of the Virgin to Heaven; a large upright print on two plates, from the ceiling painted by Le Brun, in the chapel of St. Sulpice.

The ceiling of the Sallon de l'Aurore, in the garden de Sceaux; on four plates, from the fame painter.

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PHILIP SIMONEAU.

Flourished, 1700.

He was the fon of Charles Simoneau mentioned above; and was inftructed by his father in the art of engraving; but he either difliked the purfuit of the arts, or his genius was inadequate to it; for he never made any confiderable progrefs. I fhall notice by him the following print only:

The three goddeffes preparing for the judgment of Paris; a middling-fized plate, length-ways. The back-ground is freely etched; but the figures are very indifferently executed.

JOHN BAPTIST SIMONET. Flourished, 1760.

A modern French engraver, by whom we have feveral neat vignettes for an edition of *Ovid's Metamorphofes* in quarto.

WILLIAM SIMPSON, or SYMPSON. Flourished, 1635.

He was a native of England, and engraved for the bookfellers; among other things by him, are the prints for *Quarles' Emblems*, very indifferently executed.

JOSEPH SIMPSON, or SYMPSON THE ELDER.

Flourished, 1710.

His first employment was to engrave the names of the publicans, coats of arms, and other embellishments on pewter pots; but having fome inclination for drawing, he got admittance into the academy, and studied the human figure. He was afterwards employed by Tillemans, and engraved for him a plate of *Newmarket*, to which his name is affixed.

JOSEPH SIMPSON, or SYMPSON, THE YOUNGER. Born, Died, 1736.

He was fon of the preceding artift; and, it feems, his father had formed very confiderable expectations from the first specimens of his abilities; but he died young, before he had attained to any great degree of excellence. I have seen very few of this artift's works; but those, which have fallen under my confideration, are such as do not seem, by any means, to justify the hope the father is faid to have entertained concerning him. I shall mention only, a holy family, with St. John, St. Sebastian, and several angels, from P. Filippo Lauri; a middling-fized upright-plate, dated 1728.

GIOVANNI ANDREA SIRANI.

Born, 1616. Died, 1670.

This historical painter was a native of Bologna. He was a disciple of T t 2 Guido, SIR [324] SLA

Guido, and mitated his ftyle. We have fome fine mafterly etchings by his hand, from his own compositions; among others, *Apollo fleaing the fatyr Marfyas*; a finall upright plate, in an oval. His etchings are fometimes marked with the initials, G. A. S. and I. A. S.

ELIZABETTA SIRANI. Born, 1638. Died, 1664.

She was the daughter of G. A. Sirani, mentioned in the preceding article, and was born at Bologna. She learned the principles of defign and painting from her father. Her pictures are fpoken of with the warmeft commendations. She excelled in hiftorical fubjects, and copied the ftyle of her father. We have many etchings by her hand. They are executed in a flight, but fpirited ftyle, and the extremities are finely marked. Among them are the following: A boly family, reprefented in a landfcape; a large plate, length-ways, from a composition of her own. The virgin, feated in the clouds, bolding a rofary, with the infant Chrift flanding by her fide; a fmall upright plate, the fame. The virgin feated, weeping, accompanied by angels, and furrounded with the emblems of Chrift's passed, a fmall upright plate, the fame. A holy family; a fmall upright plate, from Raphael. She fometimes marked her etchings with the initials, E. S. F. and, according to professor Chrift, with the following, S. F. I. which he interprets Sirani Figlivola inventrice.

PHILIP SIRCENS. Flourifhed,

According to Florent le Comte, this artift was an engraver, and worked from the defigns of Michael Angelo. 1 am not acquainted with his prints.

WILLIAM SKILLMAN. Flourisched, 1665.

He appears to have been a native of England. He engraved the Facade of Albermarle House, and a view of the banquetting house.

S L A B B A E R T. Flourifhed, 1660.

This name is affixed to a portrait of Paulus Perre, Syndic. Mediobourg. et Legat. Belg. in Anglia.

T. S L A T E R.

Flourished, 1630.

He engraved the portrait of George Webbe, Bishop of Limerick.

SLITEZER:

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SLITEZER.

Flourished,

He engraved large whole fheet views of Scotland, in a ftyle greatly refembling that of Michael Burghers.

P. S L U Y T E R. Flourished, 1700.

He was a native of Holland, and a very indifferent engraver. His works are chiefly *frontifpieces*, and other *book plates*, for the publications of P. Vander, Aa, and others of the fame ftamp.

JOHN SMITH.

Flourished, 1700.

We have very little account of the life of this eminent artift. It appears, that he ferved his apprenticefhip with one Tillet, a painter, in Moor fields. As foon as he was out of his time, he applied to Becket, the mezzotinto-fcraper, and learned from him that mode of engraving. He was afterwards further inftructed by Vander Vaart, and his productions meeting with the approbation of Sir Godfrey Kneller, he was taken into the houfe of that painter, and worked principally from his pictures. Under the direction of this artift, he could not fail of improving himfelf. Some time before the death of Smith, a difagreement took place between him and his patron, Sir Godfrey, which occafioned a total feparation.

Mr. Groffe has obligingly favoured me with the following remarkable anecdote, concerning this extraordinary artift. "Smith the mezzotinto-"fcraper had a blue paper book, in which he had pafted many proofs of his "works, really taken to obferve the progrefs of the plates. Some time after "he had left off fcraping, he was much followed by the collectors for thefe "proofs. He affected great hauteur, and ufed to give audience to them, "fitting on his clofe-ftool. He required much entreaty, as well as an ad-"vanced price, to part with a print from this book. The marks of blue "paper, flicking to the corners of a print, was confidered as an undeniable "proof of the goodnefs of the impreffion. Smith finding how readily, "and at what high prices the prints went off, procured fome ordinary im-"preffions, which he trimmed clofe, and fluck into the blue book, from "whence they were purchafed as proofs. This particular I had from "Meff. Groffe and Roffiere: both of them had been humble fuitors to that great man."

Simith was certainly the best mezzotinto scraper, which had appeared at that time; his prints are soft and clear, and the spirit of the paintings he copied is admirably preferved. I shall mention the few following only:

The duke of Schemberg, on horfeback; a half fheet print, after Kneller.

James.

James duke of York, leaning upon an anchor; a large half sheet print from the same painter.

The earl of Pembroke; a half fheet print, after the fame. Queen Mary the Second, with a high head drefs; a half fheet print. The dutchefs of Rutland; the fame, from Kneller.

The countefs of Salifbury ; the fame, from the fame.

The dutche/s of Grafton ; the fame, from the fame.

Born,

A fet of half sheet prints, representing the loves of the gods, from Titian.

Venus standing in a shell, from Correggio; a half sheet print.

A holy family, from Carlo Maratti; the fame, dated 1707.

The only print, engraved in strokes by him, is faid to be a representation of animals, a half theet fize.

JACOB SMITH.

Flourished, 1730.

We have fome very indifferent engravings by him. I fhall mention only the portraits of *Sir Ifaac Newton* and *Sir Hans Sloane*, from his own defigns. They are executed with the graver, in a fingular manner, with one fpiral line, begun in the middle, and continued to the border of the plate. By the ornaments, with which these heads are furrounded, I fuspect he was properly a writing engraver.

GABRIEL SMITH.

Died, 1783.

He was a native of England, and having learned the first principles of engraving at London, he went to Paris, where he refided fome time. His abilities as an artift were very confined, fo that he made little or no improvement, during his ftay in that city: except that he learned the method of engraving in imitation of chalk drawings, and with the affistance of Mr. Ryland, began to practice it in England. Among his early performances may be reckoned, the paffions, copied from Audran's engravings, after Le Brun; and fome academy figures, from Boucher; which all together formed a large drawing book, in folio. In the latter part of his life he confined himfelf almost entirely to etching, in the chalk ftyle, for Mr. Ryland and other artifts; and he was very fuccefsful in his works of this kind.

H E N R Y S N Y E R S. Flourifhed,

If this artift was not a native of Antwerp, he refided principally in that city. It is not certain from whom he learned the art of engraving; but he imitated the ftyle of Scheltius a Bolfwert with much fuccefs. He drew correctly; and his prints retain much of the fpirit and expression of the pictures he copied. We have by him,

Samfon

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Samfon delivered by Dallilab to the Philistines; a large plate, length-ways, from Vandyck.

The virgin feated upon a step, furrounded with feveral faints; a large upright plate, from Rubens. The first impressions of this plate are very rare. The second are to be distinguished from them by the darkness of the shadows, which are increased to make the effect of the light parts of the print more powerful.

The fathers of the Church; a large plate, length-ways, from the fame painter.

The death of St. Francis d'Affize; a large upright plate, from the fame.

He also engraved from Titian and other masters; and we have some few portraits by him.

PHILIP SOIUS.

Flourished, 1568.

He engraved, from his own defigns, a fet of half length figures, in folio, of *the Popes*, from the year 204 to the year 1568, confifting of twenty-eight prints, exclusive of the frontifpiece. They are executed in a ftiff, flight ftyle, with the graver only; and were published at Rome, 1568.

$G. \quad C. \quad S \quad O \quad I \quad T \quad Z.$

Flourished, 1673.

He engraved fome of the portraits for a book in quarto, entitled, *Templum* Honoris, by Theodore Spizalio, published at Vienna, A. D. 1673. They are very indifferently executed.

VIRGIL SOLIS.

Flourished, 1550.

He was a native of Nuremberg; and, according to the ufual cuftom of that time, engraved on wood and on copper, and principally from his own compositions. It does not appear from whom he learned the art of engraving. His early works on copper refemble those of Beham; but when he engraved from the defigns of Raphael, and other Italian masters, he adopted a more open and spirited style. His prints on wood bear great refemblance to those of Jost Ammon; not only with respect to the execution, but to the compositions also.

Virgil Solis was a man of ability. His prints are often judicioully composed; and many very excellent figures are to be found in them. He wanted, however, correctness of outline, to have rendered the form of the naked parts of the human figure more agreeable.

Mr. Evelyn, in his *Sculptura*, fpeaking of this artift, informs us, that for "imitating the vile poftures of Aretin, he had his eyes put out by the fentence of the magistrate." If this flory be true, these imitations, I presume, were copies from the designs of Julio Romano, which were first engraved by Marc Antonio, and had nearly cost him his life. The poet Aretin wrote the verses, which were added at the bottom of the plates.

Virgil

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Virgil Solis, on account of the finallness of his engravings, is ranked among the little masters. His prints on copper and on wood are exceedingly numerous, amounting to upwards of eight hundred. I shall specify the . following only, in a general way.

A variety of fmall engravings, length-ways, reprefenting *bunting fubjetts*, dated 1541, &c. on copper. *Vafes*, and *ornaments* for goldfmiths, &c. of various fizes, the fame.

The marriage of Cupid and Pfyche; the affembly of the gods; mount Parnaffus; and feveral other fubjects, from Raphael, the fame.

The bath of the anababtists; a small plate, length-ways, copied from Ald, engraver, the fame.

Alfo fome few etchings ; but thefe are the worft part of his works.

Several fmall fets of historical prints, from the Bible, on wood and on copper.

The Metamorphoses of Ovid, confisting of 170 fmall engravings, lengthways, on wood, dated 1563.

A fet of finall prints on wood, for the Emblems of Nicholas Reufner, printed at Francfort, 1581.

A fet of finall prints on wood, for the Emblems of Andrea Alciatus, printed at Francfort, 1581.

See the marks used by this master, copied on the plate at the end of the volume.

GIOVANNI GIOSEFFO DAL SOLE.

Born, 1654. Died, 1719.

He was a native of Bologna, and a painter of fome eminence. He received his first instructions in the art of painting from his father; and afterwards became the disciple of Lorenzo Pasinelli. He succeeded in historical subjects and landscapes. He died at Bologna, A. D. 1719, aged 65 years. We have several etchings by him from his own compositions, and among them the following: *Jupiter and Juno prefenting a solution of the Mars*; a middling-fized plate, length-ways, from a ceiling, painted by Passinelli, for General Monteculli. St. Francois Xavier preaching to the Indians; a large upright plate, from the same master.

ARTHUR SOLY.

Flourished, 1683.

An indifferent engraver, who was employed by Robert White. We have fome few portraits by him, particularly his own, dated 1683; and those of *Richard Baxter*, and *Tobias Crifp*.

MATTHIAS VAN SOMER. Flouristied, 1600.

According to professor Christ, he engraved a set of *landscapes*, which he marked with the initials, M. V. S. He was probably a native of Holland. MATHIAS MATHIAS VAN SOMMEREN is a name affixed to a fmall portrait of John Ernest, in an oval, executed with the graver, in a neat, ftiff ftyle, and dated 1666. According to M. Heineken, these are both one perfon.

JOHN VAN SOMER. Flourisched, 1675.

He was, I believe, a native of Holland, and probably related to the preceding artift. He engraved in mezzotinto feveral fubjects from the painters of the Low Countries; but they are fo indifferently done, as hardly to merit a particular defcription. I fhall mention the two following only:

A Dutch concert; a fmall upright plate, from Teniers; and a conversation, from Terburgh. We have also many portraits by him; and, among them, that of the Dutchess of Mazarine, in an oval, a small upright plate, published by John Lloyd. His monogram, composed of an 1. a V. and an S. is copied on the plate at the end of the volume.

PAUL VAN SOMER. Born, Died, 1694.

He was of the fame family perhaps with the preceding artifts. It appears, that he refided fome time at Paris, where he executed feveral engravings. After which he came into England, and fettled at London. By his publications we find, that he lived in Newport Street, near Leicefter Fields. He etched, engraved, and fcraped in mezzotinto; but his works in either ftyle do him no great credit. I fhall mention the following prints only by him:

Tobit burying the dead; a large upright plate, from Sebaftian Bourdon; flightly etched, and retouched with the graver.

Mojes found in the ark of bulrushes; and the baptism of Christ; two middling-fized plates, length-ways, from Nicholas Poussin. In these has attempted to imitate the flyle of Pesne; but very unfuccessfully.

The adoration of the *shepherds*, from a defign of his own, very flightly etched.

Nil placet, &c. or, the fable of the old man and his afs, from Griffier; a fet of fix middling-fized plates, length-ways, flightly etched.

A fmall drawing-book. A fet of ornaments, and feveral frontifpieces. In mezzotinto we have fome portraits by him; and, among them, that of the Countefs of Meath, after Mignard.

PETER VAN SOMPEL, or SOMPELEN. Flourisched, 1640.

He was a native of Antwerp, and a difciple of Peter Soutman, whofe ftyle of engraving he imitated with great fuccefs. He worked in a very neat manner; but his prints, though in general very flight, have the appearance of labour. It is to be wifhed, that the outlines of his naked figures had

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been

been correctly drawn, and the extremities marked with more precision. However, the engravings by this artist are by no means devoid of merit. I shall specify the following only:

Chrift with the two disciples at Emmaus; a middling-fized plate, nearly square, from Rubens. Swanenburg engraved the same subject.

A crucifixion; a large upright plate, arched at the top, from the fame mafter.

Juno and Ixion; a finall plate, length-ways, from the fame.

Several portraits, from Vandyck and other painters, &c.

A. D E S O N.

Flourished, 1628.

An artist of great merit. He copied the ftyle of Callot with fuccefs. We have feveral etchings by him from the defigns of Callot, and also from his own compositions. I shall mention the following only:

A fet of fmall *landfcapes*, length-ways, enriched with buildings and figures, executed with great fpirit.

The village fair; a middling-fized plate, length-ways, from Callot. Its companion, reprefenting a ftreet, with a coach in the back-ground, and feveral women, one of which holds a basket of flowers in the front.

MICHEL SORELLS.

Flourished, 1760.

A modern Italian engraver, who executed part of the plates for the Florentine Museum.

GIOVANNI BATISTA SORITO., Flourisched, 1621.

He is mentioned as an engraver in the Index to the Abecedario. I am not acquainted with his works.

DOMINIQUE SORNIQUE.

Flourished, 1750.

He was a native of France. His engravings flow him to have been a man of abilities. He handled the graver with much facility; and if he had let the etching predominate more in the landscapes and the fore-grounds, his prints would have appeared to much greater advantage, in point of effect. He engraved many little vignettes, and other book-plates, which he finished very neatly, and feveral portraits; also a large print, length-ways, from Correggio, representing Diana and her nymphs reposing; and the pleasures of the public bouse, a middling-fized upright plate, from Teniers.

PETER SOUBEYRAN. Flourifhed, 1760.

He was a native of Geneva, where he was appointed director of the Academy

Academy for Defign. We have engraved by him, the *fair maid of the* village, a large upright plate, from Boucher. He also engraved from Bouchardon, and other French painters.

PETER SOUTMAN.

Flourished, 1640. de

He was a native of Haerlem, and became the difciple of Rubens. He painted hiftorical fubjects and portraits with fuccefs, and was employed in Flanders, Germany, and Poland. This artift amufed himfelf much with the point; and we have a very confiderable number of etchings by him, as well from his own compositions, as from those of Rubens. They are executed with great fpirit. 'He feems to have aimed at giving a friking effect, by keeping all the maßes of light broad and clear; but by carrying this idea too far, almost all of his prints have a flight, unfinished appearance, though the engraving is in itself fufficiently neat. There is the ftyle of the master in the treatment of the heads, and other extremities of his figures; though fometimes they are rather heavy. With respect to the naked parts of the human figure, they are certainly very incorrect; but he drew greatly in the manner of Rubens, whose ftyle he feemed carefully to imitate. I shall mention the following prints only by this artift, all of which are defervedly held in high estimation.

The fall of the angels; a large upright plate, from Rubens. The first impressions are before the address of the younger Bouttat was added to the plate.

The miraculous draught of fishes; a small plate, length-ways, from the same painter.

The last fupper; a very long print on two plates, from a drawing made by Rubens, after the painting by Leonard da Vinci at Milan.

St. Francis kneeling before a crucifix; a small upright plate, from Michael Angelo Caravaggio.

Chrift dead at the tomb, and the attendant woman closing bis eyes; a middling-fized plate, length-ways, from Rubens. The first impressions are before the shadows were strengthened by Witdoeck.

The triumph of Venus; a large plate, length-ways, from the fame painter. Hunting the boar; a very large print, length-ways, two plates, from the

fame, dated 1742.

Four other large hunting fubjects, length-ways, namely, 1. The hunting of the lion and the lione/s. 2. The hunting of the wolf. 3. The hunting of the boar, different from that mentioned above. 4. The hunting of the crocodile and hippopotamus.

He also engraved a great number of large *portraits* of the illustrious perfonages in the Low Countries, after various painters. In these works he was greatly affisted by his disciples, Suyderhoef, Louis, and Van Sompel.

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SPAG-

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SPAGNOLETTO. See RIBERA.

A L E S S A N D R O S P E E C H I. Flourished, 1699.

An Italian artift, who engraved a fet of views of the palaces and public buildings at Rome. They are large plates, length-ways, and executed with great freedom and fpirit. The finall figures, which he has introduced, are itrong proofs of the goodnefs of his tafte. These views were published by Domenico de Rossi, A. D. 1699.

VITUS RODOLPH SPECTLE, or SPECKIN.

Flourished, 1540.

He was a native of Strafburg, and an engraver on wood. We have by him the cuts for *Fuchfus's Herbal*, in folio: among them, is a whole length portrait of *the author*. The portraits of *Henry Fullmaurer* and *Albert Meber*, who defigned the figures, and the engraver's *own portrait*. The whole work is executed in a magnificent ftyle; and the prints are the largeft of the kind that have appeared, and do great credit to the artift.

A. S P E C U L U S. Flourisched, 1696.

I apprehend he was not a regular engraver. We have by him a very bad etching, reprefenting a machine to free the horses from a carriage, when they are inclined to run away. It is inscribed. A. Speculus sculp. Roma, 1696.

JEROM SPERLING.

Flourished, 1730.

A native of Germany. He engraved part of the plates for a collection of views of all the churches in the city of Vienna, which were published by J. A. Peffel, A. D. 1724. Also part of the plates, taken from the marble statues preferved in the gallery of the King of Poland, at Dresden, in large folio, published 1733.

JOHN HENRY SPERLING is mentioned by M. Heineken, as an engraver; and CATHERINE SPERLING, his wife, as a painter and an engraver. It is probable that they were of the fame family with the preceding artift.

FRANCOIS SPIERRE.

Born, 1643. Died, 1681.

This excellent artift was a native of France. He was born at Nanci, and placed as a difciple with Francois de Poilly, from whom he learned the principles of drawing and engraving. After he quitted the fchool of Poilly, he went to Italy, where he refided a confiderable time. On his return to France, he died at Marfeilles, then only 33 years of age. Spierre did not immediately immediately imitate the ftyle of his tutor, though he worked entirely with the graver; which inftrument he handled with great facility. He gave more play to the ftrokes; and produced an effect more foft and picturefque, though not fo clear and brilliant. The works of this mafter are not very extensive; and fine imprefions of the most estimable bear a great price. I shall mention the following:

An allegorical composition, representing the *faculties of the foul and the buman underftanding*, from a defign of his own; a middling-fized plate, length-ways.

The Virgin giving the breaft to the infant Chrift; in a circle, a middlingfized plate, from Correggio. This admirable print is very rare. The first impressions of it are before the drapery was inferted to cover the nudity of the infant, and the little trees to the left of the Virgin.

The Virgin and Child with St. Catherine; a middling-fized plate, nearly fquare, from Pietro da Cortona.

St. John preaching in the wildernes; a small upright plate, from Bernini.

The miracle of the loaves and fishes; its companion, from the fame master. Christ on the cross, suspended over a sea of blood, which runs from his wounds; a middling-fized upright plate, from the fame. The first impressions of this fingular performance are before the heads of the cherubs were added at the top, near the Deity. It is executed with fingle strokes only, without any second strokes laid across them, in the style of Melan.

He engraved alfo from Domenichino, Ciro Ferri, F. Mola, and other painters.

J. S P I L A. Flourifhed,

To a flight painter's etching I found the name, J. Spila Hug. fec.

JOHN SPILBERG.

Flourished, 1683.

He published views of Albermarle House, and the Banquetting House at White Hall, faid to be engraved by himself.

J. S P I L M A N. Flourished,

He engraved his own portrait, from C. v. Noord; also that of H. Tilly,, from the fame painter.

J. SPILSBURY.

Flourished, 1760.

This ingenious man kept a print fhop in Ruffel Court. He obtained the first premium for an engraving in mezzotinto, from the Society for the Encouragement of the Arts and Sciences at London. He fcraped a great number number of finall plates and *portraits*, from Sir Joshua Reynolds and other painters, in mezzotinto. I shall mention only by this artist, the heaas of two monks reading in the fame book; a small upright plate, from Rubens.

J. S P I R A I N X. Flourished, 1635.

A name affixed to fome bad *frontifpieces* and other *book-plates*: it fhould perhaps have been written Spirinx.

L. S P I R I N X. Flourished, 1650.

He was probably of the fame family with the preceding engraver. I fhould have fuppofed them to have been the fame perfon, but the initial of the baptifinal name is different. He engraved *fronti/pieces* and other plates for the bookfellers, dated from 1641 to 1664. They are as bad as those of Spirainx; but, I think, if any thing, rather neater. We have fome *portraits* by this engraver. I shall mention that only of *Petrus de la Mothe*, dated 1663.

GABRIEL SPITZEL. Flourished,

He was a native of Germany, and is mentioned by M. Heineken, as a painter and an engraver. I am not acquainted with his works.

ROBERT SPOFFORTH. Flourisched, 1707.

I fhould apprehend from the ftyle of his engraving, that he was a pupil of Griblin. In the year 1707, he refided in London; as we find from the following infeription upon the portrait of *George the First*: "Engraved by Rt. "Spofforth, near the Broad Place, Black Friars," where he might probably keep a fhop. We have feveral other *portraits* and trifling fubjects by him in the fhop-bill way. They are fuch, as do him little credit.

CHARLES SPOONER.

Flourished, 1752.

He was, I believe, a native of England; but it appears from feveral of his prints, that he refided a confiderable time at Dublin. We have by him feveral *portraits* in mezzotinto, from Sir Joshua Reynolds, and other painters. I shall mention only *Thomas Prior*, a half-length, from John Van Nost, dated 1752.

BARTHOLOMEW SPRANGER, or SPRANGHER. Born, 1546. Died, 1623.

He was born at Antwerp; and after having learned the principles of drawing

drawing and painting in his own country, he went to Paris, and from thence to Italy. He painted hiftorical fubjects and landfcapes with great fuccefs. From Rome he went to Vienna, and entered into the fervice of the Emperors Maximilian and Rodolphus II. By the latter he was ennobled in the prefence of his whole court; and a chain of gold was put round his neck by the Emperor's own hand. We have fome few etchings by this artift, which are very flightly executed; but they manifest the hand of the master. Among them is the following:

A fingle figure bound to a tree, which bears the refemblance of an academical fludy; a finall upright plate. The letters of his name are reverfed upon the print.

J. VANDER SPRIETT.

Flourished,

This name is affixed as the painter, engraver, and publisher, to a very bad mezzotinto portrait of *Timothy Cruso*. This print is very rare, which is the only reason that can possibly give it a claim for admittance into any collection.

JOHN SPRINGENKLEE. See the ARTICLE KALDUNG.

P. S P R U Y T.

Flourished, 1760.

A modern painter, and a native of Antwerp. He etched feveral plates; among which are the following:

Susannab and the two Elders; a middling-fized upright plate, lengthways, from Rubens.

The rape of Orithia; a middling-fized upright plate, from the fame painter.

The continence of Scipio; a small plate, length-ways, the fame.

DIRICK VANDER STAREN, or VAN STERN. Flourished, 1540.

He was, I prefume, a native of Holland. He is ranked in the clafs of little mafters; and his compositions prove him to have been a man of genius. His figures are apt to be fhort and heavy; and his back-grounds are often too much crowded with architecture, and ornaments of that kind. He underftood the human figure; and the naked parts of it are frequently well marked. He used both the point and the graver in the execution of his plates; which are, in general, very neatly finished. He marked his prints with the initials D. and V. divided by a ftar, in the manner expressed upon the plate at the end of the volume. He usually added the day of the month, in which the plates were finished. His engravings are rather numerous. They are dated from 1520 to 1550. I shall mention the few following only, from his own defigns: The deluge; a middling-fized plate, length-ways.

The temptation of Christ, in which the Devil is represented with pointed shoes; a finall upright plate.

Christ walking on the water; the fame.

Peter attempting to come to Christ, and finking in the water; the fame. The miraculous draught of fishes; a finall upright plate, nearly fquare. Several landscapes, and a variety of other subjects.

P. S T E E.

Flourished.

A name affixed to a portrait of Miss Salethea Dawkens.

FRANCIS VANDER STEEN.

Flourished, 1660.

He was a native of Antwerp, and is fpoken of as a painter. It appears that he was employed by the Archduke Leopold, who affigned him a penfion. He engraved a confiderable number of prints; but in a ftyle which does him very little credit. Many of the plates for the collection of prints, known by the name of Teniers's gallery, are by him. I fhall mention alfo the *martyrdom of eleven thousand Virgins*; a large upright print, on four plates, from a drawing by Van Hoy, after the original picture by Albert Durer, in the imperial collection.

BENETTO STEFANI. Flourisched,

He probably worked in the fchool of Marc Antonio. His ftyle of engraving greatly refembles that of Ænea Vico. His name is affixed to a middling-fized plate, length-ways, reprefenting the *battle of the Lapithæ*, copied from a print by Marc Antonio.

GIOVANNI STEFANINI. Flourisched, 1760.

A modern painter, born at Florence. He etched, according to Bafan, the purification of the Virgin; a small upright plate, from Bartholomew Spranger.

PIETRO STEFANONI. Flourisched,

We have feveral etchings by this artift, very flightly, and fometimes incorrectly made, from defigns of the Carraccii, intended as a book of inftructions for drawing. The fet confifts of forty plates, which he ufually marked with the initials P. S. F.

GIACOMO

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GIACOMO ANTONIO STEFANONI. Flourisched, 1630.

He was a native of Bologna, and a painter. We have, among others, the following etchings by him:

The Virgin with the infant Christ, St. John, and two angels; a small upright plate, from Lodovico Carracci.

The murder of the Innocents; a middling-fized upright plate, from Guido.

D. S T E I D N E R. Flourifhed,

We have a variety of *devotional fubjetts* by this engraver, which, however, are not worth fpecifying.

JAQUES STELLA.

Born, 1596. Died, 1641.

He was born at Lyons; but his father, Francis Stella, was a Fleming by nation. Jaques Stella learned the first principles of drawing from his father, who died at the time he reached his ninth year. At the age of twenty he went to Italy, and was employed by Cofino di Medicis, Duke of Florence; after which he fpent eleven years at Rome; and on his return to France, entered into the fervice of the King, who affigned him a handfome penfion, and apartments in the Louvre, which prevented a journey he had intended into Spain. Soon afterwards he was honoured with the order of St. Michael, and fettled at Paris. His too clofe application to bufinefs hurt his conftitution, and finally put an end to his life, in the fifty-first year of his age. He painted historical subjects, portraits, and landscapes, very fuccessfully. Stella amufed himfelf with the point and the graver. We have feveral plates etched by him, from his own compositions: among them is the *cere*monies of doing homage to the Great Duke of Tuscany, on St. John's Day; a large plate, length-ways, dedicated to the Emperor Ferdinand II. dated 1621.

CLAUDINE BOUSONNET STELLA.

Born, Died, 1697.

She was a native of France, and niece to Jaques Stella, mentioned in the preceding article. From him the learned the principles of drawing and painting; but the applied herfelf chiefly to engraving; and was very fuccefsful in her attempts. The prints, which we have by her, prove the ftrength of her genius, and the foundnefs of her judgment. If they be not executed with that precifion and neatnefs, which are found in fome of the beft French mafters, they poffefs fuch beauties as abundantly over-balance all defects of that nature. The naked parts of the human figure are exceedingly well drawn; and the characters of the heads are finely expressed. She delineated the other extremities with great tafte and correctnefs. The following are among her most estimable performances:

VOL. II.

Mofes

Moses found in the bulrushes; a large plate, length-ways, on two plates, from Nicholas Poussin.

Mofes striking the rock ; a large plate, length-ways, from the fame.

A holy family, with Elizabeth and St. John. Joseph is represented feated on the steps, holding his compasses; the fame, from the fame.

The crucifixion of Christ, called the Great Calvary; the fame, from the fame. St. Peter and St. John curing the lame man at the gate of the temple; the fame, from the fame.

A fet of fifty fmall plates, length-ways, reprefenting *children at play*, from her uncle, Jaques Stella; and another fet of the fame fubjects, confifting of fixteen plates, from the fame mafter.

FRANCOISE BOUSONNETTE STELLA, fifter to the lady above mentioned. She is faid to have affifted her greatly in her engravings. Francoife Stella died, 1676. It does not appear that her name was feparately affixed to any plates.

ANTOINETTI BOUSONNET STELLA.

Flourished, 1760.

This lady was fifter to Claudine Boufonnet Stella, and not much inferior to her in point of abilities as an engraver. She made more use of the point than her fifter, and etched in a very powerful style. She harmonized the roughness, left by the aqua-fortis, with the graver, in such a manner, as to produce a pleasing effect. She drew correctly, especially the extremities of the human figure; which she expressed with great taste. The following, among other engravings, are by her.

Remus and Romulus fuckled by a wolf; a middling-fized plate, length-ways, from Anthony Boufonnet Stella, her brother.

The entry of the emperor Sigismond into Mantua; a long frieze, from Julio Romano.

JACOB STELTZER.

Flourished, 1720.

He engraved part of the plates for the *collection of large folio prints*, taken from the *antique marbles*, preferved in the royal gallery at Drefden, published, A. D. 1733.

STEMSIUS. See SEMPELIUS.

PETER STENT. Flourisched, 1630.

He refided in London, and was a printfeller. From the extensiveness of his publications, it appears, that his business was very great for the time. It is thought that he fometimes engraved; and feveral *portraits* are attributed buted to him; one, in particular, namely, that of Andrew Willet, which is marked with the letters, P. S.

HENRY STENWICK.

Flourished, 1570.

He engraved fome of the plates for a work, entitled, *Theatrum Orbis Ter*rarum, by Abraham Ortelius.

STEPHANONI. See STEFANONI.

STEPHANUS. See LAULNE.

JOHN STEVENS, or STEPHANUS. Flourished, 1585.

According to profeffor Chrift, he was a native of Strafburgh, and the fon of Charles Stevens. His plates are chiefly flight etchings, executed almost entirely with dots; and frequently are little more than outlines. This has led profeffor Chrift to fay of his engravings, that they are *frappes a coups de marteau dans le cuivre*; that is, ftruck with the blows of a hammer into the copper. But in this inftance he is certainly miftaken. Stevens engraved from his own compositions; and they prove him to have been a man of genius. He usually marked his plates with the initials, I. and S. to which he fometimes added the date.

PETER STEVENS, or STEPHANI.

Flourished,

He was a native of Malines, and engraved feveral *portraits*; among others, that of the *late king of Pruffia*, from Da Plasse.

M. G. STEUDENER.

Flourished,

We have feveral flight, incorrect etchings by this artift, from his own defigns. They reprefent *the loves of the gods and goddeffes*, and other fubjects, taken from the ancient mythology. They do not, however, do him much credit.

TOBIAS STIMMER. Flourished, 1590.

This artift was born at Schaffhaufen. He was a painter of fome eminence, and refided chiefly at Strafburgh, where he was employed by the Marquis of Baden. He alfo engraved on wood, from defigns of his own. X x 2 His His greateft work is a fet of prints for the Bible. Some of thefe appeared as early as 1586; and the whole was publifhed at Strafburgh, A. D. 1590, with this title, Novæ Tobiæ Stimmeri facrorum Bibliorum figuræ, verfibus Latinis et Germanicis expositæ. The compositions of thefe prints, which are very finall, are by Stimmer; but he was affisted in the engraving by his brother, and feveral other artifts, whofe marks are affixed to fome of the engravings. Stimmer underftood the human figure very well, and composed with great tafte; of this the reader will be convinced, when he is informed, that Rubens himfelf declared, he had ftudied thefe prints with attention, and derived much inftruction from them. Sandrart mentions this circumftance, and calls the book. "a treasfury of fcience for the art of painting." Thefe engravings are very neatly executed. See the marks, which this artift ufually put upon his prints, at the end of the volume.

CHRISTOPHER STIMMER. Flourisched, 1590.

He was brother to Tobias Stimmer, and engraved neatly on wood. He affifted his brother, and worked principally from his defigns. The marks which he used are copied on the plate of monograms at the end of the volume.

IGNATIUS VANDER STOCK. Flourisched,

This artift was, I prefume, a native of Holland, and flourished during the last century. He was a landscape painter, and, as far as one can judge from his etchings, a man of no mean abilities. We have by him feveral very flight, but spirited etchings of *landscapes*, from his own painting, and another set, from the designs of Foquier. They are middling-fized plates, length-ways.

ANDREA STOCK, or STOG. Flourished, 1625.

He was a native of Holland, and refided chiefly at Antwerp. I believe he was a pupil of Jaques de Gheyn the elder; at leaft, he initated his ftyle of engraving, and fometimes with fuccefs. We have by him feveral engravings for a work, entitled, *Academie de L'efpée*, by Thibault, publisthed at Antwerp; to them he affixes this infeription, *Andreas Stockius Hagæ Comitis fculp*. I shall mention befides,

The twelve months; middling-fized plates, length-ways, from John Wildens.

Eight land/capes; finall plates, length-ways, from Paul Brill.

Abraham offering up his fon Ifaac; a middling-fized upright plate, from Rubens. The best impressions are before the name of Hondius was affixed to the plate.

Alfo feveral portraits, and among them that of Albert Durer, dated 1629.

Н.

H. STOCK is a name affixed to the portrait of Robert earl of Salifbury, in an oval.

L A U R E N C E S T O E R. Flourished, 1567.

According to profeffor Chrift, he was a native of Augfburg, and a painter. He is fpoken of with commendation; and by him we have feveral engravings on wood, marked with an L. and an S. joined together. See the plate of monograms at the end of the volume.

J. S T O L K E R. Flourifhed,

He was an engraver in mezzotinto. His name is affixed to a portrait of *Jaques de Masscher*, the painter, from J. Ravenstein.

STOLZ, or STOLZHIRS, or STOLZIUS. Flourished,

Florent le Comte, and the author of the Abecedario have attributed the prints marked with an M. furmounted by a fpecies of figure refembling a 4, to this mafter. They are rude engravings on copper, and bear every appearance of antiquity; but I own I cannot poffibly conceive, how the monogram can be fuppofed in the leaft to refer to the name. By this notion the works of this engraver are confounded with those of one who marked his plates with an F. and an S. who was evidently a different artift. See the article Stofs. The monogram, attributed to Stolz, is copied on the plate at the end of the volume.

J O H N S T O N E. Born, Died, 1653.

He was a pupil of Crofs the engraver, from whom he learned the principles of drawing. He acquired confiderable fame by the copies which he made of feveral of the most capital paintings in England. He drew and engraved one of the plates for *Dugdale's History of Warwickshire*. I know of no other print by him.

D. S T O O P. Flourished, 1650.

His baptifmal name, I prefume, was Dirick or Theodore. He was a native of Holland, and painted battles. We have a fet of twelve fmall plates, lengthways, etched by him, in a very fpirited and mafterly manner, from from his own defigns, reprefenting horfes, and men on horfeback, with dogs and other animals; they are dated, 1651.

R O D E R I G O S T O O P. Born, Died, 1686.

According to the author of the Effay towards an English School of Painters, the baptismal name of this artist was Peter; but he always placed the nitial letter R. before his family name. He is faid to have been the brother of Dirick Stoop mentioned above, and a native of Holland. He painted batties, huntings, and fea ports, very fuccefsfully. He came into England with Queen Catherine, and refided in this kingdom till the time of his death, which happened about the year 1686. He etched feveral plates from his own compositions, and from those of Barlow. They are, in general, executed with great spirit, in a ftyle which does him much credit. Among them may be reckoned, a fet of eight plates, representing views of Liston, dedicated to Queen Catherine. Also eight large plates, lengthways, representing the procession of Queen Catherine from Portsmouth to Hampton-Court, dated 1662. Several of the plates for Ogilby's Æsop, after the designs of Barlow. These are very flight and hafty performances.

DANIEL STOOPENDAAL. Flourisched, 1710.

He was a native of Holland, and an engraver of fome merit. In his beft prints he feems to have attempted to imitate the ftyle of Cornelius Vifcher; but his powers were not equal to the tafk. We have by him a fet of twelve finall plates, length-ways, reprefenting *figures* and *animals*, dated 1651. The first impressions are before the plates were numbered. And a fet of fixty views, entitled, *Les Delices du Diemer-Meer*, engraved from his own defigns. To these may be added, several plates of *banditti*, and others from Peter de Lair, called *Bambochio*. He also engraved fome of the prints for Clarke's pompous edition of *Cæsar's Commentaries*, published at London, in two volumes, folio, A. D. 1712.

J. C. S T O R E R. Flourished,

He was a painter. and etched feveral historical subjects, from his own compositions.

F R A N C I S S T O S S. Flourisched, 1460.

This very ancient engraver was certainly a native of Germany. His prints have all the appearance of antiquity; and, for my own part, I have no doubt, but that he was prior to either Martin Schoen, or Ifrael Van Mecheln. cheln. Indeed I have already, in the effay at the beginning of the first volume of this work, given it as my opinion, that he was the tutor of Martin Schoen, from the refemblance which appears in the ftyle of engraving adopted by both: though it must be confessed, that Martin Schoen improved it prodigiously. We have by this master a set of small upright plates, containing the life and passion of Christ, which were copied by Martin Schoen. I have seen only two of these curious engravings. In the collection of Dr. Monro is a small upright plate, representing the Virgin Mary standing; she holds the infant Christ with her left arm; and in her right hand a flower, which he is reaching for; without any back-ground. The rudeness of the execution of this plate, and the badness of the printing, gives great reason to conclude, that it was one of his first attempts. See his mark, composed of an F. and an S. divided by a fort of ornament, fomething different from that used by Martin Schoen.

Florent le Comte and other authors have confounded this artift with one who marked his plates with an M. furmounted by a fort of figure, refembling a 4. But whatever the names of thefe artifts really might be, it is evident, that they were different perfons; and Francis Stofs is certainly by far the more ancient. See the article Stoltz.

VESPASIANO STRADA.

Flourished, 1600.

He was the fon of a Spanish painter, and was born at Rome, during the refidence of his father in that city. Vespasiano was also himself a painter; but died young, being only thirty-fix years of age. He etched feveral plates from his own compositions, which prove him to have been a man of genius. They are executed in a slight, has fy style; but the hand of the master is easily to be discovered in them. The following are by him:

Christ shown to the Jows; half figures, a middling-fized plate, lengthways.

The fame fubject repeated, finaller, and the contrary way.

Christ crowned with thorns; a small plate, three quarter figures.

A boly family with St. John; a fmall upright plate.

The Virgin Mary fanding on a descent, supported by two angels; a small upright plate. He often marked his plates in this manner, VES. ST. I. FE. and V. S. F. and V. S. I. F.

ROBERT STREATER. Born, 1624. Died, 1680.

He was the fon of a painter, and born in London. He ftudied under Du Moulin; and his works are fpoken of with the warmeft commendation by Graham, the author of the Effay towards an English School of Painters, published at the end of the Lives of the Painters by Du Piles. He calls him "the greatest and most universal painter that England ever bred," and "the " the most complete draftsman of his time." His chief excellence lay in landscapes and architecture; but he did not confine himself to those branches of the art only. Sanderson, another author, compliments him very highly; but the most extravagant encomium is paid him by Robert Whitehall, in his Poetic Description of the Paintings, on the ceiling of the theatre at Oxford, which he conludes with these lines,

" That future ages must confess they owe

" To Streater, more than Michael Angelo."

Such of his works as now remain do by no means justify the praifes, which his friends have fo profufely beftowed upon him.

At the Reftoration he was appointed ferjeant painter to the King. In the latter part of his life he was afflicted with the ftone; and being determined to fuffer the operation of cutting, the King fent to Paris for a furgeon to perform it, but he died foon after it was done, A. D. 1680, aged 56. He amufed himfelf with the point; but his etchings are very indifferent. The following are by him:

The battle of Nafeby; a large two fheet print, length-ways. Several architettal plates, from J. Dinante, &c.

FERDINAND STRINGA. Flourisched, 1750.

Part of the plates for the Antiquities of Herculaneum, published by royal authority at Naples, are by him.

WILLIAM STUKELY.

Flourished, 1740.

A celebrated antiquary, who has published feveral very curious and interesting works. They are too well known to need any repetition here. This ingenious gentleman drew the greater part of the defigns for the plates with which they are embellished, and etched a confiderable number of them with his own hand; particularly those for a work, entitled, *Itinerarium Curiofum*, in folio.

JOHN STURT.

Born, 1658. Died, 1730.

He was a native of London, born April 6, 1658. At the age of feventeen he became the pupil of Robert White. His prints are exceedingly numerous. They prove him to have been a very industrious man, but of no great genius. Indeed, the chief of his excellence lay in the engraving of letters, and the minutenefs with which they were executed. His beft work is the book of the Common Prayer, engraved, as Mr. Walpole informs us, on filver plates. The top of every page is ornamented with a fmall historical vignette. Prefixed is the buft of *George the First*, in a circle; and, facing it, the *Prince and Princefs of Wales*. The outlines of the King's face are expressed expressed by writing, fo finall, as hardly to be read without a magnifying glass. They contain the Lord's Prayer, the Ten Commandments, prayers for the Royal Family, and the twenty-first plalm. This book is in large octavo, and was published at London by subformation, 1717. To this he afterwards added a Companion to the Altar, the fame fize, and executed in the fame manner.

Notwithstanding all his industry, for his engravings are exceedingly numerous, he was in very low circumstances towards the latter part of his life; at that time he had a place offered him in the Charter-house, which he refused. He died, A. D. 1730, aged 72.

SUANEBURG. See SWANEBURG.

SUANEFELD. See SWANEFELD.

SUAVIUS. See SCHWABE.

PETER SUBLEYRAS.

Born, 1699. Died,

He was a native of France, born at Ufez. He was the difciple of Anthony Rivalz. Upon leaving the fchool of this mafter, he went to Paris, and having attained the first prize of the Royal Academy, he was fent to Rome, where he established himself, and died in that city, A. D. 1749, aged 50. His works prove him to have been a man of genius. He composed with great facility; his figures are correctly drawn, and the attitudes' in which they are placed, judiciously chosen. We have the following spirited etchings by him, from his own defigns:

The brazen ferpent; a fmall plate, length-ways.

Mary Magdalen washing the feet of Christ; a large plate, length-ways. The martyrdom of St. Peter; a middling-fized upright plate, &c.

SUERTS. See SWERTS.

EUSTACHE LE SUEUR.

Born, 1617. Died, 1655.

This artift was a native of Paris. He was the difciple of Simon Vouet, and excelled his mafter in hiftorical painting. The French are juftly very proud of this painter, and boaft not a little at his having attained to fuch an extraordinary degree of excellence, without leaving his native country to vifit Italy, according to the ufual cuftom of the painters of that time. The reputation of Le Sueur is fo generally known, that it is entirely needlefs in this place to fay any thing further upon that head. I fhall only add, that by way of eminence, he was diffinguifhed by the flattering appellation of *the French Raphael*. We know of but one etching by him, which is a fmall plate, length-ways, reprefenting a *holy family*, half figures.

VOL. II.

PETER

SUE

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PETER LE SUEUR, called THE ELDER. Born, 1636. Died, 1716.

This artift was a native of Rouen, and a very celebrated engraver on wood. He was the difciple of Du Bellay, and greatly furpaffed his mafter in point of merit. "Nothing can be finer or more fpirited," fays Papillon, "than the engravings by this artift." That author mentions, in particular, a figure of *Judith*, from Goltzius, dated 1670. His mark is composed of a P. an L. and an S. joined together. See the plate at the end of the volume. He died at Rouen, A. D. 1716.

PETER LE SUEUR, called the Younger, was the fon of the preceding artift. He was born at Rouen, A. D. 1663, and died September 17, 1698. He learned the art of defigning and engraving on wood from his father. He drew with fome accuracy, and his works are executed in a very delicate manner. Papillon mentions by him an emblematical print, called *Alpba and Omega*, in which is reprefented the verity of the Catholic Religion by a naked figure, and idolatry concealed by a veil. He alfo engraved fome bible prints, and other devotional fubjects. He fometimes marked his plates with the initials, P. L. S.

VINCENT LE SUEUR. He was the fon of the Elder Le Sueur, and brother to Peter Le Sueur the Younger. He was born at Rouen, A. D. 1668. After having learned the first principles of engraving on wood from his father, he was fent to Paris, and placed with John Papillon, father to the author of that name. He acquired great reputation at Paris; and his works are much commended by Papillon, who adds, however, that the defects in them arise from want of correctness in the outlines; for he had not paid fufficient attention to drawing. *The foldier's farewel*, dated 1702, is spoken of by that author as a fine specimen of Le Sueur's abilities. He engraved many prints in chiaro-scuro. A middling-fized upright print of this kind I have seen, representing *Mercury and Prometheus*, from P. Farinatti, on three spearate blocks. He often marked his plates with the initials, V. L. S.

PETER LE SUEUR, another fon of the elder Le Sueur, mentioned above, by a fecond marriage, was also an engraver on wood; but his works are of no great note. He died, A. D. 1750.

ELIZABETH LE SUEUR, daughter of the last mentioned artist, engraved very delicately on wood.

NICOLAS LE SUEUR.

Born, 1691. Died, 1764. J

He was the fon of the younger Peter Le Sueur. He was born at Paris, 1690, and died in the fame city, A. D. 1764. He was alfo an engraver on wood, and furpaffed all the preceding artifts of his family. In the collection of prints, entitled the Crozat cabinet, are many fine specimens of his works.

SUI [347] SUR

L E S U I S S E. Flourished,

The name of an excellent engraver on wood, cited by Papillon, who executed, among other things, a large print, reprefenting the Turkish army arranged in order of battle; at the bottom of which is inferibed a very flattering eulogium in praise of the artist.

JOHN SUIZER.

Flourished, 1650.

An engraver of portraits, and other plates for books. We have by him, among other things, a head of *Felix Wyffus*, an ecclefiastic, dated 1655.

LUKE SULIVAN.

Flourished, 1750.

He was a native of Ireland, and is faid to have been the fon of one of the grooms of the Duke of Beaufort. His first employment was in the stables; but shewing strong marks of a genius for drawing, he was placed as an apprentice with Major. He engraved the *march to Finchley Common*, from Hogarth, for which he received only one hundred pounds. Hogarth drew his portrait in the character of *the angel*, in the print of *Paul before Felix*, in the Dutch taste.

Sulivan afterwards applied himfelf to miniature painting, and met with great fuccefs; but being much addicted to women, his chief practice lay among the girls of the town. And indeed he refided almost entirely at taverns and brothels. This course of life brought on a decline, of which he died. He was an excellent draftsman, particularly in landscapes. Among other things, we have by him, the temptation of St. Anthony, a middlingfized plate, length-ways, from Teniers. Various views of gardens, landscapes, &cc.

LOUIS SURRUGUE.

Flourished, 1720. J

He was a native of France, refided at Paris, and learned from Bernard Picart the principles of drawing and engraving. He was a member of the Royal Academy of Painting and Sculpture at Paris; and his works prove him to have been a man of genius. His ftyle of engraving is very commendable; in it he has united the point and the graver very fuccefsfully; and had his drawing been as correct, as the effect of his prints is pleafing, he might have ranked among the first masters of France. We have by him,

Abraham offering up Ifaac, from Andrea Del Sarto; a middling-fized upright plate, for the collection of prints from the pictures in the Drefden gallery.

Christ curing the ten leprous men; a middling-fized plate, length-ways, from Jerome Genga.

Venus

Tenus giving the breaft to the Loves; a finall upright plate, from Rubens. This fubject, with a finall difference, was engraved by C. Gall and H. Watlet.

He also engraved from Raphael, Pietro da Cortona, Le Sueur, Le Brun, Coypel, and other masters.

 \hat{P}_{ETER} Louis Surrugue, the fon of the artift above-mentioned, was also an engraver. He worked in a ftyle, fomething refembling that of his father; but his prints are by no means equal to his. I fhall mention only by him,

The nativity of Christ; a large upright plate, called the night of Correggio, for the Drefden gallery.

The Virgin and Child, accompanied by St. Jerome and two other faints, from Guido, the fame.

The judgment of Paris; a middling-fized plate, length-ways, from Goltzins, &c.

JONAS SUYDERHOEF.

Flourished, 1640.

This extraordinary artift was a native of Holland. He learned the principles of drawing and engraving from Peter Soutman, and purfued the flyle of engraving which that mafter had adopted; but he far furpaffed him in the foftnefs and beauty of finifhing. His plates are very neat, and yet we find in them great force of colour, and he harmonized the light with the fhadows, fo as to produce a picturefque and pleafing effect. The naked parts of the figures are not fo correctly drawn, as might be wifhed; nor are the extremities fo happily expressed ; but these defects are by no means very flriking in his best prints, which are justly held in the highest estimation by the experienced collectors. The portraits by this great mafter, of which he engraved a very confiderable number, are exceedingly beautiful; but fine impressions of them are rarely to be met with. The following engravings are by Suyderhoef, and may be reckoned among his best:

The fall of the unrighteous; a large upright print on two plates, from Rubens.

The Virgin Mary, with the infant Chrift embracing her; a finall upright plate from the fame painter. Bolfwert also engraved this subject, with some finall alterations, cspecially in the legs of the infant.

A bacchanal; a finall plate, length-ways, from the fame.

A drunken Bacchus, supported by a Satyr, and a Moor; a finall upright plate, half-figures, from the fame.

The chace of the lions; a large plate, length-ways, from the fame.

The conclusion of the peace at Munster; containing the portraits of all the *Plenipotentiaries*; a large plate, length-ways, from Terburg. This print was copied on a finaller fcale by J. de Decker.

A quarrel of Dutch peafants; a middling-fized plate, length-ways, from the fame.

A quarrel of Dutch peafants; a large upright plate, from Adrian Van Oftade, containing many figures. The Dutch ball; the fame, from the fame.

The four Burgomasters of Amsterdam; a middling-fized plate, length-ways, from Theodore Keyfer.

Many fine portraits of various fizes, from Vandyck, Franck Hals, and other mafters.

He fometimes marked his plates with the initials, I. S. but his prints are eafily diftinguished.

SWANENBURG, or SWANENBURCH. WILLIAM VAN Flourished, 1618.

He was a native of Holland; and his ftyle of engraving is bold and free, like that which was usually practifed by the scholars of Henry Goltzius. He worked with the graver only; and his prints prove the great command he had of that instrument; but his drawing is defective and mannered; the extremities of the figures efpecially are not correctly marked. The following prints are by him :

Lot and bis two daughters; a middling-fized plate, length-ways, from Rubens.

Christ at Emmaus, with his two disciples, after the fame master; a middling-fized upright plate. Van Sompelen engraved the fame fubject.

The fix penitents; a finall upright plate, from A. Bloemart.

He also engraved from Uytenwael and other masters.

HERMAN VAN SWANEVELT, or SWANEFELD, called the HERMIT OF ITALY.

Born, 1620. Died, 1680.

He was a native of Flanders, and is faid to have been at first the difciple of Gerard Douw. He went, however, to Italy in his youth, and entered the school of Claude Lorraine, from whose instructions, and his own inceffant studies of nature, he became an admirable painter of landscapes. He acquired the cognomen of the Hermit, from the studious and retired life which he lived. He amused himself with the point; and his etchings, though flight, are executed in a bold, free, and matterly ftyle, fomething refembling that of Waterloo; but the mechanical part is neater and more determined. He has enriched thefe compositions with small figures, defigned in a very fpirited manner. We have by him, from his own defigns,

A fet of fix large landscapes, length-ways.

A fet of four landscapes, length-ways, smaller than the above.

A fet of four landscapes, large upright plates.

- Forty landscapes; middling-fized plates, both upright and length ways. Sixty landscapes; finall plates, fome upright, and some length-ways.

SWELINCK. J.

Flourished, 1620.

He was a native of Amsterdam, and worked with the graver only, in a VCIV very neat ftyle, refembling that of the Wierix's. We have a fet of emblematical plates by him, in quarto, from A. V. Venne.

MICHAEL SWERTS, or SWEERTS. Flourisched,

He was a native of the Low Countries, and flouris during the last century. He was a painter, and frequently etched from his own pictures. We have by him, among other prints, the following:

Christ dead, supported by the virgins, accompanied by St. John and Mary Magdalen; a middling-fized plate, length-ways.

A man feated in a chair, fmoking, and a boy ftanding by him; a fmall upright plate.

His own portrait, the fame.

The portraits of John van Bronchont, and of Herman Saftleven, painters, the fame.

WILLIAM SWIDDE. Flourisched, 1690.

A very ingenious artift, who defigned and engraved *land/capes* in a very pleafing ftyle. His plates are exceedingly numerous, and chiefly from his own defigns.

The larger part of a work, entitled, Suecia Antiqua at Hodierna, in folio, containing views of the principal buildings, &c. in Sweden, are by him.

Alfo a fet of fmall *landfcapes*, length-ways, from C. Van Dalen, &c. He often marked his engravings with the initials, W. S. only.

CHRISTOPHER SWITZER.

Flourished, 1610.

This artift, who was probably a German, was an engraver on wood, and an ingenious man. He refided, however, in England, and was employed by that induftrious antiquary John Speed, for whom he cut the *coins and* great feals of England, which appear in his hiftory of Great-Britain. Vertue mentions another fet of the broad feals of England, cut on wood, and preferved in the Harleian library, which he fuppofes were the works of this artift, and the originals from which Hollar copied thofe published by Sandford. Mr. Evelin speaks of him, and of his fon, who was then living, in the following words: "We have likewife Switzer for cutting in wood, the "fon of a father, who difcovered his dexterity in the Herbals, fet forth by "Mr. Parkinfon, Lobel, and divers other works, with due commendation.". The honourable Mr. Walpole also informs us, that the works of this artift have been confounded with those of his fon, who was, fays that gentleman, of both his names.

SYLVELT, fee ZYLVELT. EVERT

SIJ [351] TAN

E V E R T S I J M O N S. Flourished, 1620.

He engraved the map of Denmark for John Speed's collection of maps, in large folio, published at London. It is inferibed Evert Sijmon's Z. Hamerz-veldt fculp.

SYMPSON, fee SIMPSON.

SYSANG.

Flourished, 1746.

He engraved a confiderable number of portraits, in a neat, clear style, for a work, entitled *Portraits Historiques des Hommes illustres de Danne*mark, published, 1746.

PHILIP SYTICUS,

Flourished,

To a large upright crucifixion, with the Virgin, St. John, and two Angels in the clouds, from Michael Angelo, engraved in a neat, clear ftyle, refembling that of Cornelius Cort, is this name affixed, *Philippus Syticus* fecit. I have no doubt, but that this artift is the fame with P. Sericcus, the name by fome accident being mif-fpelt. See the article Sericcus.

T.

GIOVANNI MARIA TAMBURINO.

Flourished, 1630.

HE was a native of Bologna, and the difciple of Pietro Facini. He painted in oil and in fresco, and imitated the style of his master. Professor Christ attributes to him the etchings in the manner of Tempesta, marked Gio. Ma. T.

> PETER TANGE. Born, Died, 1760.

He was a native of Holland, and refided at Amfterdam, where he died. He was a very industrious man; for we have a prodigious number of engravings by his hand, confisting chiefly of *portraits*, *vignettes*, and other *book-plates*. The following may be reckoned among his best works:

A dead.

A dead Christ; a middling-fized upright plate, from Francesco Salviati. The card-players; a finall plate, length-ways, from Michael Angelo Carravagio.

Tarquin and Lucretia; a middling-fized plate, length-ways, from Luca Giordano.

The chastity of Joseph, from Carlo Cignani, half figures; all of which are for the collection of prints, engraved after the pictures in the Drefden Gallery.

NICHOLAS HENRY TARDIEU. Born, 1674. Died, 1749.

He was a native of France, and died at Paris, A. D. 1749, being at that time a member of the Royal Academy of Painting and Sculpture. Tardieu was a very able artift. He drew well, though in a mannered ftyle. And forwarded his plates very greatly in the etching, which he worked upon and finished with the graver, in a manner that demonstrates the goodness of his taste. There is much colour in his prints; but from a roughness, which appears about them, they are not so pleasing to the common eye, when viewed near; but at a distance they have, in general, a fine effect. His engravings are not uncommon. I shall mention the following only:

The contest between Achilles and Agamemnon; a large plate, length-ways, from Ant. Coypel.

The parting of Hestor and Andromache, its companion, from the fame painter.

Apollo and Daphne, the fame, from the fame.

Several plates for the *Crozat cabinet*. He alfo engraved from Le Brun, Watteau, and other mafters.

His wife, ELIZABETH CLAIRE, whole maiden name was TOURNAY, alfo engraved feveral plates; and, among them,

The concert; a middling-fized upright plate, from J. F. de Troy. The mustard merchant; the fame, after Charles Hutin, &c.

JAQUES NICHOLAS TARDIEU. Flourisched, 1760.

He was the fon of Nicholas Henry Tardieu, mentioned in the preceding article, and alfo a member of the Royal Academy. His works in the hiftorical line are not equal to those of his father in boldness and spirit, though neater in point of execution. We have several estimable *portraits* by this artist.

I shall particularize the few following engravings only :

Christ healing the fick man at the Pool of Bethesda; a large plate, lengthways, from Restout the elder.

Christ appearing to the Virgin; a large upright plate, from Guido, for the collection of prints from the pictures in the Drefden Gallery.

The

The portrait of the king of France, a whole length; a large upright plate, from M. Vanloo.

The portrait of the queen of France; a middling-fized upright plate, from Nattier.

He also engraved from Le Brun, Largiliere, Rigaud, Bon de Boullogne, Teniers, Boucher, and other masters.

LOUISE TARDIEU, his wife, whose maiden name was DU VIVIER, is also faid to have engraved.

PETER FRANCIS TARDIEU. Flourisched, 1760.

He was coufin german to the preceding artift, and refided at Paris. We have many engravings by him; among which are the following:

The *Judgment of Paris*; a large plate, length-ways, from Rubens. Lommelin also engraved from the same picture.

Perfeus and Andromeda, from the fame painter. These prints are from the pictures in the collection of the Count de Bruhl; the fame.

Several of the plates for Le Fontaine's Fables, in folio, from Oudry.

A variety of *vignettes*, &c. from feveral mafters.

MARY ANN, the wife of this artift, whose maiden name was Rousseler, engraved alfo. Several of the plates in *Buffon's Natural History* are by her.

G. TASNIERE. Flourished, 1670.

He refided at Turin, according to Bafan, where he died, about the commencement of the prefent century. He worked with the graver only; and his performances are ftronger proofs of his industry, than of his taste. He engraved many plates from the pictures of Dominico Piola, a Genoese painter; and nearly all those which belong to a folio volume, entitled, *la Venaria reale Palazzo di piacere*, & c. or a *Description of the bunting Palace, belonging to the Duke of Savoy*, confisting of hunting subjects, and portraits of the nobility, &c. from the pictures of John Miel, published at Turin, A. D. 1672.

PETER JOSEPH TASSART. Flourisched, 1760.

He is fpoken of as a painter by Bafan, who informs us, that he refided at Bruffels, where he etched

The woman taken in adultery, half figures, a finall plate, length-ways, from Rubens.

The Virgin and Child, with Elizabeth and St. John; a finall upright plate, from the fame painter.

The martyrdom of St. Laurence; a middling-fized upright plate, from the fame.

The parting of Venus and Adonis; a middling-fized upright plate, lengthways, from the fame.

VOL. II.

AGOS-

TAS [354] TEM

AGOSTINO TASSI. Born, 1580. Died,

He was a native of Bologna, and a difciple of Paul Brill. He excelled in painting *landfcapes* and *fea views*. We have fome few etchings by him, executed in a very flight ftyle. They are finall plates, length-ways, and reprefent views at fea, tempefts and a fbipwreck.

V. TATORAC.

Flourished, 1530.

He was, according to Papillon, a native of Paris, and a very indifferent engraver on wood. He executed, according to that author, one hundred and fifty cuts for *Ovid's Metamorphofes* in octavo, published 1537; and an *annunciation for a prayer-book*, dated, 1530.

MELCHIOR TAVERNIER. Flourished, 1630.

He was an engraver and copper-plate printer to the king of France, as he himfelf informs us, by the infcriptions upon his prints. He refided at Paris, and was a publifher, as well as an artift. His chief works as an engraver are *portraits*; but we have fome ornaments, and other trifling fubjects alfo by him, from his own inventions. They do not, however, confer any great honour upon him as an artift. To a large upright print, reprefenting the *ftatue of Henry the Fourth of France, on horfeback*, is this infcription, Melchior Tavernier à Paris, graveur and imprimeir du Roy, pour les tailles-douces demeurant l'Ifle du Palais, fur le Quay à l'efpy d'or, 1627.

RICHARD TAURINI. Flourisched,

According to Papillon, he was a skilful engraver on wood, and the difciple of Albert Durer. I am not acquainted with his works.

TELMAN VAN WESEL. See WESEL.

GIOVANNI TEMINI. Flourisched,

This name, with the word *fecit* added to it, is affixed to a portrait of *Carlo* Gonzales, duke of Mantua; a middling-fized upright oval plate, flightly etched, and retouched with the graver.

ΑΝΤΗΟΝΥ ΤΕΜΡΕΣΤΑ.

Born, 1555. Died, 1630.

He was a native of Florence, and the disciple of John Stradan. Few painters ever possessed greater fertility of invention than Tempesta. He understood derstood the human figure, and drew correctly; but in a mannered style, which often wanted elegance. He fucceeded well in hiftorical fubjects and landscapes; but he had a peculiar genius for battles, cavalcades, huntings, and for defigning all forts of animals. It is faid, that he did not regard fo much the delicacy of colouring, as the lively expression of those things, which he represented. His ordinary refidence was at Rome, where, in his younger days, he had performed feveral works, by the order of Pope Gregory XIII. in the apartments of the Vatican. His ftyle of etching is bold and free; the lights are kept broad upon the fingle figures; but they want maffing to produce a general effect. Many fine parts occur in his defigns, and groups of figures, composed with much grandeur. But his draperies are feldom well chosen; and the heads of his female figures are not fo beautiful as might be wished; which defect, together with a dark, coarse appearance, too frequently prevalent in his etchings, renders them unpleafing to the common eye. Artifts, however, in general, know that the works of Tempesta are well worthy of a very close examination.

The number of etchings by Tempesta, according to Florent le Comte, amount to upwards of 1800, exclusive of a very great number, engraved by other masters from his defigns. As they are by no means uncommon, I shall specify the few following only, in a general way:

A fet of middling-fized plates, length-ways, taken from the Old Teftament, and commonly known by the appellation of *Tempesta's Bible*.

The hiftory of the seven twin brothers; a fet of forty small plates, lengthways.

A fet of 150 prints, taken from Ovid's Metamorphofes; fmall plates, length-ways.

A variety of other different fets of borfes, and other animals, buntings, cavalcades, ornaments, &c.

See the marks, adopted by this mafter, copied on the plate at the end of the volume.

DOMENICO TEMPESTA. Born, 1652. Died,

A Florentine artift. He was the difciple of, Robert Nanteuil, and of Girard Edelinck. After having vifited most kingdoms in Europe, he returned to his own country, and was employed by Cosmo, the Great Duke of Florence. We have by him a set of portraits of the Electors Palatine.

PETER TEMPESTA, See MOLYN.

DAVID TENIERS THE YOUNGER.

Вогл, 1610. Died, 1694.

This celebrated painter was a native of Antwerp. He was the fon of David Teniers the elder, and learned the first principles of painting from him; after which he became the difciple of Adrian Brouwer, and com-

Z z 2

pleted

pleted his ftudies in the fchool of Rubens. His excellence lay in painting landfcapes, converfations, and fubjects taken from low life. And the vaft prices which are given for his pictures are a fufficient proof of the high eftimation they are held in, which, however, is by no means fuperior to their merit.

E

S

He etched, for his amufement, a confiderable number of plates, from his own compositions. These etchings, generally speaking, are by no means equal to what might have been expected from the hand of spreat a master. The following are by him:

The village entertainment; a small plate, length-ways.

The temptation of St. Anthony; a finall upright plate.

Dutch peasants shooting at a mark; a small plate, length-ways.

Three heads, apparently portraits, namely, an old man with an hour glass, an old man playing on a flute, and a lady holding a flower; fmall upright plates.

The infide of a cottage, with a dead calf hanging up, and a man with a woman ftanding by the fide of it; a finall plate, length-ways.

His mark is composed of a D. with a T. inclosed in it. See the plate of monograms at the end of the volume.

According to M. Heineken, David Teniers the elder etched fome plates. It is probable he might; but I am at a lofs how to diffinguish them from those of the fon.

H. T E R A S S O N. Flourished,

He refided in London, and engraved fome plates of *infetts* very neatly; but in a ftiff ftyle.

AUGUSTIN TERWESTEN.

Born, 1649. Died, 1711.

He was born at the Hague; and, fhewing an early difpolition for the arts, became the difciple of Wieling; but completed his ftudies in Italy. He died at Berlin, A. D. 1711, aged 62. He painted hiftorical fubjects and landfcapes with great fuccefs. We have fome few etchings by this artift, from his own compositions.

FRANCESCO TERZI.

Flourished,

He was a native of Bergamo. We have, engraved by him, a fet of portraits of the Princes of the Houfe of Austria.

PIETRO TESTA.

Born, 1611. Died, 1650.

He was born at Lucca; and from his youth manifested a violent inclination for the arts. In order to see the works of the great masters at Rome, he travelled thither in a pilgrim's habit; and employed himself affiduously affiduoufly in drawing from the antique flatues, baffo relievos, and ruins, which he found in that city, and fludying after the molt celebrated pictures. But, from the want of being properly known, his defigns were but little attended to; and he was reduced to a moft miferable fituation, having fcarcely wherewithal to cover his nakednefs. Sandrart difcovered him drawing among the ruins, and compaffionating his diftrefs, took him to his houfe, and gave him both food and clothes. Nor did he ftop here; for he employed him to draw feveral things in the Juftinian gallery, and alfo recommended him to other mafters. He was, it feems, of a wild difpofition, and had a great diflike to company; fo that even his patron could feldom have much converfation with him. With all the talents, which Tefta poffeffed, he could not fucceed in painting; his colouring was bad; and his outlines were hard and difguffing. As a defigner and an engraver, he is worthy of the higheft commendation.

He drew with great tafte, and marked the extremities of his figures in a very masterly manner. The characters of his heads are finely expressed, and the female faces are often very beautiful. When the extravagance of his fancy did not hurry him beyond the bounds of nature, his outlines are correct and elegant. The draperies of his female figures effectially are flowing and eafy, and fo contrived as to fhow the form of the naked parts very diffinctly. It must be owned, that, though many parts of his compositions are fine, and many of his figures graceful and elegant, yet thefe beauties are often obfcured by the introduction of ill chofen and awkward attitudes, by which the eye is offended. He feems to have paid little or no attention to the management of the chiaro-fcuro. His lights are fcattered, without forming any great maffes; of courfe his prints can have little or no effect. With refpect to his ftyle of etching, it is free and mafterly, bearing fome refemblance to that of A. Tempesta; but confiderably improved. The works of Pietro Tefta fould be carefully examined by all young artifts; for they will be fure to find fufficient reward for their labour. They have all the fire of the master in them, and prove the force of his imagination, and the fertility of his genius.

This great artift was drowned by accident, as is generally reported, reaching for his hat, which the wind had blown into the Tiber, as he fat drawing upon the banks of that river; he unfortunately fell in, and could not regain the fhore. Some have faid, that he drowned himfelf purpofely, finding that his works did not meet with that reward, which they fo juftly deferved.

The mark, which this artift often ufed, is copied on the plate at the end of the volume. The following are by him, engraved from his own defigns:

The adoration of the wife men; a middling-fized upright plate.

The bishops interceding for a ceffation of the plague; a small upright plate. The martyrdom of St. Erasmus; the fame.

Achilles dragging the body of Hector round the walls of Troy; a middlingfized plate, length-ways.

The four feasons of the year, with the twelve signs of the zodiac; large plates, length-ways: these are very fine.

Several large bacchanals, and allegorical fubjetts, &c.

GIOVANNI

GIOVANNI CESARE TESTA. Flourished, 1650.

He was the nephew of Pietro Testa, mentioned in the preceding article. He imitated the flyle of etching, adopted by his uncle, with great fuccefs; and engraved many of his defigns. We have also by him a fine etching, representing the death of St. Jerome ; a large upright plate, from the famous picture of Dominichino, which was also engraved by Farjat and Jacomo Frey.

GIOVANNI BATISTA TESTANA.

Flourished, 1670.

This artift appears to have been a native of Rome, where he chiefly refided, and engraved feveral plates from the pictures of the mafters of the Roman fchool.

GIOSEFFO TESTANA.

Flourished, 1690.

He was probably a relation of the artift above-mentioned. He is faid to have been a native of Genoa. We have feveral engravings by him, particularly portraits; among which may be reckoned part of the plates for a work, entitled, Effigies of the Cardinals now living, published at Rome, 1680.

LOUIS TESTELIN. Born, 1615. Died, 1655.

He was born at Paris, where he principally refided; and in that city he died, A. D. 1655, aged 40 years. He was the difciple of Simon Vouet, and is fpoken of as a painter with much commendation. The following etchings are by him:

The Ifraelites receiving the manna; a middling-fized plate, length-ways, from N. Pouffin.

A fet of finall plates, reprefenting children playing, from his own compolitions; and feveral vignettes, for a book written by his brother Henry Testelin, entitled, Sentiments of the most skilful Painters upon the Prastice of Painting.

JOHN CHRISTOPHER TEUCHER.

Flourished, 1750.

This artift was a native of Germany; but he relided chiefly in France, where he engraved a plate, called the Virgin of the Rose, from Parmigiano, for the collection of prints, from the pictures in the Drefden gallery.

ROBERT THACKER.

Flourished, 1670.

By this artift, who calls himfelf defigner to the king, we have a large print, engraved on four plates, representing the cathedral church at Salifbury. JACOB 5

JACOB GOTTLIEB THELOTT.

Flourished, 1730.

He engraved part of the plates for a work, entitled, Representation des Animaux de la Menagerie de Prince Eugene, published 1734; or, the Reprefentation of the Animals in the Menagery of Prince Eugene, consisting of birds, beasts, &c. They are large plates, length-ways, executed entirely with the graver, in a neat, but stiff style. His name is also affixed to feveral portraits, and among others, to that of Guiao Pattin, M. D. of Paris.

THEODORE.

Flourished, 1670.

He was the disciple of Francesco Mill or Millee, and excelled in painting of landscapes. We have the following etchings by him, from the designs of his tutor, namely, fix large *landscapes*, length-ways; thirty middlingfized *landscapes*, length-ways; fix *landscapes* in circles.

A. T H E O D O R E. Flourished, 1636.

The name of this artift is affixed, as the defigner and engraver, to a middling-fized plate, length-ways, reprefenting *a proceffion in Holland*, etched and retouched with the graver, in a ftyle bearing fome refemblance to that of Hollar. The figures, though not well defigned, are, by no means, badly executed. It is dated, 1636.

BENOIT THISBOUST. Flourisched, 1679.

A native of France, and an engraver of no great note. He worked with the graver only, in a flight, open ftyle, fomething refembling that of Mellan; but his prints are defective in tafte, or correctness of drawing. We have by him the life of St. Turribius, contained on thirty-four very small upright plates, exclusive of the *frontispiece*, from J. Bapt. Gaetano. They are published at Rome, A. D. 1679, with this title, Vita beati Turribii, Archiepiscopi Limani in Indiis.

ALEXANDER THIELĖ.

Flourished, 1726.

He appears to have been a landscape painter, but of no great eminence, as far as one can judge from his etchings. They are executed in a very flight, heavy ftyle; and confift of *views in Saxony*, engraved from drawings made by himfelf. They are middling-fized plates, length-ways, and dated 1726.

BARON DE THIERS. Flourisched, 1760.

This nobleman, according to Bafan, was a great lover of the arts, and for

for his amusement, he etched some few plates of landscapes, and small subjests, from Boucher.

M O S E S T H I M. Flourished, 1613.

This engraver refided at Wittenberg, and at Altenburg, as the infcriptions upon his prints feem to indicate. He marked his engravings with the initials, M. T. fometimes feparate, and fometimes joined together, in the manner expressed upon the plate at the end of the volume; and usually added the date, 1613.

CHRISTIAN RAYMOND THOMAN.

Flourished, 1730.

He engraved several of the plates for the collection of prints, from the antique marbles, preserved in the Royal Gallery at Dresden.

JOHN THOMAS. Flourished,

A Flemish painter of the last century. He etched feveral plates in a spirited, bold style; and, among them, may be reckoned the following:

A fatyr attempting to force a *fkepherdefs*; a finall upright plate, without the name of the painter, or of the engraver. A fubject [compoled of *fix figures*, *three men and three women*; one of the former is playing upon the bagpipes; a middling-fized plate, length-ways. Certain perfons, fays Bafan, have attributed the invention of thefe two prints to Rubens; but, without the leaft foundation.

PHILIP THOMASSIN.

Flourished, 1600.

This artift was a native of France; but he refided the greater part of his life at Rome, where he died. Thomaffin, it feems, was not without his domeftic troubles. He had married a handfome wife, of whom he appears to have been jealous; for when Callot was with him to learn the management of the graver, he was difpleafed at liberties which paffed between him and the lady, and for that caufe, quarrelled with his fcholar, who thereupon quitted his houfe.

Thomaffin feems to have formed his manner of engraving upon the works of Cornelius Cort, or Cherubin Albert; and indeed it is very poffible, that he might actually fludy under the directions of the latter. He worked with the graver only, in a flight but clear and firm flyle. There is, however, a fliffnets in the execution, which, being rendered more vifible by the total want of effect in his prints, gives them a harfh, unfinished appearance. His drawing is rather mannered, than absolutely incorrect; and the heads, with the other extremities of his figures, are feldom finely marked. marked. He engraved a great number of prints, and, among them, the following :

Anativity; a middling-fized upright plate, from Ventura Salembeni.

The wife men's offering; a large upright plate, arched at the top, from F. Zuccheri.

The presentation of Christ in the temple; a large upright plate, after F. Barroccio.

An allegorical fubject, relating to the redemption of mankind; the fame, from G. Vafari,

The Muses dancing; a large print, length-ways, on two plates, from Baldaffare Peruzzi.

He also engraved from F. Salviati, J. Basan, Raphael, Andrea del Sarto, and a variety of other masters.

SIMON THOMASSIN.

Flourished, 1680.

This artift was a native of France, and a defcendant of the fame family with the Philip Thomaflin, mentioned in the preceding article. He learned the principles of drawing and engraving in his own country, and was afterwards fent to Rome, and fludied in the academy, founded by the French King for the ufe of young artifts, who went for improvement from France to Italy. He worked with the graver alone; and his flyle of engraving is exceedingly neat and clear, but too equally fo, by which means the beauty of the effect is diminifhed, and his prints acquire a heavy laboured appearance, indicating the efforts of patience rather than the animated exertions of an exalted genius. His drawing is executed in a mannered flyle, though, upon the whole, it is not incorrect; but the extremities of the figures are not marked with that lightnefs and freedom, which diftinguifh the hand of a great mafter. We have by him,

The transfiguration of Christ; a large upright plate, from Raphael, dated 1680. C. Cort, N. Dorigny, and several other artists, engraved from this picture.

A fet of medals of great personages in France; in folio, dated 1696. In the infcriptions upon these plates he styles himself, Sculptor Regis.

The statues and other sculptures, which ornament the palace and the gardens at Verfailles.

Alfo a confiderable number of *portraits*, many of them exceedingly well engraved.

HENRY SIMON THOMASSIN.

Born, 1688. Died, 1741.

He was the fon of Simon Thomassin, mentioned in the preceding article, and was born at Paris. Basan fays of him, that he surpassed his father in the art of engraving; but I am not altogether of his opinion. The works of the son feem to me to be full as rough and unharmonious, as those of the father are neat and laboured. With respect to correctness of outline, or knowledge of the human figure, the son certainly is not superior to the

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father.

father. He died at Paris, A. D. 1741, aged 53. I shall mention the following engravings only by this artist:

The fong of the Virgin; a large upright plate, from Jouvenet.

Coriolanus overcome by the folicitations of his wife and family; a large plate, length-ways, from Le Fosse.

The pest at Marseilles; a very large plate, length-ways, from J. F. de Troy.

Naked women surprised by satyrs; a large plate, length-ways, from L. Sylvestre.

Æneas and Dido; the fame, from Anthony Coypel.

He also engraved feveral plates for the Crozat cabinet; some portraits, and a variety of other subjects, from different painters.

R. THOMPSON.

Born, Died, 1693.

He was a printfeller in London, and published a confiderable number of portraits in mezzotinto; fome of which are supposed to have been executed by himself; they are, however, very indifferent.

SIR JAMES THORNHILL.

Born, 1676. Died, 1732.

He was a native of Derbyshire, and a very celebrated painter of history, architecture, and portraits. His best performances are in the hospital at Greenwich, the palace of Hampton Court, and the cupola of St. Paul's Cathedral.

These are abundantly sufficient to convince posterity of the extensiveness of his genius, and the goodness of his taste. He was honoured with knighthood by Queen Ann, and afterwards elected Member of the House of Commons. We have several bold, but shight etchings by this master; and, among them, *Adam and Eve*, a middling-fized plate, length-ways.

JOHN JAMES THOURNEYZER.

Flourished, 1680.

This artift was a native of Bafil in Switzerland. He worked with the graver only, in a manner bearing fome refemblance to that of F. de Poilly; but the imitation is not very fuccefsfully made. We have feveral frontifpieces by this engraver, and a confiderable number of portraits; among which may be reckoned, *Louis the XIVth*, when young, *Jupported by Minerva and Apollo*; a fmall plate in quarto. He alfo executed feveral of the plates for the publication, by Catherine Patin, of engravings from felect pictures, in folio, publifhed 1691. See his mark, compofed of an H. and a T. in the plate at the end of the volume. The H, I fuppofe, ftanding for Hans or John; for he often figned his plates in this manner, *H. Thourneyzer*, omitting entirely the initial for his fecond baptifmal name.

JOHN THUFEL, or TEUFEL. Flourished, 1570.

He was a native of Saxony, and an engraver on wood. According to profeffor Chrift, he marked his plates with the initials, I. T. F. the F. as ufual flanding for *fecit*.

THEODORE VAN THULDEN, or TULDEN.

Born, 1607. Died, 1676.

He was a native of Bois le Duc, and became the difciple of Rubens, whole ftyle of painting he imitated; and was confidered as one of the beft artifts of that fchool. Rubens was fo much pleafed with his performances, that he employed him as an affiftant, in the grand undertaking of the Luxembourg gallery. He painted large and fmall pictures with equal fuccefs; and his works are fpoken of with great commendation. He etched a confiderable number of plates, in a clear, determined, but flight ftyle. With refpect to his drawing, it is far from being correct, and fo mannered, that we may eafily trace the fame hand, though working from very different mafters. The following etchings are by him:

The life of St. John of Matha, on twenty-four small plates, from the pictures painted by himself, in the choir of the church of the Mathurins at Paris, published 1633.

The history of Ulyss, on 58 small plates, length-ways, from the pictures of Primaticcio at Fontainbleau, published 1640.

The description of the entry of Ferdinand, the Cardinal infant, into the town of Antwerp, from Rubens, on feveral plates.

He usually marked his plates with the initials, T.v.T.

TIBALDI. See PELLEGRINO.

V. VAN TIENEN.

Flourished

A very indifferent artift, by whom we have fome few etchings not worth particularizing.

GIOVANNI BATISTA TIEPOLO. Flourisched, 1750.

He was a native of Venice, and an historical painter of fome eminence. We have feveral etchings by him, executed in a very fuperior ftyle, exceedingly neat, and with great tafte, correctnefs, and fpirit. I shall mention the following:

The wife men's offering; a middling-fized upright plate, from his own composition. This is generally efteemed as his chef d'auvre.

A set of fancy subjects; consisting of twenty-four plates, in quarto, from the same.

Another set of fancy *fubjetts*, consisting of ten plates, smaller than the foregoing.

GIO-

GIOVANNI DOMENICO TIEPOLO.

Flourished, 1760.

He was the fon of the artift, mentioned in the preceding article, and he learned from his father the principles of drawing and painting. He alfo amufed himfelf with the point, as fuccessfully as his father had done, and imitated, in fome degree, the ftyle of Castiglione. We have by him,

A fet of twenty-feven finall plates, length-ways, reprefenting the flight of the holy family into Egypt, from his own defigns.

A fet of twenty-fix heads; the fame, from the fame.

The hiftory of Christ's passion; on fourteen small upright plates, from the same.

Several devotional fubjects, from the defigns of his father.

LORENZO TIEPOLO, brother to the foregoing artift, was also a painter, and etched from the defigns of his father.

JOHN CHARLES VAN TILL.

Flourished, 1644.

A very indifferent engraver of portraits and book-plates. His name is affixed to a flight, incorrect etching of *Ferdinand Talientfchger*, reprefented as a buft crowned by Minerva, from M. Merian. He figns his name in this manner, John Carl. van Till, and adds the date, 1644.

JOHN BAPTIST TILLART.

Flourished, 1760.

A modern French engraver, who refided at Paris, and etched feveral plates of *national dreffes*, *reprefenting the Savoyards and Ruffians*, from St. Aubin, Le Prince, &c.

A. M. T I N G H I U S.

Flourished, 1760.

He engraved the great temptation of St. Anthony, by Callot; from the original drawing by that mafter.

LORENZO TINTI.

Flourished, 1650.

He was a native of Bologna, and an engraver. We have many prints by him; and, among them, the reprefentations of the *pompous funeral of Francis I. duke of Modena*. He also engraved from the pictures of the celebrated masters of the Bologna school, and from those of Elizabeth Sirani.

> TINTORET. See ROBUSTI. ANTONIO

TIS [365] TOR

ANTONIO TISCHLER. Flourisched, 1750.

He engraved feveral of the plates for the collection of prints, taken from the pictures in the cabinet of Count de Bruhl.

TITIAN. See VECELLI.

POMPILIO TITO,

Flourished, 1685.

This engraver refided at Rome, and marked his plates, according to profeffor Chrift, with the initials, P. T. with the date, 1685.

> J. T O B I N. Flourifhed, 1770.

He was a native of England, and etched feveral fmall plates of *landfcapes*; from H. Grim. We have also fome few fmall tinted plates by him, from Both, Ostade, and other painters.

PIETRO TODESCHI. Flourisched,

The name of an obfcure and very indifferent engraver. It is affixed to feveral *fea views*, fmall plates, length-ways, executed chiefly with the graver.

TOLOSANO. See BARON.

LUCA TOMOLIUS.

Flourished,

A name affixed to a finall upright portrait of F. Lælius Contesino, executed entirely with the graver, in a ftiff, coarse ftyle.

W. H. T O M S.

Flourished, 1740.

An engraver of architecture and perfpective views. He refided in London. We have, however, feveral other fubjects by him; also fome *bookplates*, and a few *portraits*, among which may be reckoned the portrait of Sir Philip Percival, after Vandyck.

F L A M M I N I O T O R R E. Born, 1621. Died, 1661.

He was a native of Bologna. He learned the first principles of historical painting from Cavedone, and completed his studies in the school of Guido.

His

His greateft excellence was in copying the pictures of the most celebrated masters; which he did in such an exact manner, as to render it nearly impossible to diftinguish the copy from the original. He etched several plates, and, among them, the following:

The Virgin and child, accompanied by St. Francis and St. Jerom, a middlingfized upright plate, from Lodovico Carracci. The patron faints of the town of Bologna; a large upright plate, from Guido. Pan conquered by Love; a fmall upright plate, from Agostino Carracci.

FRANCOIS TORTEBAT.

Flourished, 1660.

He was a native of France, and fon-in-law to Simon Vouet, the painter. He etched feveral plates in a rough, flight ftyle, refembling that of Michael Dorigny; but his drawing has not fo much of the mannerift. There is great fpirit in the etchings of Tortebat, and frequently a very good effect. The following are by him: *The anatomical figures of John de Cal*car. ~St. Louis carried into heaven by angels; a middling-fized upright plate, from Vouet. He alfo engraved from Annibale Carracci and other mafters.

J. T O R T O R E L. Flourished, 1570.

He was a native of France, and engraved on wood and on copper. He affifted J. Perriffim in the execution of a fet of twenty-four large plates, length-ways, reprefenting *the war of the Huguenots*. They are very coarfely engraved; but not without fome fpirit. Those by Tortorel are not altogether fo well, as those by Perriffim.

T. T O S S. Flourifhed,

This name is affixed to a free, fpirited etching, reprefenting the adoration of the *(hepherds*, from C. Hochfield; a fmall upright plate.

ELIZABETH CLAIRE TOURNAY, THE WIFE OF TARDIEU: SEE THE ARTICLE T ARDIEU.

TOURNHEIZER. See THOURNEYZER.

ROBERT TOURNIER.

Born, 1676. Died, 1752.

This artift was a native of Caen. He refided at Paris, and engraved a confiderable number of prints. Several of the plates for the architectal work, by Antoine Defgodetz, entitled, Les Edifices Antiques de Rome, are 2 by TRA [367] TRE

by him. He also engraved a set of *vafes*, from Charles Errard, and several *madonas*, from Guido.

FRANCO TRAMAZINO. Flourished,

He engraved, according to Florent le Comte, a folemn entry into the city of Rome, which that author speaks of as a scarce print.

PETER CHARLES TREMOLLIERE.

Born, 1703. Died, 1739.

He was a native of Cholet in Poictou. He was the disciple of John Baptist Vanloo, from whose school he went to Italy, and completed his studies from the works of the most celebrated painters. The French authors speak of this artist with the warmest commendations, affirming that he possible every requisite to form the great master. He invented with great facility, and united grandeur with elegance, in his compositions. He also drew correctly, and manifested his taste, by a judicious choice of graceful attitudes for his defigns. He died in the flower of his age, at the time great expectations were formed in his favour. He etched several plates of *studies*, from Wateau, and designed to have engraved a set of prints, from his own pictures of *the seven sacraments*; but was prevented by death, when only two of them were finished.

ANTONIO DA TRENTO.

Flourished, 1550.

He was a native of Italy, and became the difciple of Parmigiano, from whom, according to fome authors, he learned the art of engraving on wood, in the manner diftinguifhed by the appellation of chiaro-fcuro. It is very certain, that he engraved feveral of the defigns of Parmigiano; but it is more probable, that he learned the art from Ugo de Carpi, to whom the first invention of it is generally attributed. I have fpoken at large of this species of engraving, in the Effay on the Rife and Progress of Engraving on Wood, at the beginning of the prefent volume. Trento was a man of abilities. There is great spirit in his prints; but they are extremely flight. He commonly used three feparate blocks for one print. Upon the first he cut the outlines; the fecond was for the dark shadows; and the last for the lighter tint. The following are by him:

The beheading of St. Peter and St. Paul; a large print, length-ways, from Parmigiano. The Tiburtinian Sybil flowing the Virgin Mary, with the infant Chrift in her lap, to the Emperor Augustus; the fame. Psyche saluted by the people with the honours of divinity; an octagon print, from the fame. T R E [368] T R O

T R E V E T H A N. Flourished,

He is mentioned by Sanderson as an engraver; but his works are not specified. He is perhaps the same artist with the following.

WILLIAM TREVILLIAN.

Flourished, 1650.

This name is affixed to a portrait of Oliver Cromwell's porter.

MARTIN TREU.

Flourished, 1540.

He was a native of Germany, and may properly be ranked among the little masters. He was contemporary with John Sebald Beham and Henry Aldegrever; and, according to the ufual cuftom of that time, worked from his own defigns. His prints prove him to have been a man of genius. His compositions are little, if any thing, inferior to those of his two contemporaries; but they are not executed with that clearnefs and precifion, with refpect to the engraving, nor fo correctly drawn. He appears to have studied with attention the works of Lucas of Leyden, and, in some degree, to have frequently imitated them. He usually marked his plates with an M. and a T. joined together, in the manner expressed upon the plate of monograms, at the end of the volume. Sometimes he inferibed them with the initials, M. T. feparate from each other, and commonly added the date. I fhall mention only by him, a fet of fix fmall plates, lengthways, which may properly be called the progress of the prodigal, dated from 1541 to 1543. These defigns might probably give the first hint to Hogarth. of the rake's progress : the hero of both fets out with a plentiful fortune, and perishes miserably at last. Two figures playing on musical instruments; a finall upright plate, with a variety of other fubjects moral and emblematical, ornaments, &c.

ANTONIO DE TRICIS. Flourished,

The name of this painter is affixed to a flight, incorrect etching, from a composition of his own.

T R I N G H A M. Flourished, 1750.

He engraved the portrait of the Reverend Samuel Clarke, and feveral bookplates, &c.

T R O N C H O N. Flourished, 1760.

A modern French engraver, by whom we have feveral prints, from N. Coypel and other mafters.

HANS,

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HANS, or JOHN TROSCHEL. Flourished, 1620.

He was a native of Nuremberg, and the difciple of Peter Isfelburg. When he quitted his mafter he went to Italy, and studied under Francesco Villamene. The advantages, which he had the opportunity of receiving by his journey, from the instruction of that great master, do not appear to have been attended with success. We see in the works of Troschel, a laboured neatness, but great deficiency of taste and correctness of drawing. We have by him, many emblematical subjects, from various Italian painters; also frontispieces and other book-plates, with several portraits. I shall mention only, the portrait of Fortunius Licetus, Philosoph. a small upright plate. He is faid to have frequently marked his engravings with an H. and a T. joined together, in the manner expressed upon the plate of monograms at the end of the volume; but the little landscapes, marked with this monogram, mentioned by professor Christ, do not appear to be in his style of engraving.

P. TROSCHEL.

Flourished, 1650.

He was a native of Nuremberg, and probably of the fame family with the preceding artift. He feems to have worked entirely for the bookfellers. I have feen feveral *frontifpieces* by him, executed with the graver only; but they have no kind of merit to recommend them to the public notice. He often marked his plates with the initials, P. T. without writing his name at length.

JAQUES TROSCHEL is mentioned as an engraver by professor Christ, who gives us the initials I. T. F. for his mark. He was probably a relation of the two last mentioned engravers.

A N D R E A T R O S T. Flourifhed, 1680.

He was a native of Carniola, and an engraver. He marked his plates, according to profeffor Chrift, with a monogram, composed of an A. and a T. joined together. See the plate of monograms at the end of the volume.

C. TROST, a name affixed to feveral portraits, and, among others, to the following:

Renier Adrianz; a finall upright plate. Charlotte Janz, the fame.

ANTHONY TROUVAIN. Flourisched, 1700.

A native of France. He handled the graver with great fuccefs, and worked in a very neat, and fometimes a pleafing ftyle. We have by him, *The falutation of the Virgin Mary*, a large plate, length-ways, from Carlo Vanloo. *The marriage of the Queen Mary of Medicis to Henry the Fourth*, vol. 11. 3 B and and the minority of Louis XIII. from the pictures, by Rubens, in the Luxembourg gallery. Silenus drunken, furprised by two shepherds; a middlingfized print, length-ways, from Anthony Coypel. This plate was etched by Chateau. We have also many portraits by Trouvain; several of which are worthy of the collector's notice.

JOHN VAN TROYEN. Flourished, 1660.

He was a native of the Low Countries. We have by him feveral coarfe, incorrect etchings, very flightly executed, from the pictures of the Italian mafters, collected by David Teniers. This collection of prints is ufually known by the name of the gallery of Teniers.

T R U C H I. Flourished, 1730.

He was a native of France; but refided latterly in England, where he died fome years fince. He affifted Benoit in engraving a fet of twelve middling-fized plates, length-ways; the fubjects of which were taken from the novel of Pamela, by Higmore.

D. TSCHERNINGK. Flourished, 1639.

By this engraver we have feveral *fronti/pieces*, and other *book-plates*, executed entirely with the graver, in a ftyle that does him no fort of credit.

JOHN TSCHERNING, another engraver, probably of the fame family, by whom we have feveral neat *portraits*, from Andrew Tfcherning. They manifoft, however, his industry, rather than his tafte,

I L T O D É S C O Flourished,

Or, as he is called in French, *le Tudefque*, of whom the authors, both French and Italian, fpeak fo vaguely, was, I prefume, one of the very ancient German engravers, whofe monogram is unknown. Some indeed have confounded the artift, to whom they give this name, with Ifrael van Mecheln and Martin Schoen.

TULDEN. See THULDEN.

M. TUSCHER.

Flourished, 1743.

He was a painter, and, as far as one can judge from a fingle etching, a man of no mean abilities. I have feen by him a theatrical fcene, from a composition TUT [371] TYS

composition of his own, slightly etched, but in a very spirited style: it is dated, 1743.

B A R T O L O M E O T U T I A N I. Flourisched,

He is faid to have been an engraver on wood, who marked his prints with the Gothic monogram, copied upon the plate at the end of the volume.

MARTIN TYROFF. Flourisched,

He was a native of Nuremberg, and engraved a confiderable number of portraits, which he executed in a very neat manner. I shall mention only that of *Charles a Linne*, architect to the king of Sweden.

T Y R R A L.. Flourished, 1580.

He is mentioned as an engraver by Ames, and other authors; but I am not acquainted with any of his works.

MICHAEL TYSON.

Flourished, 1770.

This gentleman was educated for the church, and was fellow of Bennet College, Cambridge. He amufed himfelf with the pencil, and with the point. We have feveral etchings by his hand, particularly the portrait of *Archbifhop Parker*, an half figure, in an oval, octavo, taken from an illumination, by T. Berg, in a manufcript preferved in the library of Bennet College. This bears fo ftrong a refemblance, in every particular, to the portrait of that prelate, engraved by Remigius Hogenbergh, that there is greatreafon to fuppofe they were both engraved from the fame painting. The portrait of *Sir William Paulet*, a very finall upright plate, from an old picture; the painter of which is unknown. *Jane Shore*, from an original picture at King's College, Cambridge, a fmall half fheet in quarto, &c.

J. VAN-

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V.

J. V A N D E R V A A R T. Born, 1647. Died, 1721.

A Native of Harleim. He learned the principles of painting from the elder Wyck; but did not confine himfelf to landscapes. He painted portraits and still life, with great fucces, and particularly excelled in the representation of *partridges* and *dead game*. He came into England, A. D. 1674, and was employed by Wissing to paint draperies. It is faid, that, in old Devonshire house, he painted *a violin* against a door, which deceived every body He refided in Covent-Garden, where he died of a fever, A. D. 1721, aged. 74, and was buried in the right is of St. Paul's church in that parish. He was a man of very amiable character.

We have fome few mezzotintos by this artift, confifting of *portraits*, partly done from his own paintings, and partly from those of Wiffing, I shall mention one of the latter only, namely, *Charles the Second of England*, in an oval, a half sheet print. Vander Vaart's portraits have little to recommend them. It is, however, fome addition to his honour, that he taught John Smith the art of fcraping in mezzotinto.

VAENIUS. See VEEN. ANN MARY VAJANI. Flourished, 1650.

This lady engraved, at Rome, part of the plates for the *Justinian gallery*, published in that city, in two large folio volumes.

WALLERANT VAILLANT.

Born, 1623. Died, 1677.

He was a native of Lisle, and the disciple of Erasmus Quellin. He applied himself chiefly to portrait painting, and met with very great encouragement; for having painted the portrait of the Emperor Leopold very fuccessfully, his business increased to rapidly, that he gained a plentiful income. He accompanied the Mareschal de Grammont into France, where in four years he completed his fortune. It appears, that he was in England, and came with Prince Rupert, from whom he learned the art of foraping in mezzotinto. He made some confiderable improvement in it; but at last the grounds of his plates were indifferently laid, and the lights uneven, uneven, efpecially when they were much fcraped. Vaillant died at Amfterdam, A. D. 1677, aged 54 years. We have by him feveral half fheet prints, namely, his own *portrait*; that of his *wife*; a curious print of his *family*; and the head of *Frobenius* the printer, from Holbein. Bafan alfo attributes to him many other plates: as, the temptation of St. Anthony, a finall upright plate, from Procaccini; the prodigal fon, from Gerards; *Judith*, and *Jacl*, from Laireffe, &c. He engraved from a variety of other painters.

BERNARD VAILLANT.

Born, 1625.

This artift was born at Ryssel, and was brother to Wallerant Vaillant, mentioned in the preceding article. He painted portraits in crayons, by which he acquired confiderable reputation. We have feveral portraits by him, in mezzotinto; and, among them, the following: *Paul Dufoul*, from W. Vaillant. *John Lingelbach the painter*, from Schwartz, &c. Profeffor Chrift attributes also to him the mezzotinto prints, marked with these initials, B. V. F.

> D U V A L. Flourished, 1650.

He was a native of France, and an engraver on wood. Papillon fpeaks of him with very great commendation, for the neatnefs and delicacy of his work : affirming that his reputation was fo extensive, that he was ftrongly folicited by the connoiffeurs of Germany, Italy, England, Scotland, Ireland, Flanders, and Holland, to visit those kingdoms, but without fuccefs. To this extravagant elogium he adds, "I believe, that Duval could not draw; for he fcarcely ever engraved, but from the defigns of Jaques Stella, and Noel Cochin." The fame author speaks of twenty prints by this mafter, for the miraculous hiftory of *Notre Dame de Lieffe*, which are highly efteemed.

MARC DUVAL, apparently another artift of the fame family. This name is affixed to a fmall plate, length-ways, reprefenting the woman taken in adultery, three quarter figures, from his own defign. It is executed enentirely with the graver, in a neat, but dry and taftelefs ftyle. The expression of the heads is tolerably well preferved; but the other extremities are heavy and bad. The letters of the name, together with the initial F. for fecit, are reverfed upon the plate.

G E R A R D V A L C K. Flourished, 1680.

He was a native of Holland, and first lived fervant with Blooteling; but he afterwards married his fister, and appears to have been in partnerschip with him. He came with his brother-in-law into England, and returned with him again. He worked fome time for David Loggan; and he alfo.affisted VAL [374] VAL

fisted Peter Schenck in publishing the large Dutch Atlas, in two volumes, folio, 1683.

He engraved and foraped in mezzotinto; but his works in both ftyles are by no means valuable; either with respect to the drawing or the execution. Bethsbeba at the bath, a middling-fized upright plate, from B. Graat, is by him. We have also many portraits; and, among them, that of the Dutchess of Mazarin is looked upon as his best.

PETER VALCK, or VALK. Flourished,

He was probably of the fame family with the preceding artift. We have by him, *Time and Truth*; a middling-fized upright plate, copied from a print by Philip Galle, and rather larger than the original. He imitated the ftyle of Galle, and not unfuccefsfully.

J O H N V A L D O R. Flourished, 1620.

He was a native of Liege; but he refided chiefly in France, and probably was the difciple of Thomas de Leu. Valdor does not appear to have been a man of fuperior genius. He wanted that animation, which is neceffary to form the great artift; inftead of which, he fubfituted a painful, laborious attention to the neatnefs and precifion of the mechanical part of his plates; and in this point of view he has fucceeded wonderfully. I have feen a fmall upright plate by him, reprefenting the head of *St. Ignatius*, the face of which is fo neatly executed, that the dots, which blend the lights with the fhadows, are hardly perceptible to the naked eye. We have feveral *devotional fubjetts* by him; figures of *faints*; and a part of the plates for a book, entitled, the Triumph of Louis the juft, printed at Paris, 1638; all of them from his own compositions.

Le Comte mentions fome *landfcapes* by this artift, in the ftyle of Hollar. All the works I have feen by Valdor are executed with the graver only. I rather fufpect fome miftake in this paffage, becaufe he afterwards fpeaks of this artift again, and fays, *Valdor a fait quelques paifages dans fon gout*, in his own tafte, or rather ftyle, and this may possibly be true.

GIACOMO VALESIO, or VALEGGIUS. Flourished, 1574.

He was a native of Verona, as the inferiptions upon his prints inform us. He worked with the graver only, in a ftyle greatly refembling that of Cornelius Cort; but not very fuccefsfully. The outlines of his figures are exceedingly incorrect, and the extremities are badly marked. I have feen by him, *St. Micbael overcoming the evil fpirits*; a middling-fized upright plate, from Paolo Veronefe, dated 1574.

FRAN-

FRANCESCO VALESIO or VALEGGIUS. Flourished, 1620.

He was probably of the fame family with the preceding artift. Le Comte fpeaks of him as a painter. It is certain that he engraved much from his own compositions; but, as far as one can judge by his prints, he does not appear to have been endowed with fuperior talents. He worked with the graver only, in a neat, but stiff style. His plates are not, however, entirely devoid of merit. He engraved many frontispieces and book-plates. The greateft work I have feen by him is, a fet of bermits, for a book, entitled, Illustrium Anachoretarum Elogia, written by Jacobus Cavacius, a Benedictine monk. It is in quarto, and was published at Venice, 1612. If the date on the frontispiece to the works of Spigelius, in folio, published at Amsterdam, be genuine, and affixed by this artist in 1645, he continued to engrave a long time. The anatomical figures in this book appear to be all executed by the fame perfon, who figns his name, Francf. Valefius; but I do not believe, that they are the work of Francesco Valesio mentioned above ; becaufe they are very badly engraved, and greatly inferior to the bermits above-mentioned, to which the collector is referred. Le Comte calls him Giovanni Francesco Valesio, in one place, and informs us, that he engraved feveral portraits, and alfo worked from the defigns of Peter Faccini, &c.

LUIGI VALESIO. GIOVANNI Flourished,

This artift is faid to have been a native of Bologna, and a pupil of the Carracci. He etched feveral plates from his own compositions, in a coarfe, dark style : among them are the following : the Virgin, with the infant Christ feated upon her lap; a fmall upright plate. Venus threatening Cupid; and Venus chastizing Cupid, its companion; two small upright plates. He engraved alfo many emblematical and allegorical designs, frontispieces for books, and other ornamental plates ; fome of which he marked with a monogram, composed of an L. a V. an A. and a small o; or a V. and an L. with the fmall o. only. Papillon fays, he engraved on wood. It is certain, that there are feveral wood cuts, marked with the fame monogram; but it is doubtful, whether they are by Valefio or not.

WILLIAM VALET, or VALLET. Flourished, 1680.

He was a native of France ; and, having learned the principles of drawing and engraving in his own country, probably in the fchool of Francois Poilly, he went to Italy, and refided fome time at Rome to complete his studies. He afterwards returned to France, where he died. He worked with the graver only; and his ftyle refembles that of Poilly, in fome degree; but his prints are deficient in every requifite, when compared with those of that great master. The following are by him:

A holy

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A holy family; a middling-fized upright plate, from Raphael. Pitau engraved the fame picture.

A holy family, from Guido; a middling-fized plate, nearly fquare. C. Bloemart also engraved from this picture.

The wife men's offering, from N. Pouffin; a large plate, length-ways.

The affumption of the Virgin; a finall upright plate, from J. Mille, engraved whilft he refided at Rome.

He engraved alfo from Titian, Romanelli, Dominichino, A. Carracci, and other painters. We have befides feveral *portraits* by him, fome of them from drawings, made by himfelf, from the life, and otherwife.

WARNER VAN VALKERT. Flourisched, 1610.

He was a native of Holland, and a painter. He etched feveral plates from his own defigns. They are executed in a bold, fpirited ftyle; but very incorrectly drawn. The two following are by him: The good Samaritan; a middling-fized plate, length-ways. Venus fleeping, furprifed by two fatyrs; the fame, dated 1612.

Bafan, in the Supplement to his Dictionary of Engravers, mentions WILLEM VAN WALKERT; making a change in the first letter of the family name. He etched, fays that author, from his own compositions; particularly a finall plate, length-ways, dated 1612, reprefenting an old man and woman, feated at a table, with a figure of Death, who gives his hand to the old man. I apprehend there is fome mistake with respect to the latter name; and that they are both the fame artist.

ALESSANDRO VALLÆO

Flourished, 1610.

To an indifferent emblematical figure of *Rhetoric*, attempted in the ftyle of Cornelius Cort, is this infcription affixed, *Alexandro Valleo Barroducco fculpt. et excuffi.* This may perhaps be one of the figures, which Alexander Vallee, fo called by Florent le Comte, is faid to have engraved, with eighteen others, reprefenting the *decorations and rejoicings made at Metz*, at the time of the entry of Henry of France. The reft were executed by Abraham Faber, and published 1610.

S I M O N V A L L E E. Flourisched, 1720.

He was a native of France, and a difciple of the elder Drevet. He did not immediately follow the ftyle of his mafter; but united the point with the graver in the execution of his plates, with no fmall fhare of tafte and judgment. His drawing, in general, is not incorrect; but the extremities are fometimes rather heavy and undetermined. The following may be reckoned among his beft prints:

St. John

St. John in the defert; a middling-fized upright plate, from Raphael. The refurrection of Lazarus; the fame, from Jerom Mutian.

Chrift carrying the cross; the fame, arched at top, from Andrea Sacchi. The death of the Virgin; a middling-fized upright plate, from Michael Angelo Caravaggio.

Moses found by Pharoah's daughter; the fame, from Francesco Romanelli. All these plates are for the collection of prints, known by the name of the Crozat cabinet.

The triumph of Venus; the fame, from F. de Troy. He engraved alfo from Caze, Rigaud, and other mafters.

JOHN VALLEE is faid also to have engraved many *portraits*. I am not acquainted with his works.

THE CHEVALIER DE VALLORY.

Flourished, 1760.

This gentleman was a lover of the arts; and for his amusement he etched several landscapes, and other small subjects, from Boucher.

V A N.

VAN, VON, VAN DE, VANDEN, and VANDER, are only articles preposed to the Dutch, Flemish, and German names; and are equivalent to DE, DU, DE LA. in the French. Therefore, when a name is preceded by any of these articles, it must be referred to, under its proper initial letter, as, VAN DYCK under DYCK, VANDEN BORCHT under BORCHT, VANDER BANCK under BANCK, &c.

FRANCESCO VANNI. Born, 1653. Died, 1610.

He was a native of Siena, and a very celebrated historical painter. He was first the scholar of Salimbini, asterwards of Passarotti, and, at last, of Giovanni de Vecchia. By the instructions of these masters, and his own studies, he arrived at a very high degree of perfection. We have by him three small etchings. The spirit, beauty, and correctness of drawing, which appear in these admirable prints, make us largent, that his amusements with the point were not more extensive. They are as follows: The ecstatic vision of St. Francis; the faint is represented as a half figure, and an angel appears in the clouds, playing upon a violin; a small upright plate. Agostino Carracci engraved from this design, with some variations. The beautiful drawing, which is found in this print, cannot be too much admired. Saint Catherine of Siena receiving the Stigmatics; a very small upright plate. The Virgin, a half figure, looking at the infant Chrift, who is steeping before her; the fame. Peter de Jode engraved from this design.

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VAN [378] VAU

GIOVANNI BATISTA VANNI.

Born, Died, 1660.

He was a native of Pifa, and ftudied painting under feveral mafters. He died at Florence, 1660. We have the following etchings by him, which are executed in a flight, fpirited ftyle; but the outlines of his figures are very incorrect, and the heads, with the other extremities, paffed over too haftily; fo that much of the expression and beauty of the mafters he worked from is totally loft. I shall mention the following only: The *cupola* of the cathedral at Parma, painted by Correggio. *The marriage of Cana in Galilee*; a large print, length-ways, on two plates, from Paolo Veronese. This is, in my opinion, his mafter-piece, and really has great merit: it is dated, 1637.

J O H N V A R D Y. Flourished, 1749.

An English artist, by whom we have a very neat, spirited print, reprefenting the Gothic-hall, at Hampton-Court.

GAETANO VASCELLINI.

Flourished,

A native of Italy, and a very indifferent engraver of portraits.

FILIPPO VASCONI. Flourisched,

He engraved many plates of views in and about Venice, in large folio, published 1720.

ANDER VAST.

Flourished,

A name affixed to fome fpirited etchings of *landfcapes*, which prove him to have been a man of genius.

J. C. LE VASSEUR.

Flourished, 1760.

A modern French engraver, by whom we have the continence of Scipio; a large plate, length-ways, from le Moine. The triumph of Venus; from the fame, from Boucher. He also engraved from A. Krause, Mettay, Dietricy, and other masters.

ROBERT VAUGHAN. Flourisched, 1650.

He was a native of England, and one of those indifferent engravers, whose labours were confined to the ornamenting (if such a word may be properly used upon the occasion) of books. We know little of his life; but Vertue informs us, from Ashmole's manuscript, that, during the interregnum, he engraved a print of *Charles the Second*; to which he added so offensive an infeription, that an accusation was preferred against him for it, after

after the reftoration; but of what confequence it was to Vaughan, we are not told. I shall specify the few following only by this engraver: The prints for Norton's Ordinal. The portrait of Sir John Wynn of Gwedur ; a large whole fheet print. Edward Terry, Rector of Greenford ; faid to be the best by Vaughan, with a date, which is 1655. He engraved alfo feveral plates of monuments and other antiquities.

There is a print of Robert Devereux, Earl of Effex, general of the parliament, which Ames mentions as by J. Vaughan. The honourable Mr. Walpole supposes this may have been an error of the prefs; if not, he adds, that it might have been the brother of Robert Vaughan. It is probably a miltake; unless defigned for a G. and then it might have been engraved by the following artift, who frequently put his baptifmal name in Latin.

WILLIAM VAUGHAN.

Flourished, 1660.

He was probably a relation of Robert Vaughan, mentioned above; but of what proximity, I have not been able to difcover. In point of merit, there is but little difference between the two artifts. We have by this engraver three prints for a fmall folio pamphler, defcribing the *fufferings* of Sir William Dick of Braid, which are very fcarce. Also a fet of fmall plates of animals, from Barlow, confifting of thirteen plates, exclusive of the title, which runs thus, a Book of fuch Beasts, as are most useful for drawing, graving, or armes painting and chaseing, designed by F. Barlow, and engraved by William Vaughan, 1664.

AUQUER. V Flourished,

He was a native of France, and probably a goldfmith. He engraved, from his own defigns, two or more fets of *flowers* and *ornamental foliage*, which he calls, livres de fleurs, propres pour orfeures et graveurs. They are finall upright plates, and very neatly executed, with the graver only.

VAUMANS. See WAUMANS.

LUCAS VAN UDEN.

Born, 1595. Died, 1660.

He was a native of Antwerp, and a very celebrated landfcape painter. He studied affiduously from nature, and arrived at fuch a degree of perfection, that Rubens admired his style of colouring, and frequently employed him to paint the back-grounds to his pictures. Van Uden's paintings are justly held in very high estimation. He amused himself with the point, and we have feveral etchings by him, in a fpirited and mafterly ftyle; and, among them, a fet of *land/capes*, finall plates, length-ways, inferibed, Lucas Van Uden pinx. inv. et fec. These are his most finished etchings.

Four fmall landscapes, length-ways, from Rubens. The first impressions of these plates are before the name of Rubens was inferted. A landscape, from Titian, into which is introduced the parable of the good Samaritan; a middling

middling-fized plate, length-ways. He fometimes marked his prints with the initials, L. V. V.

J. L E V E A U.

Flourished, 1760.

O. John I

A modern French engraver, by whom we have many very neat plates, which prove him to have been a man of genius. I fhall mention only the following: Several fmall landfcapes, from Vanderneer. The view of Montferrat, from Vernet; a large plate, length-ways. The cafcade of Tiveli, and the view of Puzzeli, its companion; middling-fized plates, length-ways, from Le Croix, &c.

TITIANO VECELLI. Born, 1480. Died, 1576.

This celebrated artift was one of the greatest painters that Italy ever produced. The beauty of his colouring is still admired by the judges of painting; and his pictures are proposed as the models for all young artists to form their tafte upon. The reputation of this great painter being fo generally known, renders it unneceffary for me to fay any thing farther upon that fubject. I shall only add, that he is reported to have engraved both on wood and on copper. It is difficult to understand how many engravings of both forts are attributed to him by Mr. Evelyn, who fpeaks in a very vague manner upon the fubject; and Papillon makes no fcruple to write with confidence, though without proof. The only engravings on copper, which are afcribed to him by the beft judges of this matter, are feveral large landscapes, length-ways, from his own composition, which are etched in a very flight, but spirited style, and are evidently the works of a painter; but, I think, the figures are not fufficiently well done; at least, they feem not to be equal to what one might expect from the hand of fo great a mafter. One of the most remarkable of these prints is that, in which some cattle are reprefented coming to a brook, with the fhepherd walking before them, playing upon his flute. On wood, we have a large upright print, reprefenting a boly family, with St. Catherine and two angels, called the marriage of St. *Catherine.* It is executed in a flight, but mafterly flyle; and, at the bottom, is this infeription, TITIANUS VECELLIVS INVENTOR LINEAVIT.

The other engravings on wood, attributed to him, are the following: The triumph of Faith, reprefented by a procession of the patriarchs, prophets, evangelists, apostles, faints, martyrs, preceding and following our bleffed Redeemer; a very long frieze, composed of eight or ten prints, dated 1505.

The defiruttion of Pharcah and his hoft in the Red Sea; a very large print, length-ways, composed of fix parts. This is very rough, and rudely cut, and by no means equal in merit to the triumph of Faith, which is a very masterly performance. Papillon mentions the deluge, a large print, lengthways, in two sheets, which he speaks of as a very correct and admirable engraving. I have seen this print, and the very precision, which appears in the execution of the mechanical part, of which he boasts fo much, seens the bestowed to me to make most against its being by Titian, who would fearcely have bestowed fo much time and labour, as must have been required to complete it in fo neat and regular a manner.

A large monkey and two smaller ones, represented in the position of the antique statue of the Laocoon and bis two sons, encompassed by two serpents; a large upright print. This, however, though a very spirited engraving, has all the appearance of being much more modern, than the other works attributed to this great masser.

CESARE VECELLI.

Flourished, 1590.

He was a younger brother to the celebrated Titian, and probably the engraver on wood of those prints, attributed to that artist. We have by him a set of octavo prints, executed in a very spirited and masterly style, from the designs of Titian, representing the ancient and modern dresses of various parts of the world, published at Venice, 1590; but this most probably was not the first edition. The title runs thus: De gli Habiti Antichi et Moderni di diverse parte del mondo, Libri due fatti da Cesare Vecellio. To the second edition, published 1664, it is more fully expressed as follows: Raccolta di figure delineate dal gran Titiano, e da Cesare Vecellio suo Fratello deligentemente intagliate.

MARTIN VAN VEEN, called MARTIN HEMSKERCK. Born, 1498. Died, 1574.

He was born at a village, named Hemfkerck, in Holland, from whence the appellation of Hemfkerck was given to him; but his family name was Veen. He learned the first principles of drawing from John Lucas, and of painting from John Schoreel. His first application was attended with little fuccefs, and his genius was clouded by an appearance of natural dulnefs, which feemed to preclude all hope of his ever attaining to any reafonable degree of perfection. However, by industry and ftudy he mastered those obstructions, and left behind him the character of a great master. He fometimes amufed himfelf with the point; but the etchings we have by him are fuch as do him little credit. They are not only very indifferently executed, but incorrectly drawn; and the heads of the figures have neither beauty, character, nor expression to recommend them. They are fubjects taken from the foripture. I shall mention the following only:

fudab and Thamar; a finall upright plate, from his own composition. The annunciation of the Virgin Mary; the fame.

GILBERT VAN VEEN, or VENIUS. Flourished, 1580.

He was the brother of Otho Van Veen, or Venius, a celebrated painter of history and portraits. Otho was born at Leyden; and it is probable, that Gilbert was a native of the fame place. He worked with the graver only, in a ftyle greatly refembling that of Cornelius Cort. It is probable, that he went with his brother into Italy; for we have feveral engravings by him from the Italian masters. In 1612, he refided at Antwerp. His engravings are flight, but well drawn. The heads of his figures are well expreffed; and the other extremities marked in a ftyle that does him great honour. He engraved a very confiderable number of plates, from the defigns of his brother, which are chiefly emblematical fubjects, in circles, namely, a fet of prints, entitled, the emblems of Horace, in quarto, published at Antwerp, 1612. The emblems of divine and prophane love, the fame. The life of Sir Thomas d'Aquinas, the fame ; all from the defigns of his brother Otho. Among his detached prints may be reckoned the four feasons of the year; middling-fized plates, length-ways, from Raphael, dated 1589. The meeting of Isaac and Rebecca, and their marriage; confifting of five plates, length-ways, from Balthasar Parucci. The salutation of the Virgin; a large upright plate, from Baroccio, who etched the fame fubject himfelf. We have also feveral good portraits by this artist.

J. V E E N H U Y S E N. Flourished, 1656.

He was a native of Holland, and refided at Amfterdam, where he engraved a fet of views of the public buildings of that city, in fmall folio. They are executed in a neat, flight flyle, without much tafte. The fmall figures, with which they are ornamented, are not entirely defitute of merit. They were published at Amfterdam, A. D. 1656, with defcriptions in French and Dutch.

J. S. V E G E L. Flourifhed,

An obscure engraver of *frontispieces* and other *book-plates*, which he executed in fo bad a ftyle, that they do, by no means, merit notice.

VEIROTTER. See WEIROTTER.

UGO. See CARPI.

ESAIAS VANDER VELDT. Born, 1590. Died,

He was a native of Holland, and excelled in painting *battles* and *landfcapes*. We have by him fome few etchings of *landfcapes*, from his own defigns. He often marked his plates with the initials of his name only. See the plate at the end of the volume.

JOHN VANDEN VELDT.

Flourished, 1620.

He was a native of Holland, and of the fame family with the preceding artift. He painted land/capes, battles, fkirmishes, and subjects of that kind, very

very fuccessfully; but perhaps he is best known by his excellent engravings, of which we have a confiderable number. He worked in two different kinds of ftyle, directly opposite to each other. The one was with the point; and his etchings, which are chiefly landfcapes, are bold and powerful; yet very free and determined. The lights are kept broad and clear; but perhaps the shadows may, in some instances, want strength ; however, the hand of the skilful master is evident in all of them; and the small figures, which are occafionally introduced, prove the goodness of his taste, by the fpirited manner, in which they are executed. His other ftyle of working was with the graver only, or with very little affiftance from the point. Thefe prints are exceffively neat and laboured, refembling those of Count Goudt. They confift chiefly of *fcenes by candlelight*, and fuch fubjects as require great depth of colour. Yet, with all the merit which they poffefs, they are not equal to the etchings; for whatever advantages may appear to be gained in neatnefs and colour, are loft in want of spirit, lightnefs, and freedom. I shall mention the following prints by this great artist: and, first, his etchings.

The twelve months; twelve large plates, length-ways, from his own defigns.

A fet of fix landscapes with ruins; middling-fized plates, length-ways, the fame.

The four feasons; large plates, length-ways, from Valck, dated 1617.

These which follow are his more highly finished prints :

The good Samaritan; a small upright plate.

St. Francis kneeling, with a book and a skull before him; the fame, from W. Van Boons.

The mountebank exposing bis medicines; without any painter's name; a middling-fized upright plate, nearly square.

An old woman frying pancakes, with boys eating them; a finall upright plate.

The forcerefs; a fmall plate, length-ways, which is effected as his chef d'auvre.

We have also feveral fine *portraits* by him, from Franc, Hals, and other painters.

ADRIAN VANDEN VELDT.

Born, 1639. Died, 1672.

He was the nephew of John Vanden Veldt, mentioned above, and was born at Amfterdam. He became the difciple of Wynant's, and painted *landfcapes, animals,* and *biftorical fubjects*, with great fuccefs. His pictures are very highly efteemed; not only for the agreeableness of the compositions, but for the beauty and sweetness of the colouring. He amused himfelf with the point; and the following slight, but spirited etchings are by him:

Three small plates, length-ways, representing cows feeding.

Another

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Another fet of ten plates, the fame, reprefenting cows and other domestic animals, with a bull at the title. Three plates of sheep; the fame. A return from bunting; the fame. An inn; the fame. A large landscape; length-ways.

A finall landscape, length-ways, with historical figures. This is much more rare than the preceding.

JOHN VELDNER.

Flourished, 1480.

He was a native of Germany, and published, A. D. 1483, an edition of the book, entitled, *Speculum Humanæ Salvationis*, translated into the German language; for which, it is supposed, he engraved on wood the rude cuts, with which it is embellished. This book is spoken of in the Essay on the ancient engravings on wood, at the beginning of the prefent volume.

GIULIO CESARE VENENTI. Flourisched,

He was a native of Bologna, and a lover of the arts. For his amufement he etched feveral plates, from the pictures of various mafters. They are executed in a very flight ftyle; but are not without merit. I fhall mention only the virgin of the rofe; a finall upright plate, from Parmigiano. A landfcape, from An. Carracci; a large plate, length-ways. See the mark adopted by this mafter, composed of a G. a C. and a V. on the plate of monograms, at the end of the volume.

VENETIANO. See MUSIS.

NICOLLO VENIER. Flourifhed,

He engraved a fet of twelve plates, reprefenting the *months*, from Bafan. They are executed with the graver only; but in a ftiff, cold ftyle.

VENIUS. See VEEN.

GIOVANNI FRANCESCO VENTURINA. Flourisched, 1700.

He was a native of Italy, and refided at Rome. He engraved in a neat, pleafing ftyle; and we have a confiderable number of prints by him. I fhall mention only, *Diana and her nymphs fporting*, from Dominichino. A fet of *bird's eye views of palaces and gardens in and about Rome*. A fet of *fountains*, from Rofe of Tivoli, being a continuation of the fountains in Rome, engraved by Falda. He alfo worked from Polydora Carravaggio and other painters.

J. J A-

VER [3[§]5] VER

J. JACOBUS VER, or VERONESE. See CARAGLIO.

DARIUS VERAT.

Flourished,

To a flight, incorrect etching of two women, half lengths, one of which is combing her hair, is this infeription affixed, *Alex. Verat piux. Darius filius fculp.* It is a finall upright plate.

P. V E R B E E C K. Flourisched, 1620.

He was a native of Holland, and engraved feveral plates, in a ftyle refembling that of Rembrandt, many of which are, by no means, badly executed. The following are by him: *Efau felling his birth-right*; a fmall upright plate. *A king feated upon his throne, with a man kneeling before him,* the tame. *A (hepberd feated at the foot of a tree, a fmall plate, length-ways.*

VAN BRUGGEN, or VANDER BRUGGEN. See BRUGGEN.

THEODORE VERCRUYS, or VERKRUYS.

Flourished, 1730.

This artift was also called by the Italians DELLA CROCE. He was a native of Flanders; but he refided a confiderable time in Italy, and particularly at Florence. He engraved feveral of the plates for the collection of prints, from the pictures of the great duke of Florence. He afterwards went to Rome, and was employed in that city.

Among other prints executed by him, while he remained there, was a middling-fized upright plate of *St. Francis kneeling*, from Carlo Maratti. The manner of engraving, adopted by this artift, is fufficiently neat, but it wants force. His drawing is not abfolutely incorrect; but he did not properly attend to the flyle of the mafters, whose pictures he engraved after.

JOHN VERKOLIE.

Born, 1650. Died, 1693.

He was born at Amfterdam, and became the difciple of John Lievens. He painted *hiftorical fubjects*, *portraits*, and *converfations*, with fuccefs. His portraits efpecially are much commended. He amufed himfelf with fcraping in mezzotinto, an art then lately difcovered; and the prints, which he produced, are much fuperior to what one would have expected, at fo early a period. He died at Delft, A. D. 1693, aged 43. The following mezzotintos are by him.

Venus and Adonis; a middling-fized upright plate, companion to Cephalus and Procris, engraved by Broedelet, from Gerard Hoet.

Diana and Califta; the fame, from T. Netscher, companion to a shepherd and shepherdess, by G. Valck, from C. Netscher.

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The

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The dutchess of Mazarin, a small half sheet, in an oval, from Lely, dated 1680.

Several other portraits, and different fubjects, from various masters.

NICHOLAS VERKOLIE.

Born, 1673. Died, 1746.

He was the fon of John Verkolie, mentioned above. He was born at Delft, and inftructed by his father in the principles of drawing and painting. He fucceeded in hiftorical fubjects and portraits. He was alfo famous for his drawings in Indian Ink, which he finished with great accuracy. He engraved in mezzotinto, having probably learned the fecret from his father; and he furpassed him confiderably in the execution of his plates; among which are the following:

A boly family; a middling-fized upright plate, from Adrian Vander Werff. Diana and Endymion; a middling-fized upright plate, from Netscher. Bacebus and Ariadne, its companion, from the fame.

An entertainment in a garden; a middling-fized plate, length-ways, after J. B. Wenins. This is confidered as his chef d'œuvre.

The portrait of John Peter Van Zomer, a connoiffeur, holding a print in his hand; a finall upright plate, from A. Boonen. Some few imprefiions were taken from this plate, without the print, which is held by Van Zomer; but thefe are exceedingly rare.

The portrait of Bernard Picart; a half fheet print, from Nattier.

Several other *portraits*, and different fubjects, from Girard Douw, Schalken, Wouvermans, &c.

CORNELIUS VERMEULEN.

Flourished, 1690.

He was a native of Antwerp, at which city he principally refided. He worked with the graver only; and his prints are executed in a very neat and clear ftyle. His *portraits* are the beft part of his engravings; for he did not draw the human figure correctly enough to undertake historical fubjects, with great fuccefs. I shall felect the few following only, from the works of Vermeulen, namely:

The Queen Mary de Medicis escaping from the city of Blois; a middlingfized upright plate, from a picture by Rubens, painted in the Luxembourg gallery.

The portrait of Mary de Tass, the fame, after Vandyck.

The portrait of Vander Borcht, the painter; the fame, from H. Rigaud.

He atfo engraved from Largilliere, Dominichino, Vander Werff, Guido, V. Vien, De Troy, &c.

A N D R E A V E R O C C H I O. Born, 1432. Died, 1488.

He was a native of Florence, and feems to have been a man of universal genius.

genius. He was a fculptor of fome eminence, and executed feveral curious works in gold. He was alfo an architect, and a painter. His compolitions are much commended; but his manner of colouring was dry and unpleafing: He had the honour of being tutor to Pietro Perugino, and to the celebrated Leonardo da Vinci. Verocchio is further fpoken of as a fkilful geometrician, a mulician, and an engraver; but unfortunately his engravings, if any of them yet remain, are unknown to us, for want of proper marks, by which they might be diffinguished.

HENRY VERSCHURING.

Born, 1627. Died, 1690.

He was a native of Gorcum, and the disciple of Dirick Govertz, whose school he left, to study under John Both. He painted *battles*, *fkirmishes*, and fuch kind of subjects, with success. We have by him many slight etchings, from his own compositions.

J. VERSTRAELIN. Flourifhed, 1620.

We have by him a middling-fized print, length-ways, reprefenting Maurice, Prince of Orange, lying dead, furrounded by his officers and guards. In the fore-ground two children are depicted, holding his atchievement. It is coarfely engraved, from a defign of Adrian Vander Venne. This print is very fcarce, which is nearly all that can be faid in its favour.

GEORGE VERTUE.

Born, 1684, Died, 1756.

He was born in the parish of St. Martin's in the Fields; and, at the age of thirteen, was placed with a mafter, who engraved arms on plate. This perfon being obliged to leave the kingdom, by the time Vertue had been between three and four years with him, the latter returned to his parents.

He then studied drawing carefully for two years, and afterwards became the pupil of Michael Vandergucht, with whom he remained three years more.

He first began, upon his own account, to engrave for books; and was recommended to the protection of Sir Godfrey Kneller. He was afterwards employed by Lord Somers, who rewarded him generously; and by his industry he supported his mother, who was left a widow with several children.

In the year 1711, he attended the academy, then first instituted by Kneller, and drew there feveral years. At this time he engraved a head of *George the First*, from Kneller, which met with a rapid fale, and was shewn at court. He then engraved the portrait of the *prince* and *princes*, by which means he extended his business.

Vertue drew in water colours, and confined himfelf chiefly to ancient pictures, which he copied, with the intention of engraving them. In the year 1718, he began to collect the materials for *The Lives of the Englifi*

3 D 2

Artifts,

Artifis, and fpared no pains to make drawings of their portraits, wherever he could meet with them; and he went into many parts of England to fearch after them, and alfo to procure copies from antiquities of all kinds. His manufcript collections, relating to the artifts, came into the hands of the honourable Mr. Walpole, who has obliged the public by revifing and publifhing them. The work is well known, and abounds with many very curious and interesting particulars. Robert Harley, Earl of Oxford, was a great encourager of this artift; fo alfo was Heneage Finch, Earl of Winchelfea, whose portrait Vertue painted and engraved, the Earl being then president of the Society of Antiquaries. In the year 1711, Vertue was appointed engraver to that fociety. The University of Oxford employed him alfo to engrave their almanacks.

Our artift was at last recommended to the Prince of Wales, by whom he was employed to collect prints, and make catalogues. The Prince also bought many of Vertue's paintings in miniature, and of his prints. He died July 24, 1756; and was buried in the cloifters of Westminster Abbey, leaving his widow behind him, who furvived him twenty years.

Such is the fketch of the life of one of the most industrious artifts that England ever produced; to whose labours we owe the prefervation of many valuable antiquities. His works are exceedingly numerous, and by no means uncommon, confisting of *portraits*, *copies from ancient pistures*, and *antiquities of all kinds* It will be needlefs, therefore, for me to particularize any of them. The honourable Mr. Walpole has given the public a complete lift of them, at the end of the catalogue of engravers, with a much fuller account of his life, from whence this fketch is taken.

VESPASIANO. See STRADA.

UHLICH.

Flourished, 1719.

An engraver of no note, who refided at Leipfic. His name is affixed to the portrait of *John Melchior Jacob*; half length, dated 1719, from a defign of his own. It is fufficiently neat, but ftiff, and incorrectly drawn.

ALESANDRO DELLA VIA. Flourisched, 1730.

A Venetian engraver, whofe works do him very little credit. I fhall particularize only, the Virgin and Child, accompanied by St. Sebastian and other faints; from Paolo Veronefe. He also engraved feveral portraits, which are equally indifferent.

AGOSTINO A. VIA, of Verona. The name of this artift is affixed to a print, reprefenting *Daniel in the lions den*; from Pietro da Cortona.

J. VAN

VIA [389] **VIC**

J. VAN VIANEN.

Flourished, 1710.

He was a native of Holland, and many of his prints were published at Amsterdam, where he probably refided. His works, which consist chiefly of *frontispieces*, book plates, and portraits, frequently from his own defigns, are engraved nearly enough, but without any great taste. Part of the plates for the folio bible, published at Amsterdam, 1720, are by him. Alfo a machine for raising water, inferted in the fecond volume of a work, entitled, Suecia Antiqua et Hodierna, published 1705. His name is fometimes written Viane and Vianei.

F R A N C E S C O V I C A R O. Flourished,

This name is affixed to a fet of neat etchings, very fpiritedly executed, and in a painter's ftyle. They are fmall plates, length-ways, and repre-fent *landfcapes with ruins*.

VICELLIO. See VECELLIO.

VICENTINO. See ROSSIGLIANI.

V I C T O R I A.

Flourished,

To a middling-fized upright print, reprefenting the Virgin and Child in the clouds, with John the Baptist, St. Francis, and other holy perfonages below, flightly etched, from Raphael, is this infeription, Vins. Victoria del. et sculp.

VICTORIO. See CLASSICUS.

ENEA VICO, or VICUS, or VIGHI.

Flourished, 1550.

This artift was born at Parma, where hearing of the great reputation, which Marc Antonio Raimondi had acquired at Rome by his engravings, he went to that city, and became his pupil. Vico was a man of abilities; but he does not feem ro have been endowed with patience enough, to have paid fufficient attention to the mechanical part of the execution of his plates. He certainly underftood the human figure exceedingly well; and, when he pleafed, could draw correctly; but he feldom exerted himfelf in this particular; for which reafon we frequently fee the outlines of his figures very incorrect; the extremities heavy, and not well marked; and the proportion totally neglected. His engravings are neither fo neat, nor fo clear, as thofe those by his master. Indeed Vico succeeded best, when he attempted a more open style; a good specimen of which is, a female figure, with her right arm extended, over which appears an owl stying in the air, from Parmigiano: it is a half-sheet print, and dated 1548.

Vico engraved on wood. I have never feen any more than one fpecimen, and that is fo well executed, that one can hardly fuppofe it to be his first attempt. It is the portrait of *Charles the Fifth*, *Emperor of Germany*, in an oval, furrounded by emblematical figures, composed with taste, and very correctly drawn. It is cut with great care; and the hatchings, or imitations of strokes, croffed over each other, are well expressed. Upon a piece of a ruin, which ferves as a tablet at the bottom, is this infcription: INVEN-TVM SCULPTVMQYE AB AENEA VICO PARMENSE, M.D.L.

When he did not fign his name at length, he marked his plates with the initials \mathcal{E} . V. fometimes upon a tablet, and fometimes without it; and ufually added the date. In fome few inflances he ufed E. V. without the A. being joined to the E.

I shall mention the following engravings on copper by this artist, whose prints are exceedingly numerous.

The army of Charles the Fifth passing the Elbe; from a composition of his own; a large upright plate, in an oval.

Vulcan with the Cyclops; a large plate, length-ways, the fame.

The battle of the Amazons; a middling-fized oval print, length-ways, the fame, inferibed, Bellum Amazonum, and dated 1543.

The falutation of the Virgin; a finall upright plate, from Titian.

Christ dead, and supported by Joseph of Arimathea, with the Virgin, and three other female figures bewaiting him; a middling-fized upright plate, from Raphael.

Judith covering the head of Holophernes with a cloth; from Michael Angelo Buonorota, dated 1546.

The conversion of St. Paul, from F. Salviati; a large plate, length-ways. The battle of the Lapithæ; a large plate, length-ways, from Rosso.

Vulcan working at his forge, with Venus on the bed behind him, in a very indelicate attitude. In the first impressions of this plate, a figure of Mars was represented with Venus. This libidinous print was invented by Parmigiano: it is dated 1543.

The fchool of Baccio Bandinelli, from a delign by that malter; a large plate, length-ways.

A set of fifty plates of dresses of different nations.

A fet of vajes, from the designs of Polidoro da Caravaggio; and several portraits, &c.

J O S E P H V I E N. Flourished, 1748.

He was a native of France, a painter, and professor of painting to the Royal Academy at Paris. He etched a fet of thirty finall plates, representing the different habits of the *Turkish masquerade*, given at Rome by 4 the penfionaries of the Royal Academy of France. Also Lot and bis daughters; a middling-fized plate, length-ways, from De Troy.

NICHOLAS VIENOT.

Flourished, 1630.

A French artift, who imitated the ftyle of engraving, adopted by Pontius, with great precifion. We have by him the portraits of *Philip the Fourth*, *King of Spain*, and Elizabeth of Bourbon, his Queen, copied on a fmaller fcale, from the prints which Pontius engraved from Rubens. He alfo engraved from Pellerin, John Both, and other mafters.

C L A U D E V I G N O N. Born, Died, 1670.

He was born at Tours, and ftudied painting. He followed first the style of Michael Angelo Carravaggio, and with fucces; but afterwards he adopted a manner of his own, more expeditious, but less excellent. His pictures, though possesses, for which reason they are not much fought after by the connoisses. He died, A. D. 1670, at a very advanced age. We have feveral very spirited and masterly etchings by this painter, which well deferve the notice of the curious; and, among them, are the following, from his own designs:

A fet of thirteen small prints, taken from the life of Christ. St. John in the defert; a small upright plate.

The assumption and coronation of the Virgin; a finall upright plate, infcribed, C. Vignon, sculp. Roma.

Philip baptizing the eunuch; a fmall upright plate.

PETER VILLAFRANCA.

Flourished,

He engraved a head of Frederic Ordez de Valais.

G. R. VILLAIN.

Flourished, 1760.

A modern French engraver, by whom we have the portrait of *M. Du*four de Ville-neuve, lieutenant civil; a fmall upright plate, from Mauperin.

FRANCESCO VILLAMENA.

Flourished, 1600.

He was born at Affifi, a city in Italy, under the pontificate of Pope Sextus V. He is faid to have learned the principles of drawing and painting before he came to Rome, where he refided latterly, and completed his fludies. It does not appear from what mafter he learned the art of engraving; but certainly his ftyle is founded upon the works of Cornelius Cort, and his fcholar, Agoftino Caracci, with whom he was contemporary. Villamena drew well, and handled the graver with great facility. He adopted a bold, open manner of engraving. The effect he produced is clear, but not powerful; the lights are broad, but too equally diffufed over the whole fubject, which gives an unfinifhed appearance to his beft engravings. But this defect was common with all the artifts of that age, and indeed the faults in Villamena's prints are abundantly repaid by the beauties with which they abound, particularly with refpect to the expreffion, and excellency of the drawing. The extremities of his figure, are alfo very finely marked. This artift engraved fome few plates, almoft entirely with fingle ftrokes, without any crofs ftrokes laid upon them; and from them, Mellan, a celebrated French artift, might originally take the hint, which he afterwards fo much improved upon.

Villamena's prints are very numerous. I can only notice the few following :

A holy family, with St. John, Elizabeth, and St. Ann; a middling-fized upright plate, from Raphael, dated 1602. He repeated this fubject; and the fecond print is dated 1611.

Moses shewing the brazen serpent to the Israelites, a middling-fized upright plate, from F. Fenzoni.

The falutation of the Virgin; a large upright plate, from M. Arconio.

The presentation in the temple; a middling-fized plate, length-ways, from Paolo Veronese.

Christ taken from the cross; a large upright plate, arched at top, from Barroccio.

St. Bruno with his companions, doing penance in the desert; a large plate, length-ways, from Giovanni Lanfranco.

Ă fet of *fcripture histories*, taken from the painting by Raphael, in the Vatican, commonly known by the name of Raphael's Bible.

St. Francis praying before a crucifix; a middling-fized upright plate, from his own composition.

A fet of fix grotefque figures, one of which is a beggar, accompanied by two children; fmall upright plates, from the fame.

A man, angered by a crowd of people, fighting earneftly in his own defence; a large print, length-ways, called the boxers, the fame.

A middling-fized plate, length-ways, in which is represented John Alto, called the Antiquary, flanding in one of the streets of the city of Rome, the fame.

Several *portraits*, and a variety of other fubjects, from most of the great Italian painters.

He ufually inferibed his name at length upon his plates; fometimes he fubflituted the initials F. V. F. and fometimes he ufed a monogram, which is copied upon the plate at the end of the volume.

VIL [393] VIN

A D E V I L L E. Flourished,

This name is affixed to an *architettal frontifpiece*, in folio, ornamented with figures, which are very incorrectly drawn, and flightly etched, from a defign of his own.

VAN VILSTEREN. Flourifhed,

He was a native of Holland, and an engraver of portraits in mezzotinto. I fhall mention only the portrait of *Bikker*, a bourgermaster, by him.

HUBERT VINCENT.

Flourished, 1691.

He was a native of Italy, and refided at Rome, where he engraved *the judgment of Paris*, from Paolo Veronefe, and fome few of the plates for the collection of prints, published by Catherine Patin; all of which are very badly done.

V I N C E N T. Flourished,

He was, according to Bafan, an engraver in mezzotinto; but his works are not fpecified.

ANTONIO VINCENTINI.

Flourished, 1742.

He was a native of Italy, and the disciple of Antonio Pelegrini. He is fpoken of as an architect and an engraver. We have by him feveral views of Venice, partly from his own designs, and partly from those of Antonio Canal.

ANDREA VINCENTINO.

Born, 1539. Died, 1614.

He was a native of Venice, and the difciple of the younger Palma. According to Florent le Comte, he engraved the entry of Henry the Third into Venice.

LODOVICUS VINCENTINUS.

Flourished, 1522.

He appears to have been a writing mafter, who refided at Rome. He engraved on wood, *a book of writing*, ornamented with fcroll work of various kinds. Papillon fpeaks of thefe engravings, as being very neatly executed.

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DAVID

DAVID VINCKENBOOMS, or VINCBOOM. Born, 1578. Died,

This celebrated landfcape painter was born at Mechlin, and learned from his father the principles of painting. He frequently ornamented his landfcapes with hiftorical figures, which are defigned with great fpirit, and correctly drawn. He engraved fome few plates of *landfcapes* from his own compositions, in which he might probably have been affisted by Nicholas de Bruyn. See his mark, composed of a D. a V. and a B. upon the plate at the end of the volume.

R. V I N K E L E S. Flourifhed,

He engraved feveral portraits; and, among others, his own, with those of J. Schmidt and J. Andrieffen; all upon the fame plate.

VISPRE.

Flourished, 1760. 🧹

He was a painter, and refided fome time in London; where, among other things, he engraved in mezzotinto, a portrait of the *Chevalier D'Eon*. Bafan tells us, that he alfo fcraped the portrait of *Louis XV*. and others of the royal family of France, while he was in that country.

CORNELIUS VISSCHER.

Flourished, 1640. 🖉

This justly celebrated artift was a native of Holland, and born foon after the commencement of the laft century. He became the difciple of Peter Soutman; but he did not imitate the style of his master. Visscher drew with great tafte, and the compositions, which he made for many of his engravings, are from his own defigns, and fufficiently prove the extensiveness of his genius. His etchings fpirited and free; but his works with the graver must excite the admiration of any one, who carefully examines them. His mode of performance with that inftrument was as fingular, as the effect he produced was picturesque and beautiful. His flrokes are clear and delicate, laid over the draperies and the back-ground, apparently just as the plate happened to lie before him, without any care or fludy, which way they fhould turn the one upon the other; and he croffed and recroffed them, till fuch time as they produced fufficient colour. On the flesh, indeed, he generally bestowed particular attention ; and the heads of his figures are finished in a most excellent style, fo as perfectly to preferve the character and expression, at the fame time they demonstrate the great command he had of the graver. Bafan very justly propofes the works of this excellent artift, as the beft models for young engravers to form their fludies upon. That author has given a complete catalogue of this mafter's works. I can only infert the few following, which are reckoned among his most valuable prints:

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The pancake woman; a middling-fized upright plate, from his own compolition. The beft impressions of this plate are before the name of Clement de Jonghe was affixed to it; the fecond, before that of John Visicher. It was afterwards retouched by Basan; and the name of John Visicher erased; but the last impressions are easily distinguished from the first.

The rat catcher; the fame, from the fame. The first impressions of this plate were taken before the address of Clement de Jonghe was affixed to it.

The Bohemian woman, with three children, to one of which she is giving the breast; the fame, from the fame. The name of Visicher, in the first impressions of this plate, is upon the margin at the bottom. It was afterwards obliterated to make room for the inscription, and affixed at the upper part of the plate.

A boy holding a candle, and a girl with a moufe trap, in which is a moufe; a fmall plate, length-ways, the fame. This print is ufually known by the name of the moufe trap.

A cat fleeping upon a napkin; a very finall plate, length-ways, the fame. This print is exceedingly rare.

A cat fleeping with a rat before her; a finall plate, length-ways, the fame. This print is by no means fo fcarce as the former.

Sufannab and the elders; a middling-fized plate, length-ways, from Guido. Chrift carried to the tomb; a middling-fized upright plate, from Tintoretto.

Achilles discovered by Ulysfes at the court of Lycomedes; a large upright plate, from Rubens.

A man playing upon the violin, accompanied by five children; a middlingfized upright plate, from A. Van Oftade.

The attack of the convoy, the coach robbed, and the fair; three middling-fized plates, length-ways, from Peter de Laer.

Eight landscapes, from Berchem; middling-fized plates, length-ways.

The buft of a woman, with her hand upon her breaft; a middling-fized upright plate, thought to be from Parmigiano.

Many other fubjects from Brouver and other masters. Also a confiderable number of excellent *portraits*, from his own drawings. I shall mention the following only:

Anegro, a half figure, holding a bow and arrow in his hand; a middlingfized upright plate.

Gellius de Bouma, minister of Zutphen; the same.

Andrea Deonyfzeon, called the man with the piftol; becaufe a fmall carbine or piftol, with feveral locks of guns and other armory, appears in the back-ground; the fame. This is the fcarceft of all Viffcher's works, and a proof of it fold at Mr. Blackburn's fale, A. D. 1786, for nineteen pounds ten fhillings.

JOHN VISSCHER.

Flourished, 1650.

He was the brother of Cornelius Viffcher, mentioned in the preceding 3 E 2 article. article. He is fpoken of as a painter, as well as an engraver. It was, however, by the latter occupation, that he acquired the great fame, which is fo juftly given to him. He worked confiderably more with the point, than his brother; and his etchings are executed in a fingular and picturefque ftyle; fo as to produce an harmonious and beautiful effect. The freedom of execution, and the excellent drawing, which appear in his prints, render them exceedingly valuable. His works, from Berchem efpecially, are admirable, and fhow the abilities of this great artift to the utmoft advantage. The following engravings are among his moft effimable productions.

Several peasants dancing in a cottage; a large upright plate, from Berchem, called Berchem's ball.

Several admirable landscapes, enriched with figures and animals, of various fizes, from the fame painter.

Several large landscapes, length-ways, with figures and enimals, from Philip Wouvermans.

A fet of eight prints of figures and animals, from K. du Jardin.

A dance of peafants; a middling-fized upright plate, from Oftade.

A drunken man putting bis band upon the bosom of a woman; the fame, from the fame.

Several excellent *portraits*, and a variety of other fubjects, from Brouver, Van Moort, and other mafters.

NICHOLAS JOHN VISSCHER.

Flourished, 1600.

He was an engraver and a printfeller, and of the fame family with the preceding artifts. We have by him a great number of excellent etchings, executed in a free, mafterly ftyle, but never highly finifhed; *fmall landfcapes with figures and animals*, and *views*, he particularly excelled in. Many of them are from drawings of his own, and prove him to have been a man of great genius. They are very numerous, and of various kinds; it will therefore be as difficult, as it would be ufelefs, to fpecify them particularly. His cypher, composed of a C. an I. and a V. is copied on the plate at the end of the volume. The first letter stands for *Claus*, an abbreviation of *Nicholas*.

LAMBERT VISSCHER. Flourisched,

He was probably of the fame family with the artifts, mentioned in the three preceding articles. He refided at Rome, where he engraved a plate of Antiochus and Stratonice, from the picture of Pietro da Cortona, in the palace of Pitti, at Florence; and one of the ceilings, in which is exprefied Virtue delivering a young man from the embraces of Voluptuoufnefs. We have also feveral portraits by him. They are executed with the graver, and do not posses any very great merit. I shall mention the following only. The portrait of Maria Therefe d'Austriche, Queen of France; a middling-

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dling-fized upright plate, from Vanloo: and that of Cornelius Van Tromp, Lieutenant Admiral of Holland; a large upright plate, from F. Bol.

LOUIS VISSCHER is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

JOHN VITABBA.

Flourished,

He was a native of Italy, and probably a difciple of Wagner, whofe ftyle of engraving he imitated, but not very fuccessfully. We have by him, *Cupid with two fatyrs*, from Lodovico Carracci.

DOMENICOVITUS. Flourished, 1580.

This artift was an ecclefiaftic, and inftructed probably in the art of engraving by fome of the fcholars of Agoftino de Mufis, whofe ftyle he imitated, and not unfuccefsfully. We have by him, a fmall upright plate, reprefenting *St. Joachim holding a cenfer*; a fingle figure, from a defign of Andrea del Sarto, dated 1580. A fmall upright figure of *B. Bartholomew*, infcribed, *Dom. Vitus ordinis Valifumbrofæ Monachus excidit Romæ*, 1576; and another plate, the infcription of which runs thus, *Dominicus Vitus Vallimbrofæ Romæ fec. et ex.*

We have also by him, a fet of finall upright plates, reprefenting the paffion of Christ; furrounded by borders, ornamented with birds, beasts, and sisters. Also feveral antique statues, marked Do. Vitus fec. To which may be added a small plate length-ways, representing Jupiter and Calista, marked Dominicus V.F. and a river god, the same, apparently from the antique.

FRANCOIS VIVARES. Born, Died, \sim

He was a native of France; but refided all the latter part of his life in London. It appears, that he did not apply himfelf to the arts, till he was advanced in life. He learned from Chatelain the principles of drawing and engraving of landfcapes. Being a man of great genius, he improved upon the ftyle of his tutor, and acquired fuch a freedom of point in etching, as had not been feen before. The foliage of his trees is delicately exprefied, and with great lightnefs, even where much force of colour is required. He excelled principally in his engravings from Claude Lorrain, and preferved as much of the picturefque beauties of that admirable painter, as could be exprefied by two colours only. He kept a print-fhop in Newport Street, near Newport market, for a confiderable length of time, where he died fome few years fince. His widow ftill continues in the fame fhop, and carries on the print-felling bufinefs. I fhall fpecify only the four following large landfcapes, length-ways, from Claude : morning; and evening, its companion; the enchanted caftle; and a view near Naples.

F. VIVERONI.

VIV [398] VLI

F. V I V E R O N I. Flourished,

A name affixed to feveral very indifferent views in Ireland.

JOHN VIVIER.

Flourished,

He was born at Liege, and refided at Paris, where he died. He was, according to Bafan, an excellent engraver of dies for medals. The fame author informs us, that he engraved on copper two portraits; the one of *Bartholet Flemael*, a painter of Liege; the other of *Peter des Gouges*, councellor of the parliament; both of them middling-fized upright plates, from R. Tourniere.

SIMON DE VLIEGER. Flourisched,

He was a native of Holland, and a painter, who flourished during the last century. He excelled in painting landscapes and sea views. We have by him feveral pastoral subjects, ornamented with figures and cattle.

JOHN GEORGE VAN VLIET.

Flourished, 1635.

This artift was a native of Holland, and a painter; and was probably inftructed in the fchool of Rembrandt, whofe manner he imitated. We have a confiderable number of etchings by this mafter. They are exceedingly powerful in effect; the fhadows are dark, and the lights broad and clear; but the outlines of the figures are very incorrect, the extremities badly marked, and the draperies heavy. They are, however, well worthy the obfervation of fuch artifts, as wifh to make the proper diffribution of light and fhadow a part of their fludy. The following are among his beft prints:

Lot and his two daughters; a middling-fized upright plate, from Rembrandt, dated 1631. This is a fine print.

Jacob obtaining the bleffing of his father instead of Esau; a large upright plate, from J. Lievens.

The baptism of the eunuch; a large upright plate, from Rembrandt.

An old woman reading; a middling-fized upright plate, from the fame painter.

St. Jerom praying in his cavern; the fame, from the fame. This is the chef d'auvre by Van Vliet.

A philosopher in a cavern, reading by candle-light; a middling-fized upright plate, dated 1639; a fine print, from his own composition.

The arts and trades; a fet of twenty-two finall upright plates, the fame.

Various other fubjects and *portraits*, from his own defigns, from Lievens, and from other painters. See the manner, in which this artift marked his engravings, upon the plate at the end of the volume.

JOHN

ULR [399] VOE JOHNULRIC. Flourifhed,

He was a native of Germany, and a very skilful engraver on wood, in the manner, diftinguished by the appellation of chiaro-scuro. This artist used two blocks for each print; upon the first he cut the outlines and dark shadows; and the fecond ferved for a light tint, which covered the greater part of the engraving. He marked his prints with an I. and V. feparated by two fmall fwords croffing each other; between which, as an ornament, is a fmall branch of a tree. This admirable artift, of whom we have no certain account, drew correctly, and with great fpirit. His compositions manifest the goodnefs of his tafte, and the ftrength of his judgment. I shall mention the following excellent prints by him : A naked figure shooting arrows at a *fnake*, which is entwined round an infant; a middling-fized upright engraving. A knight armed, attended by his 'squire; a fmall upright plate. A crucifixion; the fame. Baron Heineken imagines this artift to have lived before Ugo da Carpi, and prior to the commencement of the fixteenth century; but the ftyle of composition, the drawing, and the execution of these prints, are fo far fuperior to any of the obfcure mafters of that early age, that one can hardly tell how to affent to his opinion. I rather think this mafter flourished about the middle of the fixteenth century; and most probably formed his tafte upon the works of the Italian artifls. See the mark adopted on the plate at the end of the volume.

HENRY ULRICH.

Flourished, 1590.

He is fpoken of as a painter; but I know him as an engraver only; and that he worked from his own compositions. I have feen by him fome few neat *portraits*, but very fliff and formal; and a small circular print, hardly larger than a crown piece, representing a crucifixion, with the Virgin Mary and St. John flanding at the foot of the cross.

JONAS UMBACH.

Flourished,

He was a native of Germany, and is mentioned as a painter and engraver, by M. Heineken. I am not acquainted with his works.

VOEIRIOT. See WOEIRIOT.

ROBERT VANDER VOERST. Flourisched, 1630.

This artift was a native of Holland, and a very ingenious man. His principal works are *portraits*, which he executed with the graver, in a neat and clear flyle. He came into England; but it is uncertain at what time, or how long he refided here. The lateft date of his engravings in this coun-

try

try does not exceed the year 1635. He is called the King's engraver, by Vanderdort; and he executed two plates for Charles the Firft; one of *bis fifter*, the other of *the emperor Otho*, after Vandyck; from a picture which he painted, to fupply the place of one by Titian, that had been loft, by accident, and rendered the fet of the *Cæfars* by that artift imperfect. Voerft drew with a pen-upon vellum, and prefented a drawing of that kind to the king. I shall notice the following plates only by him: *His own portrait*, from Vandyck; a simall upright plate. Sir Kenelm Digby, the same, from the same. *Charles the First*, and his Queen; a large half-sheet print, length-ways, from Vandyck, dated London, 1634. A fet of *lions and other animals*, for a drawing book, by Crifpin de Passe.

ALEXANDER VOERT. Flourisched, 1650.

He was a native of Antwerp, and probably a difciple of Paul Pontius, whofe manner of engraving he frequently imitated; but not with any great fuccefs. There is a want of effect, and incorrectnefs of outline, to be found in his beft works. We have, however, a confiderable number of prints by him; and, among them, the following;

Judith putting the head of Holofernes into a bag, which is held by her maid; a large upright plate, from Rubens. The first impressions are before the address of C. Galle was inferted.

Christ carrying his cross; a large print, length-ways, on three plates, from Vandyck.

The martyrdom of St. Andrew; a large upright plate, from Rubens.

Seneca in the Bath; a small upright plate, the fame.

Folly; a middling-fized upright plate, from Jaques Sordaens.

The card players; a middling-fized plate, length-ways, from Cornelius de Vos.

BERNARD VOGEL. Flourisched,

He was a native of Germany, and an indifferent engraver in mezzotinto. We have a confiderable number of *portraits* by him.

HENRY VOGTHER.

Born, 1407. Died,

He was a painter, born at Strafbourg, where he refided, and engraved on wood. He first adopted, according to professor Christ, a manner of his own; but afterwards he imitated that of Albert Durer, and with fucces. We have by him the prints for a drawing book, entitled, a Book of the extraordinary and marvellous Art, very useful to all Painters, Sculptors, Goldfmiths, Carvers in Marble, Joiners, Inlayers, Armourers, and Cutlers; a Work which no one ever faw the like, printed at Strasbourg, 1540.

The

VAL [401] VOR

The mark of this artift, composed of an H. and a V. joined together, is copied on the plate at the end of the volume.

VOGTHER, a younger brother to the preceding artift, born in 1513. He was a painter and an engraver on wood. He affifted his brother Henry in the execution of his drawing book.

V A L A N T. Flourifhed,

A native of France, and an engraver on wood. Papillon speaks of his works in general, with some commendation; but has not specified any of them.

> V O L I G N Y. Born, Died, 1699.

He is mentioned by Le Comte as an engraver; but his chief excellence lay in making drawings of portraits with a pen, which he afterwards wafhed with Indian ink, in fo foft and delicate a manner, as to excite the admiration of all that faw them. Having amaffed a confiderable fum of money, he was affaffinated in his lodgings by a ruffian, whole intention was to rob him; but he was prevented by being immediately apprehended and punished as his crime deferved.

VORST. See VOERST.

M. VANDER VOORT. Flourisched,

This name is affixed to a flight, but mafterly etching, reprefenting *loys* playing with mufical inftruments; a finall plate, length-ways. It is evidently the work of a painter, who, as far as one can judge from fo flight a fpecimen, was a man of no mean abilities.

LUCAS VORSTERMAN THE ELDER. Flourisched, 1630.

No painter, that ever lived, had the pleafure of feeing fo great a number of his pictures finely engraved, as Rubens: many excellent artifts were contemporary with him, and worked immediately under his eye. His affiftance and advice, without doubt, contributed not a little to the beauty of their prints. But no one ever engraved more fuccefsfully from the pictures of Rubens, than Lucas Vorfterman. He applied himfelf to the ftudy of the human figure, and drew not only very correctly, but with great tafte. He was mafter of the graver, and could handle it with the utmoft facility; but he paid much greater attention to the general effect of his prints, than to the regularity of the ftrokes: and, like Girard Audran, wifhed to enter into the thoughts of the mafter, and tranfcribe, if I may be allowed the term, on vol. II. copper, the very life and fpirit of his pictures, rather than fhow his own fkill in the mer e mechanical part of the workmanfhip; and whoever examines carefully the works of Vorsterman will confess, that he has succeeded to a great degree of admiration. The heads of his figures are finely drawn, and the other extremities marked in a very masterly manner. We are told, that he drew excellently with the pen; and Vertue mentions two drawings in this style by him; namely, a *woman's head*, from Leonardo da Vinci; and a portrait of *Prince Henry*. He painted also, while he was in England, fome few finall subjects for a Mr. Skinner of Rochefter.

Vorfterman was a native of Antwerp, where he learned the principles of drawing and engraving; but from what mafter does not appear. He came over into England, and was employed by Charles the Firft; and alfo by the Earl of Arundel, for whom he worked occafionally, from the year 1623 to 1631. Vorfterman ufed a mark, composed of an L. and a V. joined together, as represented upon the plate at the end of the volume.

His works are very numerous. I fhall mention the following only, which are ranked among his beft engravings :

The fall of the evil angels; a large upright plate, from Rubens.

Lot with his two daughters; a middling-fized plate, length-ways, from Horace Gentilefci.

Lot leaving Sodom; the fame, from Rubens.

Job tormented by demons, and tempted by his wife; a finall upright plate, from the fame.

Susanna and the elders; a middling-fized upright plate, from the fame, dated 1620.

The nativity of Christ; a large upright plate, from the fame, dated 1620.

The adoration of the wife men; a large print, length-ways, on two plates, from the fame.

The adoration of the wife men; a large upright print; differently composed, from the fame.

The return from Egypt; the fame, from the fame. This is engraved in a bold, open manner, much differing from his ufual ftyle.

The tribute money; a middling-fized plate, length-ways, the fame.

Christ praying in the garden; a middling-fized upright plate, from Annibale Caracci.

Christ taken from the cross; a large upright plate, from Rubens. The first impressions of this admirable engraving are before the name of Corn. Van Merlin was inferted.

Christ dead, supported upon the lap of the Virgin, with angels weeping; a middling-fized plate, length-ways, from Vandyck.

The entombing of Christ; a small upright print, from Raphael.

The angels appearing to the three Maries; a middling-fized plate, length-ways,

St. George on borfeback, killing the dragon; a small upright plate, from Raphael.

2

St. Francis

St. Francis receiving the fligmatics; a middling-fized upright plate, from Rubens.

A concert, confifting of five perfons; one of which is a girl playing upon a guittar; a middling-fized plate, length-ways, from A. D. Cofter, being a companion to the concert, engraved by S. Bolfwert, from T. Rombout.

Several other fubjects, and a great variety of admirable *portraits*, from Rubens, Vandyck, and other mafters : and among them, is the portrait of *Roockox*, a magiftrate of Antwerp; a half figure, feated in his cabinet, &c.

LUCAS VORSTERMAN THE YOUNGER. Flourisched,

He was the fon and difciple of the elder Vorsterman; but his works are every way greatly inferior to those of his father. He drew portraits from the life, and made several attempts at etching. His productions are not above mediocrity. I shall mention only by him,

The trinity; a large upright plate, from Rubens.

The Virgin in the clouds, furrounded by angels; a finall upright plate, from Vandyck.

Part of the ceiling, painted at Whitehall by Rubens.

The fatyr and the countryman who blew hot and cold; a middling-fized plate, nearly fquare, from Jaques Jordaens.

The greater part of the plates for the large folio Treatife on Horfeman-*[hip*, by the Duke of Newcastle.

Several of the plates for the collection of prints, known by the appellation of the gallery of Teniers.

Also a confiderable number of *portraits*; fome of which are from his own drawings; and a variety of other subjects, from different masters.

SEBASTIAN VOUILLEMONT.

Flourished, 1640.

He was a native of France; and a pupil of Daniel Rabel. The works of this artift, in the hiftorical line, are fuch as do him no great credit, either with refpect to the execution of the mechanical part of his plates, or the correctnefs of the drawing, in both of which they are exceedingly defective. His etchings are the beft. When he attempted to finish them with the graver, he was not fuccefsful. The following prints are by him: The murder of the innocents; a middling-fized upright plate, from Raphael. The two disciples with Christ at Emmaus; the fame, from the fame. A holy family; a finall upright plate, from Nicholas Poussin. Mount Parnass; a large plate, length-ways, from Raphael. He also engraved from his own defigns, from those of Daniel Rabel his master, from Parmigiano, Guido, Albano, Romanelli, and other painters.

VOYEZ,

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v

O Y E Z. Flourished, 1760.

A modern French engraver, by whom we have feveral prints, from Greuse, G. Douw, and other masters.

V R A N X. See F R A N C K. LUCAS DE URBINO.

Flourished,

This artift was probably a painter. His works as an engraver, however, thew him to have been a man of genius. We have a fet of prints, belonging to a *drawing-book*, executed by him, from the defigns of Michael Angelo, the Carraccii, and other great mafters. He worked with the graver only, and varied his ftyle, in fome degree, as the defigns required. His drawing is correct; and the extremities of his figures are by no means badly marked. He feldom affixed his name at length, but fubftituted a monogram, composed nearly of all the letters in it. See the plate of monograms at end of the volume. I fhall mention only a plate, on which is reprefented feveral *fkulls* for the drawing-book above-mentioned, because I never faw any other, that had his name at length; it is inferibed LUCAS DE URBINO F.

ADRIAN, or HADRIAN VAN VRIES. Flourished,

He was a native of the Low Countries, and a painter of architecture. We have by him a fet of large, coarfe etchings of theatrical decorations, which appear to have been hafty productions. They are exceedingly flight; and the figures which are introduced are very indifferently performed. Baron Heineken mentions JOHN FRIEDMAN VAN VRIES, and PAUL VAN VRIES, all of the fame family, and painters of architecture, as well as engravers.

MOSES UYTENBROECK, CALLED LITTLE MOSES. Born, Died, 1650.

He was a native of the Low Countries, and fuppoled to have been the difciple of Poelemburg; because he imitated his ftyle to happily, that his pictures have been fold for the works of that artift. His fubjects were landfcapes, which he ufually embellished with historical fubjects, taken from the Greek and Roman poets. He amufed himfelf with the point; and we have many fpirited, though flight etchings of *land/capes* by him, from his own compositions; but the figures, which he has introduced, are ufually very incorrect.

REMIVUIBERT.

Flourished, 1640.

He was a native of France, and a painter; but he alfo engraved feveral plates

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plates from his own defigns, and from the pictures of other painters. The following are by him: Adam receiving the forbidden fruit from Eve; a large upright plate, from Raphael. Chrift taken from the cross, from Poussin; a middling-fized plate, length-ways. The cure of one posseffed of the devil; a middling-fized plate, nearly square, from his own compositions, &c.

VOURMACE. See WORMES.

W.

JEROM WACHSMUTH. Flourisched,

H E refided at Vienna, where he engraved, from his own inventions, the elements and feafons; fmall upright plates, in the ftyle of Bernard Picart, but they are not equal to the works of that artift in point of merit.

CORNELIUS DE WAEL, or WAAL. Born, 1594. Died, 1662.

He was a native of Antwerp; and having learned the principles of drawing and painting from his father, who was a painter, he completed his fludies in Italy. He excelled in the reprefentations of battles and landscapes; and his pictures are much effeemed. We have by him feveral very fpirited etchings, from his own compositions; and, among them, the following: *A tennis court*, with peafants fighting; a small plate, length-ways.

JOHN BAPTIST WAEL, or WAAL. Flourished, 1650.

He was of the fame family with the preceding artift. He made a confiderable number of flight etchings, from the defigns of Cornelius de Waal, his relation; and, among them, a fet of middling-fized plates, lengthways, reprefenting the hiftory of the prodigal fon.

ISAAC WAESBERGE. Flourished,

We have feveral *portraits* engraved by this artift, and, among them, one of *Admiral Ruyter*, a half length, in a ftyle fomething refembling that of Cornelius Viffcher, after Hend. Berckmans. He wrote his name Yfack Waefberge.

HANS;

HANS, or JOHN ERHARD WAGNER. Flourished,

He was a native of Strafbourg, and engraved, on copper, a confiderable number of plates, printed in that city by John Heyden. They are marked with an H. and an E. joined together, and followed by a W. See the plate of monograms at the end of the volume.

JAQUES WAGNER, another engraver, and probably of the fame family with the preceding, according to profession Christ, inscribed his plates, I. Wa. *fe*.

JOSEPH WAGNER.

Flourished, 1760.

He was a native of Switzerland, where he learned the principles of drawing and painting. He came into England, A. D. 1733, where meeting with but little employment as a painter; and being encouraged by Amiconi to fludy engraving, he forfook the former, and applied to the latter very fuccefsfully. He engraved from the pictures of Amiconi, and followed him to Venice; where he fettled, and carried on a very confiderable commerce in prints. His first attempts with the graver were the portraits of the three princeffes, *Anne*, *Amelia*, and *Carolina*, daughters of George the Second. His works afterwards were exceedingly numerous; and they are fo common, that it will be needlefs to fpecify them in this place. Jofeph Wagner was the tutor of Mr. Bartolozzi.

P. A. WAKKERDAK.

Flourished,

This name is affixed to the portrait of Kenou Simons Haffalaer.

W A L B U R G. Flourifhed,

He was a defigner and an engraver. His name is affixed to a portrait of *John Frederic Gronovius*, from a drawing of his own, which does him very little credit.

JACOB WALCH. Flourifhed,

The name given to a very ancient engraver on copper, who was a native of Germany, and is faid to have been the mafter of Michael Wolgemut. The engravings attributed to this artift are marked with a W. to which is added a fpecies of crofs.

His ftyle of workmanship bears great refemblance to that of Israel Van Mecheln, and has all the laboured appearance of an imitation. It is probable, that he might be a disciple of that master.

Now if the name of this engraver be Walch, there feems to be very little reafon for fuppoling him to have been the tutor of Wolgemut; not only becaufe

because his prints do not appear to be fufficiently ancient, but because we do not find, that he engraved on wood, in which manner the larger part of Wolgemut's performances were executed. And indeed the engravings on copper, attributed to Wolgemut, do not bear even a diftant refemblance to those of Walch; which circumstance certainly strengthens the other objecctions. Walch was particularly fond of introducing Gothic architecture into his prints; and he took no fmall pains in the delineation of it; but, from a want of knowledge in perspective, his defigns are confused, and lose that effect, which otherwife would have been fufficiently agreeable. He drew very incorrectly; and his compositions are in that ftiff ftyle, which diftinguishes the early works of the German school. I shall mention the following prints by this mafter, whose mark may be seen on the plate at the end of the volume. It is to be observed, that there are some few prints marked with the crofs only, without the W. but thefe have all the appearance of being more ancient than those of Walch, and differ, in every respect, from them. They are much more rudely engraved ; and in a bolder and more determined ftyle, refembling that of Martin Schoen, with whom, it is probable, he was contemporary.

I shall first notice two prints, marked with the crofs without the W.

A wild man, hairy all over, fighting with a bear; a very fmall upright plate. A woman feated, careffing a unicorn; the fame.

The following are marked with the W. and the crofs, namely,

Elizabeth feated on a species of throne, reading. The Virgin Mary, with the infant Christ, appears below. On the right hand, David is represented with his harp; and on the left, Aaron. Behind the throne arises a genealogical stem of the lineage of Christ, from David to Joseph, represented as usual, by half figures; a very large upright print.

A Gothic ornament for a crosser; a large upright plate.

The infide of a Gothic building; a middling-fized circular plate.

A ship striking against a rock; a small plate, length-ways, with this infcription, Haerdze.

Tents, with foldiery armed and on horfeback; feveral fmall plates, lengthways.

Several narrow upright plates, representing different *faints flanding in niches of Gothic architesture*.

Three skulls in an arch, ornamented with Gothic work; a small plate, lengthways.

GEORGE WALCH. Flourisched,

A more modern engraver. His works feem chiefly to confift of portraits, executed with the graver only; but in a ftyle which does him little credit. I fhall mention the portrait only of *Lucas Frederic Behaim* of Nuremberg; a half length, in folio.

S. WALCH is a name affixed to fome very indifferent *portraits* in mezzotinto. They are not worth particularly fpecifying.

SAMUEL

SAMUEL WALE. Born, Died, 1785.

He was a native of England, and a painter; but his chief employment was for the bookfellers. He defigned *fronti/pieces* and *vignettes* for books, which were engraved by Grignion, and other contemporary artifts. He was a man of abilities; though his compositions do not manifest any extraordinary exertion of genius. He was profession of Perspective, and Librarian to the Royal Academy of Painting and Sculpture in London. We have fome few *vignettes*, flightly etched by himself.

WILLIAM WALKER.

Flourished, 1760. 🔐

He was a native of England, and refided in London, where he engraved for Mr. Alderman Boydell's Collection the following prints :

The Flemish entertainment; a large plate, length-ways, from Van Harp. The power of beauty; the fame, from P. Lauri.

The family of Balthazar Gerbier; the fame, from Vandyck.

ANTHONY WALKER.

Flourished, 1760. 🥥

He was the brother of William Walker, mentioned in the preceding article, and learned the principles of engraving from Tinney. He was much employed by the bookfellers, and we have by him a confiderable number of *frontifpieces* and *vignettes*, from his own defigns; fome of which are not defititute of merit, and would have appeared to more advantage, if they had been executed in a clear, determined ftyle; but the manner which he adopted is fo heavy and confused, that it is often difficult to diffinguish one figure from another. He engraved feveral large plates for Mr. Alderman Boydell's Collection; among which are the following:

Curius Dentatus refufing the presents of the Samnites; a large plate, lengthways, from Pietro da Cortona.

The village lawyer and bis clients; the fame, from Hans Holbein.

The angel departing from the house of Tobit; a large upright plate, from Rembrandt.

WALKERT. See VALKERT.

ISAAC WALRAVEN.

Flourished, 1740.

He was a native of Amsterdam, and a painter. He etched, according to Basan, several small plates, from his own compositions.

J. WANDE-

J. W A N D E L A A R. Flourished, 1720.

This ingenious artift was a native of Holland. He worked much for the bookfellers; and we have many *portraits* and *vignettes* by him; but his greateft and beft engravings are the figures for the large anatomical work, in folio, by Albinus. They were drawn from the fubjects by himfelf, under * the direction of Albinus. They are engraved in a clear, neat ftyle, well adapted for the purpofe. We have an edition of this capital publication, translated into English; and the figures are copied in the fame fize with the originals, by Grignion, Ravenet, Scotin, and other engravers.

J O H N W A R N I R. Flourished 1636.

I have feen very few prints by this artift; and they are copies from Albert Durer, and other old German mafters. They are neatly executed, but have all the fervility of mere imitations. Much muft be faid for his youth: for he appears to have been only fixteen years of age, when he copied a *St. Jerom, feated before a crucifix, with a city in the back-ground*; a fmall plate, length-ways, from Albert Durer; and, at the age of feventeen, *the apoftles*, fmall upright plates, from the fame mafter. To the firft he figns his name, JH. WARNIR, Æ. 16. 1636; the fecond are thus marked, JH. W. Æ. 17. precifely in the fame manner, in which John Wierix frequently marked his engravings; but as the date is generally added to both, a miftake can hardly be made, for Wierix lived nearly eighty years prior to this artift. But in cafe of the omiffion of the date, I can only add, that the prints by Wierix are fuperior to thofe of Warnir.

It is probable that Warnir died young; for we do not meet with any of his prints after he arrived to man's eftate; or, at leaft, if we do, they are without fignatures.

C. A. W A S T M A N. Flourished, 1736.

This engraver refided in Ruffia, and might probably have been a native of that country. We have feveral *portraits* by him; but they are fo indifferent, as not to deferve particularizing.

HENRY CLAUDE WATELET.

Flourished, 1750.

This gentleman was a native of France, and a lover of the arts, who, for his amufement, took up the point and the graver. Bafan informs us, that he was a member of the feveral academies of painting in France and Italy. We have by him, *Venus nourifhing the Loves*; a finall upright plate, from Rubens. A large *land/cape*, length-ways, from J. Both. Two large upright plates of *ruins*, from J. P. Panini. He alfo engraved from Teniers, Greufe, and other mafters.

VOL. II.

ANTHONY

[410] WAT W A T

ANTHONY WATERLOO. Flourished, J

This celebrated artift was a native of Holland. He flourished in the fixteenth century, and excelled in painting landscapes. We have a confiderable number of mafterly etchings by him. They confift of landscapes, evidently taken from nature, fimply as she appeared, without any embellishment. His woods and entrances into forefts are admirable; and he was no lefs fuccefsful in his cottage fcenes, and other views of the domeftic kind. They are etched in a very flight, expeditious ftyle; but with the hand of the mafter. He frequently retouched the etching with the point of the graver, to harmonize the lights, and give force to the maffes of fhadow. The etchings by this mafter are of various fizes, and rather numerous, amounting, according to Le Comte, to 153. I shall mention only a middling-fized upright print, in the front of which is a water-mill, a much efteemed etching, by him. He fometimes figned his plates with the initials, A. W. f. and fometimes he ufed a monogram, composed of an A. and a W. joined together. See the plate at the end of the volume.

HENRY WAT M A N. Flourished, 1650.

He is cited by professor Christ, as an engraver of landscapes; and is faid to have marked his prints with an H. and a W. joined together.

ΤΗΟΜΑΣ ΨΑΤΣΟΝ.

Born, 1750. Died, 1781.

A very ingenious young man. He was born in London, and engraved in mezzotinto. The rapid improvement which he made in the arts gave just reason to form very high expectations in his favour; but he died in the flower of his age. His father is still living, and keeps a printshop in the Strand, where he fells the greater part of his fon's works, the plates themfelves being in his poffeffion. I shall mention only the following : The portrait of Alderman Sawbridge, in the character of a Roman Senator; a large upright plate, from Weft. Dr. Newton, Bifhop of Briftol; a middling-fized upright plate, from Sir Joshua Reynolds. Six of the Windfor beauties, from Lely; half-fheet prints. The portraits of the right honourable lady Townshend and her two fifters; a very large plate, length-ways, from Sir Jofhua Reynolds.

ANTHONY WATTEAU. Born, 1684. Died, 1721.

A celebrated French painter, born at Valenciennes. He excelled in painting converfations, encampments of armies, and landfcapes; and his pictures are much efteemed in France. His first instructions he received from an indifferent painter, in the place where he was born; and afterwards

WAU [411] WEI

wards he was affifted in his ftudies by Claud Gillot; but, after all, he owed the most to his own affiduity. He etched a slight, spirited plate, reprefenting foldiers fatigued with their march; and a fet of habits a-la mode, from his own compositions. He died, A. D. 1721, at a country house in the vicinity of Paris.

CONRAD WAUMANS.

Flourished, 1650.

He was a native of Antwerp, and the difciple of Peter Bailliu, whofe manner of engraving he imitated. For any thing I fee, the works of Waumans are equal to those of his master; and they are subject to the same objections, efpecially with refpect to the drawing, which in both is exceedingly incorrect and heavy. I shall mention the following prints only by this engraver: Christ taken from the cross; a large upright plate, from Rubens. The affumption of the Virgin; a finall upright plate, from the fame. Mars and Venus; a middling-fized upright plate, from Vandyck. And a confiderable number of portraits, from different painters.

Ţ. WEBBERS. Flourished, 1656.

He engraved feveral views of the churches and public buildings at Amfterdam, which were published, A. D. 1656, accompanied with a defcription in Dutch and French. They are very little above mediocrity.

DE WEERT. Ţ. Flourished, 1605.

This engraver was probably a native of the Low Countries; but he refided at Paris. He worked with the graver only, in a very neat, laborious ftyle, without much talte; and the outlines of his figures are very incorrectly drawn. I have feen feveral fronti/pieces and other book-plates, by him. He also engraved a set of small upright plates, representing the life and paffion of Christ, from his own compositions, published by John le Clerc, with French verses under each print,

JOHN WEIGEL. Flourished.

He was a native of Germany, and is fpoken of as an engraver on wood. I am not acquainted with his works.

CHRISTOPHER WEIGEL. Flourished, 1690.

He refided at Augfbourg, where he published a fet of cuts, in large quarto; the fubjects of which are taken from the Old and New Testaments. Each plate contains four fmall fubjects; and the number of the plates amount

3 G 2

amount to 100 for the Old Teftament, and 110 for the New. The title of this collection of prints is *Sacra Scriptura loquens in imaginibus*, &c. They are apparently all engraved by himfelf, and from his own defigns; and though there is nothing very commendable in them, feparately confidered, they prove him, at leaft, to have been a man of fome genius and fertility of invention. M. Heineken, fpeaking of this artift, informs us, that he alfo engraved in mezzotinto.

FRANCIS EDMOND WEIROTTER. Flourisched, 1760. «

This artift was a native of Germany, and a painter of landscapes. He refided many years at Paris, from whence he went to Italy. After fome ftay in that country, he came back to Paris. Soon afterwards he returned to Germany, and fettled at Vienna, where he was appointed Professor of the Academy of Drawing and Painting. We have a great number of excellent *landscapes*, etched by this mafter, in a free, bold ftyle. The masses of light and shadow are broad and well disposed, and the effect harmonious and agreeable. They have every appearance of being very faithful views of the places they represent; and are therefore valuable on that account, as well as for their great merit. They are all of them small plates, and are formed into different fets, twelve or more in each fet. They consist of views of ruins, bridges, churches, cottages, and the like.

SAMUEL WEISHUN.

Flourished, 1630.

This artift refided at Drefden, and at Perna. He engraved a confiderable number of *portraits*, which are executed with the graver only, in a very neat, but ftiff and taftelefs ftyle. I fhall mention only the head of *Daniel Senneftus*, *Wittenb*. *Profeff*. a fmall upright plate, dated 1627. Profeffor Chrift fpeaks of the portraits of the *Princes of Saxony*, as engraved by him, and marked with the initials, S. W. and thefe letters are in fome few inftances joined together.

NICHOLAS WELBRONNER. Flourisched, 1530.

To this artift are attributed the engravings on copper, marked with an N. and a W. and dated from 1530 to 1536. They are finall ornamental plates of foliage and finall figures, in imitation of the ftyle of Sebald Beham; but by no means equal to the works of that artift. I fhall particularize only, a figure of *Adam*; a finall-upright plate, dated 1534. *Eve, with the ferpent*; the fame, its companion. A very finall *frieze*, length-ways, reprefenting feveral *children fighting*, dated 1533. Welbronner may properly be ranked among the little mafters.

WEN-

W E N C E S L A U S.

£.

Flourished, 1481.

In the collection of Dr. Monro, I found a very fingular print, valuable on more accounts than one. It is a copy from the death of the Virgin, a middling-fized upright plate, originally engraved by Martin Schoen. It has not only the name of the artift inferibed upon it, but the date of the year in which it was engraved, namely, 1481. There is no doubt of its being a copy from Schoen; becaufe it bears the evident marks of a fervile imitation. It is highly probable, that Wenceslaus was the disciple of Schoen; for he adopted his manner of engraving, though he was not equally fuccefsful. It must indeed be owned, that, at times, he attempted the ftyle of Ifrael Van Mecheln. Another obfervation arifes from a ftrict examination of this print, upon comparing it with the ancient German engravings marked with a W. only; which is, that they are evidently the productions of the fame artift, though they have ufually been attributed to Michael Wolgemut, the master of Albert Durer. The name is perfectly plain upon the print above-mentioned; but the infeription that follows it is not fo eafily underftood. Underneath the print is written with the pen, WENCESLAUS OF OLMUTZ IN BOHEMIA. But I hardly think the letters will bear that interpretation. I have, therefore, for the fatisfaction of my readers, copied the whole infcription, at length, upon the plate at the end of the volume. The following prints, which I shall notice, are marked with the W. only, and copied from the engravings of Martin Schoen, and Ifrael Van Mecheln.

The annunciation of the Virgin, a pot of flowers in the front, and the Deity appears above; a fmall upright plate.

A gentleman and lady walking together; Death appears behind a tree in the back-ground.

The last supper; a small plate, length-ways.

The crucifixion of St. Andrew; the fame, nearly square.

The life and passion of Christ; a fet of small upright plates.

All the above are from, and in the ftyle of M. Schoen. Those that follow are from J. Van Mecheln, and in imitation of his ftyle.

Four naked women, with a globe hanging from the ceiling; upon the globe are the letters O. G. H. with the date 1494; a finall upright plate. Albert Durer engraved this fubject fo exactly, that it feems as if he had rather taken his copy from the print of Wenceflaus, than from the original.

An old man leading a little boy, with a woman, having a girl at her back, following him; a very small upright plate.

A lover entertaining his mistres; the fame.

J. G. W E N G.

Flourished, 1630.

A name affixed as the inventor and engraver to a print, reprefenting, Minerva visiting the Muses. It is a dark etching, something in the style of

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Le Hooghe, and fufficiently neat. It is dated 1630, and appears to have been the work of a painter.

W E N G H.

Flourished, 1509.

I have feen a print with this name affixed to it, which indeed has nothing, but its fearcity, to recommend it. It appears to have been a first attempt of the engraver, in imitation of the manner of Mantegna. It is a middling-fized plate, length-ways, nearly square, and represents *a male and female figure almost naked*. Over the head of the man, who is attended by a dog, is written PARIS; and over the woman, EGENOE; possibly by mistake for OENONE, the nymph which Paris forfook for Helen. It appears to be the work of a German, imitating the ftyle of the Italian artifts.

WERDLER.

Flourished,

The name of an engraver, affixed to the portrait of *Charles Lord Cathcart* in armour.

TELMAN VAN WESEL. Flourished,

He was probably a native of the Low Countries. By an infeription upon one of his plates, he informs us, that he was a goldfmith. His works are chiefly copies from the works of other engravers, and very badly executed. I fhall mention, the *Adam and Eve* of Albert Durer. Upon the tablet, where the name of Albert Durer appears in the original, he inferibes his own in this manner, TELMAN. VAN. WESEL. GOLTSMIT. T. W. Alfo *feveral foldiers converfing*, from Albert Durer; a fmall upright plate, marked T. M. W. And *St. Chriftopher*; a fmall upright plate, from one of the old German mafters, marked T. W.

ARNOLD VAN WESTERHOUT.

Born, Died, 1730.

A native of Flanders. He learned the principles of engraving in his own country; after which he went to Rome, and fettled in that city, where he died about the year 1730. He worked with the graver only, in a neat, clear flyle; but without fufficient force to produce an agreeable effect; and the outlines of his figures are not fo correct, as might be wifhed. The following are by him:

The Virgin with the infant Christ; a middling-fized upright plate, from Carlo Maratti.

Chrift taken from the cross; the fame, from Daniel de Volterra. Nicholas Dorigny engraved a plate from the fame picture.

St. Paul preaching at Athens; the fame, from J. Baptift Lenardi.

Alfo a great number of *portraits* and other fubjects, from his own compositions, and from those of various masters.

H. WEST-

WES

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H. WESTPHALEN.

Flourished,

To a whole sheet map of *Denmark* and *Sweden*, engraved in a very slight style, this name is affixed. *H. Westphalen. sculp. Hamb.*

P. F. W E T.

Flourished,

He etched fome flight, ornamental foliage for goldfiniths and jewellers. They are finall plates, length-ways.

N. WEYDMANS. Flourifhed,

I have feen by this artift a finall upright print, nearly fquare, in which is reprefented a country furgeon lancing the forebead of a woman. She is fupported by a man, who ftands behind her. It is executed with the graver, in a flight foratchy way, fo as to refemble an etching. It is from a defign of his own; and, upon the whole, but a very indifferent print.

JOHN WEYER. See WAYER. NICHOLAS WEYER. Flourisched, 1567.

To this artift professor Christ attributes the engravings, marked in this manner, N. 1567 W. He speaks doubtfully, and has not specified any of the subjects.

HANS, or JOHN WEYER. Flourished, 1610.

He was a native of Cobourg, and a painter. Profeffor Chrift informs us, that there are feveral engravings by him in an excellent ftyle, marked with the initials, H. E. W. and dated 1610 and 1612; but the fubjects are not fpecified.

GABRIEL WEYER. Flourisched, 1610.

He was a painter, and refided at Nuremberg, where he painted many pictures, and made a confiderable number of defigns for the engravers. He alfo engraved himfelf on wood, in a fpirited ftyle, and marked his prints with a G. and a W. or a G. an A. and a W. joined together, in the fame manner expressed upon the plate at the end of the volume.

JOHANSSEN

W E Y [416] W H I

JOHANSSEN WEYNERS.

Flourished, 1611.

This artift, according to professor Christ, marked his plates with a bunch of grapes, which, it feems, bears some allusion to his name. He engraved on copper, from the designs of Christopher Schwartz.

ROBERT WHITE.

Born, 1645. Died, 1704.

He was a native of London, and became the difciple of David Loggan, for whom he drew and engraved many architectal views. He applied himself mostly to the drawing of portraits, in black lead, upon vellum; and his fuccefs in taking likeneffes procured him much applaufe. His drawings, indeed, were certainly much fuperior to his prints. We are informed, that White drew the portraits of Sir Godfrey Kneller and his brother, which were inferted in The Lives of the Painters by Sandrart ; and that Sir Godfrey Kneller painted his portrait in return. During forty years, he amaffed, by his business, a fortune of four or five thousand pounds; yet by fome misfortune, or fudden extravagance, the greater part of it was expended, and he died in indigent circumstances, at his house in Bloomsbury, A. D. 1704. His plates were fold to a printfeller, in the Poultry, who, in a few years, enriched himfelf by the purchase. It is remarked, that he was paid thirty pounds for a portrait of the King of Sweden. This fum, if the plate was large, could not be extravagant. The few following portraits are reckoned among his best engravings.

George earl of Cumberland, habited for a tournament; a whole length, in folio.

James earl of Perth ; an oval, in folio.

Seven bishops; feven small ovals in one print, a half sheet.

Five bishops, who suffered martyrdom; five small ovals in one print, the fame.

Lady Susanna Temple; an oval, in folio.

Lady Ann Clifford ; the fame.

Dr. Burnet (afterwards Bishop of Salisbury); an oval, in folio, from Mrs. Beal.

Thomas Flatman, after Hayls; an oval, in octavo.

Prince Rupert, from Kneller; a large half fhcet, in an oval.

Sir John Fenwick, after Wiffing; the fame.

He engraved feveral *frontifpieces* and other *book plates*, and fcraped fome few heads in mezzotinto; but they are much inferior to his engraved portraits. The prints by this artift would look infinitely better, if they were not fo difguifed, as they are, in general, by large, taftelefs borders; which, though intended for ornament, certainly are none.

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WHITE. EORGE G

Flourished, 1720.

He was the fon of Robert White, mentioned in the preceding article. From his father he learned the principles of drawing and engraving of portraits. It is also faid, that he painted fometimes in oil, and frequently in miniature. After the death of his father, he completed the plates left unfinished by him, and also engraved several heads himself, which are neatly executed; particularly the portraits of the Duke of Ormond and Lord Clarendon; small upright ovals. But he chiefly practifed in mezzotinto; and was fo fuccefsful, that he was fometimes paid twenty guineas for a fingle plate. He used frequently to etch the outlines of his portraits before the mezzotinto ground was laid upon the plates, which in feveral inftances adds to the firmness of the effect. It is uncertain when he died ; so late as the year 1731, he engraved the portrait of Bishop Weston. His best mezzotintos are as follows:

Sylvester Petit, a half sheet print.

Sir Richard Blackmore, in an oval; the fame.

Colonel Blood, who stole the crown; in an oval, a large quarto plate.

John Baptist Monoyer, the celebrated flower painter; in an oval, a half fheet print, from Kneller.

Jack Shepherd; a half fheet print, from Sir James Thornhill, &c.

H I T W Ε. H O M A S T Flourished, 1760.

He was a native of London; and having learned the mere mechanical part of engraving from fome obfcure mafter, he was employed by Mr. Ryland to affilt him in the back grounds of his plates. He succeeded best in architectal engraving; and the greater part of the plates for a large work, in folio, being a continuation of the Vitruvius Britannicus, by Wolf and Gandon, are executed by him. His name is also affixed to a middling-fized landscape, length-ways, from Brughal. This plate was etched by T. Saunders; and White was affifted in the finishing of it by Mr. Ryland. He died in London eight or ten years fince.

T Ε. Н Ι HARLE S W C Born, 1751. Died, 1785.

He was a native of London, and a difciple of Robert Pranker. After he had ferved his apprenticeship, he quitted the manner of engraving in ftrokes, and worked chiefly, if not entirely, in the chalk ftyle. Children at play, and other triffing fubjects of that kind, from drawings by ladies, constitute the greater part of his engravings. But in the latter part of his life, he was engaged in works of far greater confequence, which would have done him much honour, if he had lived to fee them completed. He died of a violent fever on Sunday the 28th of August, 1785, in the thirtyfourth year of his age.

VOL. II.

CHARLES

WIT [418] WIE

CHARLES WITWELL. Flourished, 1610.

He engraved the *map of Surry* for Norden's Collection of Maps; and this plate is faid to be the neatest of the whole set.

WIBERT. See VUIBERT.

J. W I C H M A N. Flourished, 1683.

This name, with the word *fecit* added to it, is affixed to a large whole fheet print, reprefenting *the befieging and taking of Stadtwien by the troops of the Emperor of Germany*. The portraits of the *Turkifb and German Generals* are reprefented at the top; and the portraits of the *Emperor of Germany* and the grand Sultan, at the bottom. It is a flight, coarfe etching, and has very little to recommend it to the public notice.

ELIAS WIDEMAN.

Flourished, 1648.

He was a native of Germany, and refided at Augfbourg. He engraved a very large number of *portraits*, *frontifpieces*, and other *book-plates*, from his own defigns. They are incorrectly executed, and in a ftiff, taftelefs ftyle. I fhall mention only a fet of finall folio plates of illuftrious perfonages, to which is prefixed this title: Comitium Gloriæ centum qua Sanguine qua Virtute illuftrium Heroum Iconibus inftructum, &c. published at Augfbourg, 1648; to which he affixed his name, E. Wideman, del, et fculp.

W I D I T Z. Flourifhed,

An ancient engraver, mentioned by Professor Christ, upon the authority of Bernard Jobin. He is faid to have been a native of Strasbourg; but no reference is made to his works.

WIELANT, or WILLANT. Flourisched,

A name affixed to the following portraits: John Claubergius, in quarto. John Colerus, from Bodecker, the fame.

M. V. WIENBROUCK. Flourifhed,

I have feen this name affixed to fome hafty, incorrect etchings, in a painter's

painter's ftyle; and, among them, to a middling fized plate, length-ways, reprefenting an old man feated, to whom a youth is relating a meffage.

CORNELIUS, CLAAS, or NICHOLAS WIERINGEN. Flourished, 1620.

He was a native of Holland, and a painter of *landfcapes* and *fhipping*, of fome eminence. He etched, for his amufement, feveral excellent plates, from his own defigns, confifting of *landfcapes* and *fea views*.

JOHN WIERIX, or WIERX, or WIERINX. Born, 1550. Died,

He was a native of Holland. His love for the arts appears to have manifested itself at a very early period of his life. We knew not from whom he learned the first principles of drawing and engraving; but probably he owed them to his own application. He studied the works of Albert Durer very attentively, and built his tafte upon them; but from too clofe and fervile a mode of copying them, he contracted a ftiffnefs, of which he never divefted himself. There is little or no originality in his prints. His genius seems to have been confined, and he was fearful of venturing beyond the bounds of a copyift. The incomparable neatnefs of his works, executed with the graver only, gives them, however, a value with the curious collector, which is increafed by the correctness of his drawing; and the manner, in which the extremities of his figures are marked, prove the great attention he muft have paid to that part of his profession. His works are exceedingly multifarious, confifting of devotional fubjects of various kinds, and fizes, and chiefly from his own compositions. I shall confine myself to the few following prints by this mafter:

Adam receiving the forbidden fruit from Eve; a finall upright plate, laboriously copied from the celebrated print of the fame subject, by Albert Durer. It is dated 1566, and Wierix has added his own age, which was only 16.

An allegorical fubject, reprefenting the redemption of mankind; a finall upright plate, from his own composition.

Christ taken from the cross; a small plate, length-ways, from B. Passeri.

Christ taken from the cross; a small upright plate, from Otho Veen.

A fet of *devotional fubjetts*, taken from the New Teftament, for a book of meditations upon the evangelifts, by Natalis, from Martin de Vos and B. Paffero. He was affifted in this work by Jerom and Anthony Wierix.

A confiderable number of portraits, and, among them, the following. James the First of England, and his Queen, whole lengths; a small upright

print, very fcarce.

Philip the Second, king of Spain. Henry the Third, king of France. Catherine de Bourbon, and Mary de Medicus, &c.

He

He alfo engraved from Lucas of Leyden, F. Floris, D. Calvaert, Hans Holbein, and other mafters.

He marked his plates with the initials, I. W. F. and fometimes I. H. W. F. and often added his age, and the date of the year, in which the plate was engraved.

I cannot help observing in this place, that I have seen a copy of the engraving by Martin Rota, from the *last judgment*, by Michael Angelo Buonaroti, nearly the same size as the original, very accurately executed; and upon the grave-stone at the left hand corner is this infeription, *Johan Wirings calavit*, which, I suppose, is intended for Wierinx; such a small difference in the spelling often occurs among the Dutch and German engravers.

JEROM WIERIX, or WIERINX.

Flourished, 1580.

He was of the fame family with the preceding artift, and by fome is faid to have been his brother. It is probable, that he might learn the principles of drawing and engraving from John Wierix; for he imitated his ftyle with fo much precifion, that it would be a matter of the utmost difficulty to diftinguish the works of the one, from those of the other, were it not for the marks. The prints of St. Jerom posses the fame extraordinary neatness, which we admire in those of John; are as correctly drawn, and equally deficient in tafte and freedom.

Jerom Wierix marked his plates with the initials of his name, in this manner. H I. W. H I. W. F. J. HERONIMVS. W. fe. I. W. and alfo with a monogram, composed of an H. an I. and an E. joined together, and followed by a W. See the plate at the end of the volume. His works are flill more numerous than those of John. They confist chiefly of *allegorical* and devotional fubjects, figures of the apostles, faints, and fathers of the church; the far greater part of which are from his own compositions. I shall specify the following only:

A holy family, with St. Catherine; a middling-fized upright plate, from Dion Calvert.

Christ dead, supported upon the lap of the Virgin; a middling-fized plate, lengthways, from John Mabuse.

A set of *allegorical prints*, relative to the religion of the old law, from Martin de Vos.

The fcourging of *Chrift*; a large upright plate, from M. Lucas Romanus. This is one of his largeft prints, and, in my opinion, one of his beft, though not fo neat as his others.

St. Jerom, St. Augustin, and the fathers of the church; a middling-fized upright plate, from the fame, dated 1586.

Lucretia flabbing herself, from his own composition; a middling-fized upright plate.

Part of the finall upright plates, taken from the Old and New Teftament, for meditations upon the evangelifts, in conjunction with John and Anthony Wierix; and fome few *portraits*.

ANTHONY

ANTHONY WIERIX, or WIERINX.

Flourished, 1580.

He was the brother of Jerom Wierinx, mentioned in the preceding article, and, in general, adopted the fame neat, laboured ftyle, efpecially when he worked upon fmall fubjects; but his larger prints are executed with more freedom; which, of courfe, adds greatly to the beauty of the effect. Anthony drew as correctly as his brother, and employed his graver upon the fame fort of fubjects; often indeed working conjointly with him. I shall mention by him the few following prints only :

The life of Christ; a fet of middling-fized plates, length-ways, from Martin de Vos. Part of the plates for a fet of historical subjects, taken from the Old Testament; the fame, from the fame. Christ carried to the tomb; a fmall plate, length-ways, from his own composition. St. Jerom praying, accompanied by two angels; a middling-fized upright plate, dated 1584, the fame. This I conceive to be one of his best prints. The death of St. Francis, from Camillo Procacino; a middling-fized upright plate. Alfo feveral portraits; fome of which are much efteemed.

NICHOLAS WILBOR. Flourished, 1536.

Perhaps this name should have been written, Willeborts; and then he might be of the fame family with Thomas Willeborts, whofe cognomen was Boffchart, an historical painter of fome eminence. The prefent engraver, however, does not feem to have been a man of any great abilities. He copied the works of Sebald Beham, and imitated his ftyle of engraving; but very unfuccessfully. I shall mention only, a very small upright plate, representing a foldier ; a back figure : upon the top is written, HOPTMAN ; at the bottom, the date 1536 reverfed, with the name upon a tablet, written thus, NICLAS WILBOR; and over the R. is a ftroke, denoting fome abbreviation. After all he is probably the fame artift with him mentioned under the appellation of Welbronner.

JOHN GEORGE WILLE.

Flourished, 1760.

He was a native of Germany, and refided chiefly at Paris. He excelled in works, which required great execution with the graver; and no one ever furpaffed him in the clearnefs and beauty of the ftrokes, which he laid with that inftrument. His ftyle was particularly adopted to exprefs filks, fattins, and all kinds of fhining draperies; a proof of which is evident in the print, reprefenting the death of Cleopatra. The figure is habited in white fattin, which the engraver has fo fuccessfully imitated, that the pencil of the most able painter could not exceed it. The prints by this admirable artift are not uncommon. I shall mention only, the walking mufician; a large upright plate, from Dictricy. And the death of Cleopatra; a middlingfized upright plate, from G. Netfcher.

ROBERT

ROBERT WILLIAMS.

Flourished, 17

He was a native of Wales, but refided chiefly in England. By fome accident he fprained his leg, which occafioned fo great a lamenefs, that he was obliged to fuffer amputation; which operation he furvived many years. He fcraped in mezzotinto a confiderable number of portraits; fome of which are fpoken of with commendation; particularly a head of *Sir Richard Blackmore*. I fhall mention alfo by him, *George Prince of Denmark*, in an oval; a half-fheet print, from Wiffing. *Madam Sidley*; the fame, from the fame.

WILLIAM WILLIAMS. Flourished, 1760.

This name is affixed to two views of the town of Halifax. They are very flightly etched; and are probably the amufement only of a leifure hour, by fome gentleman of that place.

P. WILLIAMSON.

Flourished, 1660.

This artift was a native of England, and refided in London. He was apparently a publifher, as well as an engraver. He worked with the graver only; but in a ftyle, that does no great credit to his tafte. I have feen by him fome finall fubjects, relating to *the concealment of Charles the Second*, dated 1667. He alfo engraved feveral portraits; and among them that of *Mildmay Earl of Weftmoreland*, in an oval, a half-fheet print.

W. WILSON. Flourished,

This artift engraved in mezzotinto a portrait of *Lady Newburg*, the Myra of Lord Lanfdown.

V A N D E R W I L T. Flourifhed,

A Dutch mezzotinto fcraper. He executed feveral prints, from the pictures of Brouwer, Schalken, and other mafters.

WINGARDE. See WYNGAERDE.

F. WINGANDORP. Flourished, 1672.

This artift worked with the graver only. We have by him feveral *frontifpieces*, and other *book-plates*, which are fcarcely worth particularizing.

HENRY

WIN [423] WIT

HENRY WINSTANLEY.

Flourished, 1780. 🗸

This unfortunate man was the projector and builder of Eddyftone Lighthoufe, which he thought he had erected fufficiently ftrong to refift the force of the winds and waves. He is indeed reported to have faid, when queftioned concerning it, that if it was ever blown down, he hoped he fhould be in it himfelf. If fuch a wifh was expressed by him, it happened accordingly. For in a great ftorm, the light-house was overthrown, and he perished in the midft of the ruins.

We find that he was clerk of the works at Audley End, A. D. 1694, then a royal palace, and clerk of the works at Newmarket in 1700. He drew and etched feveral views of the palace at Audley End, which he dedicated to James the Second, and added an infeription to the honour of Sir Christopher Wren. These prints are faid to be very fearce.

HAMLET WINSTANLEY.

Flourished, 1725.

He was the fon of Henry Winftanley, mentioned in the preceding article. His father defigning that he fhould be a painter, placed him under Sir Godfrey Kneller, from whom he learned the principles of defign. After he left Kneller, he went to Italy, where he refided fome time. At his return he feems to have applied himfelf to etching and engraving only. He publifhed a fet of twenty etchings, from the pictures in the collection of the Earl of Derby. They are exceedingly flight, and by no means equal to what might have been expected from him, when we confider the advantages he had of improving himfelf abroad. We have alfo by him a fet of prints, from the *cupola of St. Paul's Cathedral*, by Sir James Thornhill.

A. W I N T E R. Flourifhed,

He engraved the ornamental parts and figures for an almanack, published at Amsterdam.

J. W I R Z. Flourished,

This name is affixed to a portrait of *Theodore Meienus*; a fmall whole length, from G. Meyer: it is a flight, neat etching, by no means devoid of merit.

JAQUES DE WIT.

Born, 1695. Died, 1754.

This artift was born at Amfterdam, and was placed first with Albert Spiers, a portrait painter. Upon leaving this master, he entered the school of Jaques Van Halen, a painter of history; asterwards he studied carefully the

the works of Rubens. He fucceeded both in portraits and historical fubjects; but particularly excelled in imitating basso-relievos, which he performed both in oil and in fresco, to the highest degree of deception. The cabinets of the curious in Holland and Flanders are ornamented with specimens of his works; and one entire room in the Stadthouse is painted by him. He died at Amsterdam, A. D. 1754, aged 59 years.

In the year 1712, he made drawings, from the paintings by Rubens, upon the ceilings of the church of the Jefuits at Antwerp, with the intention of etching them; and he really did execute ten plates. But the multiplicity of his other bufinefs prevented his completing them; which was afterwards done by John Punt, an engraver of Amfterdam. De Wit etched, from his own defigns, a fet of fix fmall plates, length-ways, reprefenting groups of boys. They are executed in a very fpirited ftyle. And the Virgin and Child; a fmall upright plate.

HANS, or JOHN WITDOECK.

Flourished, 1635.

The name of this engraver is also written WITHOUC and WITDOUC. He was a native of Antwerp; at which city he principally refided. Bafan fays of him, "this again is one of those artifts, who knew how to express "(upon copper) the tafte, the manner, and the powerful effect, of the "pictures of the great Flemish mafters, from whose works he engraved." I own, to me this elogium feems to be, in a great measure, undefervedly beftowed; for the prints by Witdoeck are by no means correctly drawn. On the contrary, the naked parts of the human figures are very badly expressed, the extremities are heavy; and the markings of the joints are not properly determined. Neither is the mechanical part of the execution of his plates lefs exceptionable. It proves that he had very little command of the graver, or did not fufficiently fludy that part of the art, to produce a clear and an agreeable effect. His engravings, however, are valuable; because they are in feveral inflances the only copies we have of those capital paintings by Rubens. The following, among many others, are by him:

Melchizedeck prefenting bread and wine to Abraham and his followers; a middling-fized plate, length-ways, from Rubens.

A nativity; a middling-fized upright pl. te, from the fame painter. This plate underwent feveral alterations, chiefly to add to the effect. The first impressions are without the address of Corn. Coeberchs; the second have the address; after which the plate came into the hands of S. Bolswert, who retouched it, and made it infinitely superior to what it had been. He effaced the name of Coeberchs, and inferted his own. This print is distinguissible by the great shadows of the figures, which appear upon the wall.

The elevation of the cross; a large print, length-ways, on three plates, after the fame painter.

Christ with the two disciples at Emmaus; a middling-fized plate, nearly square,

fquare, from the fame. There are fome few impreffions of this plate, with the addition of a tint from a wooden block; but thefe are very rare.

The affumption of the Virgin; a large upright plate, from the fame. St. Cecilia playing upon a harpficord; a middling-fized upright plate, from the fame. This plate was afterwards retouched by Bolfwert.

He alfo engraved from Cornelius Schut and other mafters.

PETER WOERIOT, or WOEIRIOT.

Flourished, 1550.

He was a native of Lorrain, and is faid to have been born at Barle Bue, about 1510. He refided at Lions, and was a goldfinith. He amufed himfelf with the graver; and we have feveral prints by him, from his own compositions, very neatly executed. They are incorrectly drawn, and deftitute of effect, from the lights being fcattered, and the maffes of shadow not fufficiently powerful: however, upon the whole, they are by no means without merit.

Papillon affirms, that he was alfo an engraver on wood; and that his works of that fpecies are exceedingly numerous, and fuch as do him much credit for their neatnefs, and the delicacy of the workmanship. He marked his prints with a fort of double crofs, which Papillon calls *la petite croix de Lorrain*, or the little crofs of Lorrain. This mark is copied upon the plate at the end of the volume.

On copper I have feen, by Woeriot, *Phalaris put into his own brazen bull*; a fmall upright plate. A woman with two children in her arms, cafting herfelf on a funeral pile; the fame, its companion. Two fmall landfcapes, length-ways, into which are introduced a prodigious number of figures. In the one is reprefented a funeral oration; and in the other two naked men fighting, at the top of a funeral pile. According to Bafan, he alfo engraved the cuts for a book, entitled, *Pinax Iconicus antiquorum, ac variorum in fepulturis rituum*. The above-mentioned plates were probably for this very book. It was printed at Lions, 1556.

GEORGE ANDREA WOLFGANG.

Flourished,

He was a native of Germany, and a goldfmith, who amufed himfelf with the graver. We have feveral *portraits* by him, which have very little merit to recommend them to the notice of the collector.

JOHN GEORGE WOLFGANG, grandfon to the preceding artift. He alfo engraved a confiderable number of *portraits*. They are neater and better, in every refpect, than those of his grandfather. We have feveral prints by him for a work, in folio, entitled, *Notitia Universitatis Francofurtanæ*, published 1707. In the infeription upon these plates, he styles himself Engraver to the King.

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ANDREA

WOL [426] WOL

ANDREA MATTHEW WOLFGANG, the brother of John George Wolfgang, engraved portraits.

JOHN GEORGE WOLFGANG the younger, and CHRISTIAN WOLFGANG his brother, of the fame family with the foregoing artifts were also engravers.

MICHAEL WOLGEMUT, or WOLGEMUTH. Born, 1434. Died, 1519.

This celebrated artift was a native of Nuremberg. He is faid to have been inftructed in the principles of painting and engraving by Jacob Walch. The truth of this affertion is exceedingly doubtful; and I have given my reafons to the contrary, under the article WALCH.

Wolgemut was a man of genius. He engraved both on wood and on copper; but his works on wood are far more numerous, and more generally known, than those on copper. It is faid, that his mark was the letter W. only; and it is true, that we have a great number of prints marked with a fimple W. but it is equally certain that they do not all, if any of them, belong to Wolgemut. I have already informed the reader in the account of Wenceflaus, an ancient engraver on copper, and contemporary with Martin Schoen, that he used the W. alone as a mark; and the greater part of his works confift of copies from the engravings of other mafters; and the fame hand is eafily traced in all, or the far greater part of the prints fo marked; for which reafon one may fairly conclude that they are all the production of one and the fame perfon. Befides, judging from the boldnefs and merit, which appear in the engravings on wood by Wolgemut, together with the originality of the defigns, we cannot eafily be led to conceive, that there fhould be that fervility, and laboured ftyle of execution (all of which fails of producing a clear effect) in his works on copper only; for the prints, marked with the W. are every way inferior to what might justly have been expected from the engraver of the Nuremberg Chronicle.

We have fome few excellent engravings on copper, executed about this time, these have much of that spirited slyle in them which appears in the wooden cuts of Wolgemut; and they are marked with a W. furmounted by a fmall o; and thefe prints, I verily believe, are the productions of his graver. For this reafon I shall deferibe the one following very particularly; and this may ferve as a specimen for all the rest. In the collection of Dr. Monro, I found a very fine impreffion. It is ten inches and a half high, by feven inches and a half in width, and reprefents an old man feated in a praying posture. He has a ftandard or flag, refting upon his left fhoulder, and a book before him. Behind him is an armorial shield, with three different bearings; and, at the bottom, a cave with a gate before it. Above the figure is a fcroll, upon which is written; SCE WILHELME DVX AQVI-TAINIE ET COMES PICTAVIENSIS. The head of this figure is well drawn; the hands are marked in a fpirited manner; the folds of the drapery are broad, and boldly expressed; and the whole is composed in a style which does much honour to the artift. With respect to the mechanical part, it is executed with S

with the graver only, in a dark, clear ftyle; yet without formality, fo as to have the effect of a neat etching.

With refpect to the works on wood by this mafter, I need only inform my reader, that he, conjointly with William Pleydenwurff, defigned and engraved all the cuts for the large folio Chronicle, compiled by Herman Schedel, and printed at Nuremberg, 1493, and ufually known by the appellation of the *Nuremberg Chronicle*.

It is no fmall addition to the honour of Wolgemut, that he was the tutor of Albert Durer, a name fo greatly celebrated in the annals of engraving.

J. W O O D.

Flourished, 1740.

He was a native of England, and probably a difciple of Chatalain. He refided in London, and engraved feveral landfcapes from Salvator Rofa, and other mafters, in a ftyle that does him much credit.

W O O D M A N.

Flourished,

A name affixed to the portrait of Andrew Bruce of Exeter, after Jackson.

WILLIAM WOOLLETT.

Born, 1735. Died, 1785.

Of all the fpecies of engraving which have been practifed, none lay longer in obfcurity, or made more rapid fteps to perfection within our own memory, than that of landfcapes. The old engravers had no idea of the beauty and powerfulnefs of effect, which were to be produced by a union of the point and the graver. The graver alone was infufficient for the tafk; and those productions, which were viewed with admiration in former times, are now confidered as very mean specimens of this beautiful branch of the art of engraving. Indeed Bolfwert, without the affistance of the point, went greater lengths, than any of his predeceffors; but all his exertions fell fhort, when compared with landfcapes of the prefent day.

It is in England, that landscape engraving has been carried to the greateft perfection; and to whom do we owe more, than to the juftly celebrated artift, whose works I am now confidering? With respect to the grand and fublime, if I may be allowed the terms in landscapes, the whole world cannot produce his equal; and it was the peculiar happines of Wilson, that his beft pictures were put into the hands of this mafter, who so perfectly well understood the intention of the painter, and expressed the very spirit of his ideas upon the copper. Woollett, however, did not confine himself to landscapes; he engraved historical *fubjets* and *portraits* with the greatest fucces. But I need not enlarge upon this subject; the extensiveness of his abilities is well known; and his great merit fo univerfally acknowledged, as to render it absolutely needles. I shall only add the following character of him, drawn

up

up by one of his friends, which is plain truth, without any unmerited panegyric. "To fay that he was the first artist in his profession, would be "giving him his least praise; for he was a good man. Naturally modest "and amiable in his disposition, he never censured the works of others, "or omitted pointing out their merit. His patience under the continual "torments of a most dreadful disorder, upwards of nine months, was truly "exemplary, and he died, as he had lived, at peace with all the world, in "which he never had an enemy. He left his family inconfolable for his "death, and the public to lament the loss of a man, whose works (of which "his unaffuming temper never boasted) are an honour to his country."

Mr. Woollett was born at Maidstone in Kent, August 27, 1735. He was instructed in the art of engraving by Tinney; and died May 23, 1785, aged 50 years.

The following are among his moft capital engravings: Niobe; a large plate, length-ways, from Wilton. Phaeton; the fame, its companion, from the fame. Celadon and Amelia; the fame, from the fame. Ceyx and Alcyone; its companion, the fame. The fifthery; the fame, from Wright. The death of General Wolf; the fame, from Weft. The battle of the Boyne; the fame, from the fame.

The portrait of Rubens; a small upright plate, from Vandyck.

THOMAS WORLIDGE.

Flourished, 1760.

He was a native of England, and was brought up as a painter; but not meeting with fufficient employment in that line, he applied himfelf to engraving. He adopted a manner, greatly refembling that of Rembrandt, and finished his plates with the point of the graver, or the scratchings of a dry point. He was a very ingenious man; and his works have much merit to recommend them. They are exceedingly numerous; and yet he could fcarcely live upon the money which they produced. Mr. Grofe has obligingly favoured me with the following anecdote of Worlidge: " This artift," fays he, " particularly in the early part of his life, was a " literal obferver of the precept in fcripture, of taking no care for to-" morrow. He was a great epicure; and one day after he and his wife had " failed for near four and twenty hours; not out of devotion, but because " they could not procure a dinner, he luckily found half a guinea; on " which a diffute arole, about the laying of it out. His wife advifed the " purchase of some beef steaks, and a pair of shoes, his toes appearing " out of those he had on. But he rather chose to expend it for a pint of " green peas, nearly the first that had appeared at Covent Garden Market " that feafon."

He engraved a great variety of *portraits*; the *infide of the Theatre at* Oxford, at the time of the commemoration, a large plate, length-ways; and a confiderable confiderable number of *antique gems*, finall upright plates, a complete fet of which are very valuable. His drawings in Indian ink and black-lead upon vellum are alfo much efteemed.

ANTHONY VAN WORMS.

Flourished, 1530.

He was a native of Germany, and an ancient engraver on wood. His works are in the Gothic ftyle; but by no means devoid of merit. He marked his prints with an A. and a W. interfected by each other, in the manner expressed upon the plate, at the end of the volume. He is called by fome authors *Vuormace*; but Worms feems rather to have been his proper name.

T. G. W O R N E R.

Flourished,

This name is affixed to a fmall upright etching, flightly executed, but neat and full of colour. It reprefents Hercules and Minerva putting a crown of laurel upon the head of an emperor. As the name of the artift is followed by the word *fecit*, without any reference to the painter, we may fairly conclude, that it was taken from a defign of his own.

G. W O U T E R S. Flourifhed,

I have feen fome large views, in and about Rome, with figures, executed in a very fpirited and mafterly ftyle, refembling that of Callot. They are inferibed, G. Wouters, Cavalier, del. et fculp.

PHILIP WOUVERMANS.

Born, 1620. Died, 1663.

This celebrated painter of landfcapes, horfes, and animals of all kinds, was a native of Haerlem, in which city he died, 1668. The great reputation of this artift, and the valuablenefs of his works, are circumftances, which need not be repeated in this place. We have one, and only one, etching by his hand; it is a finall upright plate, and reprefents a landfcape; in the midft of which is a horfe, with a faddle upon his back. The mafterly ftyle, in which this etching is executed, makes us lament that it fhould be alone.

SIR CHRISTOPHER WREN.

Born, 1623. Died, 1732.

One of the greateft architects this kingdom ever produced. His name is mentioned in the prefent work, becaufe Mr. Grainger, in a note in the fourth volume of his Biographical Hiftory of England, has this remark: "Iz " It fhould not be forgotten, that Sir Chriftopher Wren is faid to have "been the inventor of mezzotinto. It is certain," adds he, "that there is a Black Moor's head by him, in a manner different from that of "Prince Rupert." Had Sir Chriftopher Wren really been the inventor of this art, we cannot suppose, that Evelyn, who was personally acquainted with him, could have been totally filent on this matter, when he spoke fo much concerning the novelty of the invention, and complimented Prince Rupert to highly.

CHARLES LEWIS WUST.

Flourished, 1760.

This engraver was a native of Germany. We have, among other prints by him, one reprefenting the *martyrdom of St. Bartbolomew*; a middling-fized upright plate, from Mattia Preti. It is neatly executed; but in a laboured, heavy ftyle, and by no means correctly drawn.

FRANCIS VANDEN WYNGARDE.

Flourished, 1640.

He was an engraver and printfeller, eftablifhed at Antwerp. His works prove him to have been a man of abilities. They are flight, but fpirited etchings, chiefly from Rubens. The outlines of his figures are often incorrect; this deficiency excepted, his prints have much merit. I fhall fpecify the few following only:

A return from Egypt, in which the virgin is represented with a straw hat; a middling-fized plate, length-ways, from John Thomas.

Chrift appearing to Mary Magdalen; a finall upright plate, from Rubens. A Bacchanal, wherein Bacchus is reprefented drinking from a cup, into which a Bacchant is prefing the juice of the grapes. The toreground is covered with cups, and drinking vefiels, &c. a middling-fized plate, length-ways, from the fame painter.

The nuptials of Peleus and Thetis; a middling-fized plate, length-ways, from the fame.

A dead Christ on the tomb; supported by the two Maries, and accompanied by angels; a small plate, length-ways, from Vandyck.

A Flemish merry-making, at the door of an alchouse; a middling-fized plate, from Rubens.

He also engraved from Callot, Teniers, and other masters.

He often marked his plates with the initials, F. V. W. or F. V. W. *fecit*.

PAUL.

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PAUL XAVIN. Flourished,

HE, with HUBERT XAVIN his brother, are mentioned by Papillon, as natives of Paris, and engravers on wood; but that author has made no reference to their works.

Y A N U S. Flourished,

Y.

A CCORDING to Papillon, he was an engraver on wood, and his works are fpoke of by that author, as very delicately executed; but none of them are fpecified.

NICHOLAS YEATES. Flourisched, 1680.

A very indifferent engraver. We have fome few portraits by him; and, among them, that of Sir William Waller, in an oval, a fmall upright plate. He also made a drawing of the principal Bantam Ambassador, from which J. Collins engraved a plate.

P E T E R Y V E R. Flourished, 1747.

He was a native of Amfterdam. We have, among other things, fome few *portraits* by him.

J. ZAAL.

Z.

J. Z A A L. Flourished,

E was a Flemish artist, and etched a large plate, length-ways, from Snyders, representing *a boar bunted by dogs*. It is a slight, bold etching, in the painters style. The masses of shadow are broad and powerful; but the outlines are incorrect, and not sufficiently determined.

J. F. Z A B E L L O. Flourished, 1546.

He is mentioned in the Abecedario, as a native of Bergma, and a celebrated defigner. The prints marked with a fingle die are attributed to him. I have fpoken concerning the engravings, marked in this manner, in the first volume of this work, under the artift Bartolomeo Beham.

A. Z A B E L L I. Flourished, 1760.

The name of a modern artift, affixed to feveral portraits, &c.

ZACHT LEEVEN. See SAFT LEEVEN: BERNARD ZÆCH. - Flourifhed,

We have by this artift a fet of *ruins*, etched, and neatly finished with the graver, in a ftyle that does him great credit. They are small upright plates, from Jonas Umbach.

MATTHEW, or MARTIN ZAGEL. Flourished, 1500.

He is alfo called by different authors Zatzinger, Zafinger, and Zinck. He was of the German fchool; and all that Gothic ftiffnefs, by which it is ufually diffinguifhed, appears in the works of this artift. His compositions are very indifferent; and his drawings are ftill worfe. The mechanical part of, his plates is neatly executed, but without the leaft tafte. It is proper to obferve, that this engraver worked in a very delicate ftyle; his plates, of courfe, would not ftand many good impreffions; and after the plates are retouched, they appear exceedingly bad. It is neceffary to fee thofe that are good, before an unprejudiced judgment can be formed of the merit of this engraver Z A N [433] Z A N

engraver. It may indeed be faid, that it is the antiquity of his prints, which ftamps the greateft value upon them. There is one thing, however, which I ought not to omit mentioning, and that is, his knowledge in perfpective, which certainly was very extensive; but this observation will only hold good with respect to his latter engravings.

The following may be reckoned among his beft prints :

Solomon's idolatry; a middling-fized upright plate, dated 1501.

A holy family, in which the Virgin is reprefented holding a cup, under the fpout of a fountain, to catch the water; the fame, dated 1501.

The martyrdom of St. Catherine; the fame.

St. Christopher; a very fmall upright plate.

A lover feated in a landscape, entertaining bis mistress; a small upright plate.

A lover and his mistress, in a room, embracing; the fame, dated 1505.

A tournament represented in a street ; a large plate, length-ways.

His mark is composed of the initials, M. Z. formed in the Gothic ftyle. THEODORE ZAGEL, or ZAGHEL, an artist mentioned in the Abecedario, as an engraver, who marked his prints with a T. and a Z. joined together, in the manner represented upon the plate, at the end of the volume. A small engraving of a woman with her back towards the spectator, is mentioned as the work of this artist. This interpretation, however, of the monogram, is not to be greatly depended upon.

BERNARD ZAN. Flourisched, 1571.

He is mentioned in the Abecedario as an engraver. He marked his plates with the initial, B. Z. and ufually added the date. His works are not fpecified.

POLIPHILE ZANCARLE. Flourisched,

According to Florent le Comte, he engraved twelve plates of antique foliage, for friezes.

ANTONIO MARIA ZANETTI.

Born, Died, 1767.

This nobleman was a native of Venice, and celebrated, not only for the curious cabbinet which he himfelf poffeffed, but alfo for his own works. They confift of etchings and engravings on wood, in chiaro-fcuro, and prove him to have been a man of great genius, and found judgment. Affifted by his relation, Antonio Maria Zanetti the younger, and other artifts, he engraved and published a large number of prints, taken from the drawings of Parmigiano, Raphael, and other great painters, which he purchased at the fale of the Arundelian collection. They are divided into two fets; and both together confist of eighty-nine prints on copper and on wood, with the portrait of *Zanetti*, engraved by Faldoni, from a VOL. 11. 3 K

painting by Rofalbe, at the front of the work. In order to render this collection the more valuable, he burnt the wooden blocks, from which the chiaro-feuro's were printed, and deftroyed the copper-plates, after he had taken off fuch a number of imprefiions, as he thought proper; which, we are informed, was by no means very large. His mark, composed of an A. an M. and a Z. is copied on the plate at the end of the volume. He refided some fliort time in London, where he engraved a set of twelve studies, confishing of heads, figures, Sc. from his own defigns. Thefe etchings are very fpirited, and do him great honour.

Mr. Grofe obliged me with the following anecdote concerning this artift. Being one evening, with feveral of his friends, at a tavern in the Strand, he fcratched a groupe of heads with his fork upon a pewter plate, which was purchased by some of the company from the publican. I have, continues he, heard this circumstance from feveral hands, and feen the print, faid to have been taken from that plate; but do not think the appearance justifies the flory. He died at Venice, A. D. 1767, at a very advanced age.

JOHN BAPTIST ZANGRIUM.

Flourished, 1600.

He was a native of Louvain; at leaft, he refided there, and published, at the commencement of the laft century, a book of dreffes, with this title: Album Amicorum habitibus Mulierum omnium Nationum Europa. By the fide of each figure is an ornamental mantle, with a helmet, and a blank left for a coat of arms. They are neatly executed, but in a flight ftyle, and without taste. The portraits of the Duke of Brabant, of Ifabella Clara Eugenia his dutchefs, and of Julius Liplus, are at the beginning of this work, all of which feem to have been executed by the hand of Zangrium: it was published, A. D. 1602.

GIOVANNI BATISTA ZANI.

Flourished,

He was a native of Bologna, and a difciple of G. A. Sirani. The intention of this artift was to form a collection of etchings, from the pictures of Tibaldi, and other great painters. He began with the Cloiffers of St. Michael in Bosco, and completed the drawings for that purpose. But before the etchings were made, the artift died in the flower of his age.

GIOSEFFO ZARLATTI. Flourished, 1750.

He was a native of Modena. We have by him feveral etchings, from his own defigns, executed in a very fpirited and pleafing manner.

D E Z E. Flourifhed,

The name of this artift is affixed to a fmall upright print, nearly fquare, reprefenting *Cbrift dead in the tomb*, *attended by an angel*; apparently from his own defign. It is executed with the graver only, in a ftyle reprefenting that of John Sadeler.

REYNIER ZEEMAN.

Flourished, 1650.

He was a native of Holland, and refided at Amfterdam. He excelled in the painting of fhipping and fea views. We have a confiderable number of bold, fpirited etchings by him, from his own defigns: among which are the following: a fet of twelve fmall plates, length-ways, confifting of *fhipping* and fea views; the figures, which are occafionally introduced, are executed in a matterly ftyle; they were published at Amfterdam. A fet of middlingfized plates, length-ways, of *the fea ports in Holland*; published at Amfterdam. A fet of *fea ports*, finaller than the preceding; published at Amfterdam, and dated 1656. A fet of twelve middling-fized plates, length-ways, of *fhipping*; published by Ar. Tooker at London.

HERCULES ZEGHERS, or SEGERS. Flourished,

" He engraved and printed landscapes in colours, in a very fingular man-"ner; not upon canvals, as M. Deschamps has afferted, but upon paper. "His works are exceedingly rare." This article is taken from the *Idée Generale d'une Collettion complette d'Estampes*, by Baron Heineken. I am not . acquainted with the works of this artist.

D O M I N I C O Z E N C I.

Flourished, 1570.

He engraved in a ftyle, greatly refembling that of Marc de Ravenna, and probably he might have been inftructed in the fchool of that mafter. From the want, however, of correctnefs of drawing, his works are very indifferent. We have by him a fet of portraits, in quarto, and a frontifpiece ornamented with figures. The title of this work runs thus, *Illuftrium Jureconfultorum Imagines*. If I miftake not, this engraver was a native of Venice, at which city he refided, and published a confiderable number of prints, the works of other artifts.

D. Z E N O N I. Flourished, 1634.

He was a goldfmith, as he informs us himfelf, and engraved force few portraits. He worked occafionally with the point, but chiefly with the graver only, in a neat, laboured ftyle. I have feen by him the portrait of 3 K 2 Henry Henry the Third of France, in a fmall oval, with an ornamental border, from a defign of his own; it is inferibed Duce Zenoni Orefice f. 1634.

PAUL DE ZETTER.

Flourished, 1630.

He was a native of Hanover, as the inferiptions upon his prints inform us. His engravings confifted chiefly of *portraits*, after his own defigns. They are neatly executed; but have neither correctnefs of drawing, nor fufficiency of tafte, to recommend them to the notice of the connoiffeur. Specimens of his works are to be found in Boiffard's collection of portraits. He often figned his plates with these initials, P. D. Z. fe. and with a P. and Z. joined together, in the manner expressed upon the plate, at the end of the volume.

JOHN ZIARUKO. Flourifhed,

He was a Polifh artift, and probably a painter. We have by him, etched from his own defigns, the ceremonies used at the coronation of Lewis the XIIIth of France. They confift of feveral large plates; and are executed in a very flight flyle.

He was a native of Venice, and a landscape painter. He also amufed himself with the graver. We have feveral plates by him, confisting of views and landscapes, from his own defigns, and from those of Simon Marieschi, &c.

ZINCK. See ZAGEL.

Z I N G.

Flourished, 1760.

He was a native of Germany, and refided at Paris feveral years. After which he went to Drefden, where he fettled. He was living at the time Bafan published his Dictionary of Engravers. Zing was a man of great abilities. His best works are *landscapes*, which he executed in a style, that does great honour to his taste; not only for their neatness, but for the agreeableness of their effect.

MICHAEL ZINMERMAN. Flourisched, 1550.

"He was, according to Papillon, a native of Vienna. That author fpeaks of him as a painter, and an engraver on wood. He mentions a fpecimen of his works, which is a large geographical chart, composed of ten parts, which join together; being, when complete, four feet long by two feet and a half high. It reprefents the kingdom of Hungaria, with the arms of the Provinces; and and was taken from a defign of Wolfgangus Lazius, M.D. Phyfician and Hiftoriographer to the Emperor Ferdinand the First. Papillon also informs us, that it is a very fine performance.

GIOSEFFO ZOCCHI. Flourished, 1760.

He was a native of Italy, and refided at Florence. He made drawings of the most remarkable parts and buildings of that city; and views of the houses of pleasure, belonging to the nobility in the environs, which he caused to be engraved; and formed the prints into several different fets. He etched the figures, which were introduced into these prints, with his own hand, and two entire plates for the last fet.

DOMENICO ZOROTI. Flourisched,

He is mentioned by Florent le Comte, as an engraver of *portraits*; and, . if I underftand that author clearly, he refided in Germany; but, from the name, I should suppose him to have been a native of Italy.

JAQUES ZUBERLEIN, or ZIBERLEIN. Flourisched, 1590.

He was a native of Tubingen in Germany, and a painter. He alfo engraved on wood a confiderable number of prints; and, among them, the frontifpieces for *the Annals of Crufius*, printed at Francfort, A. D. 1595. He did not write his name at length; but ufed a monogram, composed of an I. and a Z. joined together, in the manner expressed on the plate, at the end of the volume. Besides that mark, he fometimes added a small vat or tub, which, in German, is called Zuber, or Zuberlein.

ANDRE'A ZUCCHI.

Flourished, 1720.

He was a native of Italy, and refided at Venice, where he engraved part of the plates for a collection of prints, taken from the most celebrated pictures in that city, confifting in the whole of 57 plates, which were published by Lovifa. He also engraved a fet of twelve plates, in small folio, of *Venetian babits*. The works of this engraver do him very little credit as an artift,

LORENZO ZUCCHI.

Flourished, 1730.

He was the fon of the preceding artift, and engraved feveral of the plates for the collection of prints, from the pictures in the Dreiden gallery.

FRACESCO ZUCCHI, the brother of Lorenzo Zucchi. He alfo engraved feveral

feveral plates from the pictures in the Drefden gallery, for the fame collection.

J. ANCKER DE ZWOLL, or ZWOTT. Flourished, 1500.

This fingular artift appears to me to have been a difciple of Ifrael Van Mecheln; at leaft, he imitated very carefully his ftyle of engraving, and, in fome inftances, not unfuccefsfully. He feems to have been a native of Germany, and was probably a goldlinith. He worked chiefly from his own compositions. Thefe fufficiently demonstrate the poverty of his genius, and the deficiency of his judgment. His figures are crowded together, without the leaft confideration, or attention to propriety; with refpect to contraft, or beauty of form, no fuch ideas feem ever to have entered his head. Thefe defects are rendered ftill more confpicuous, by the milerable incorrectnets of his outlines. The drawing of the naked parts of the figures is fearcely better than what one often finds upon the flate of the fchool boy. at is the neatnets and antiquity of his productions alone, that can poffibly give the leaft value to them; but as they are very fearce, I fhall particularize the following, all of them from his own defigns:

The Virgin with the infant Christ upon her lap, who is holding a cross in his hand; a middling-fized upright print.

The Virgin and Child, with Elizabeth feated holding a book, accompanied by two angels; the fame.

The wife men's offering ; the fame.

St. Christopher represented on horseback, bearing the infant Christ; the fame. Christ praying in the garden; a large upright plate.

Chrift betrayed; the fame.

Chrift crucified between the two thieves; the fame.

Christ carried to the grave; the fame.

An attempt to reprefent *a skeleton*. The worms are delineated as crawling about it; and above is a figure of Moses, with the two tables; a middling-fized upright plate.

A. ZYLVELT, or ZYLVELDT.

Flourished,

He was a native of Holland. His works, though in general incorrectly drawn, are not defitute of merit. There is in them an attempt at imitating the flight ityle of John Vifcher; and, in fome inftances, he has been tolerably fuccefsful. We have by him a fet of finall plates, length-ways, from F. Lingelbach, reprefenting *fea ports, with galley flaves, and other figures*, occafionally introduced. He also engraved fome few *portraits*, and, among them, is that of *Cornelius Bofch*, a finall upright print, from his own drawing.

TABLE

A B L E

I.

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The Explanation of the Initial Letters used by the Engravers contained in this Volume.

The first Letter, when there are two Initials, if the second be not an S. or an F. is usually the Baptismal Name; the second Letter therefore must be referred to, and often the third, where there are three or more Letters. The first Letters are placed as nearly alphabetical under each general second Letter, as the nature of the Arrangement would admit of.

Initial Marks omitted Table I. in the First Volume.

D. B.	The fuppofed mark of Solomon Bernard
I. B. F.	John Bonnart, fecit.
R. E.	Renold Elstracke.

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Η.

•	H. B. H. S. E. H.	A Mark attributed to the elder Holbein. See the fecond John Van Huchtenberg fculpfit. See the fecond Table. Elias Hainzelman.	l Table.
	E. V. H. E. V. H. F.	- Efaias Van Huls fecit.	
	H. H. 7	Hans, or John Holbein the younger. Henry Hondius ufed	the initials
	HANS HOLB.	Н. Н.	
	H. V. H.	Hieronymus, or Jerom Van Henfberg.	
	I. D. H.	John Daniel Herz.	
	L. H.	Lambert Hopfer.	
	N. H.	Nicholas Hopfer.	
	Р. Н.	Peter Hus.	•) (1997)
	S. N. H.	Stephen Heiler.	
	W. H.	Weneeflaus Hollar.	

I.

A. D. J. A. D. I. F.	Antoine de Jacquart.
В. І.	Bartholomew Jamitzer, Balthazar Jenckel, ufed thefe initials; but they are generally placed upon a finall tablet, with the date, as 1568.
C. I.	Chriftopher Jegher : ne frequently added a fmall knile to those initials. Chriftopher Jamitzer sometimes used these initials. See the second Table.
G. I. G. D. I. K. D. I. K. DV. I. P. I. W. I. L.	<pre>Gerard de Jode. Karel du Jardin. Peter Iffelbourg. Wenceflas Jamitzer. See alfo the fecond Table. Lucas Jacobs of Leyden. See the fecond Table.</pre>

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ь.	

Α Κ.	Andrea Kohl.				
E. K.	Eberhard Kiefer.				
I. K.	James Kerver, alfo Jaques Kobel.				
I. I. K. fculp.	John James Kleinfchmidt fculpfit.				
L. K.					
L. K. F.	Lucas Kilian, of Augfburg, fecit. Louis Krug used the initials L. K. divided by a cup or ewer.				
L. K. A. F.	divided by a cup or ewer.				
P. K.	Peter Kints.				
W. K.)				
W. K. F.	Wolfgang Kilian, of Augfburg, fecit. See the fecond Table.				
W. K. A. F.					
T. V. K.					
T. V. K. fe.	Theodore Van Keffel fecit. See the fecond Table.				

L.

L. C. I. A. L. P. I. C. L. C. P. L. G. L. G. L. F. Giovanni Lo. F	Gafper or Cafper Luyken. G. Antonio Licinis Pordonone, inventor. Claude Lombart. Chriftian Philip Lindeman. Gerard Lairesse. See the second Table.	•
H. L. H. v. L. I. L.	Hans, or John Liefrinck. H. van Lochom.	
J. Lond. J. Londer fe.	John Lievens; alfo John Lightbody; alfo John Luyken. } John Van Londerfel fecit.	
L. LL. F. L. Lo. F. Laur. Lol.	Laurentius, or Lorenzo Lolli fecit.	
M. L. N. L. N. L. F. P. D. L.	Michael Lucenfis. See the fecond Table. Nicholas de Larmeffin. See the fecond Table. Nicholas Laffaeu ufed both thefe marks. Peter de Laer, called Bamboccio.	S
S. S. F. S. fecit. Stephanus. T. de l.	Stephanus de Laulne fecit. Thomas de Lceuw.	

М.

M.	Matthew Merian. See the fecond Table.
A. M.	The mark attributed to Andrea Murano; but probably there never was any engraver of that name.
B. M. $\Lambda\Lambda\Lambda$. or	Marks attributed to Bernard Malpucci.
0 M	
C. Mel.	Claude Mellan. The initials C. M. were also used by Conrad Meyers and by Cosmo Mogali.
Cl. Mell. J COR. MET.	Cornelius Metenfis.
D. M. F.	Daniel Manafer faciebat.

I. M.

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[44^I]

I. M.	John Munier.
I. M. I. V. M. Ifrahel V. M. Ifrahel V. M. tzu Boecholt.	All these letters, formed in the ancient Gothic style, are the marks of Israhel Van Mecheln.
T. M. T. M. fculp.	Theodore Matham fculpfit.
A. V.	Agoftino de Mufis of Venice, commonly called Agoftino Veneziano, or, in Englifh, Aguftine the Venetian.

N.

N. F.	Michael Natalis faciebat.			
B. M. N.	Balthazer Meneius Nimecius.			
P. N. fec. P. Na. P. Na. fec.	}Peter Nagel fecit.	See the fecond Table.		

Р.

A. P. S. }	Abbas Primaticcio fculpfit. The interpretation of these initials is a matter of supposition only.
AND. P. And. P.in. etfec.	Andrea Podesta, inven. et secit.
B P.] B. P. F.]	The fuppofed marks of Baptifta Parmenfis, the F. as ufual ftanding for fecit.
Batifta P. V. F.	Giovanni Batista Pittoni. He alfo figns his name at length in this manner, Johannes Baptista Pitonus Vicentinum fecit.
B. P. V. I. BAL. SEN. E. P.	Baldassare Peruzzi. Elias Porzel. See the second Table.
G. P. G. P. inv. et fecit.	George Peham. Gajeto Piccina.
I. P.] I. le P.	John le Pautre. The initials I. P. were also used by John Percelles.
L. P. \mathcal{P} . L. P. R.	Lucas Pennis Romanus. See the fecond Table.
L. P. f. P. P.	Leo Pallavicini faciebat. Peter Perna.
S. P. J. S. P. F.	Stephen du Perac faciebat. Sylvius Pomarede used the fame initials.

Q.

H. Q.	Hubert Quellinus.
G. D. L. Q.	Guillaume, or William de la Quewellerie.

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R.

R.		See the fecond Table.	
R. B. T. A. Robetta Robeta	Robetta.		
ROBETA vol. 11.	5	3 L	RVP.

RVP. P. fecit.	Prince Rupert. See the fecond Table.
C. R.	Charles Remfhard
G. R. F. G. R. B. F.	Guido Rheni Bononienfis faciebat.
I. R.	John de Ram.
1. M. R. F.	} J. Mauro Rovare.
M. R. IN.	J
L. R.	Lubert Ruft
L. R. F.	L. Richer fecit.
M. R.	Matthew Ram.
P. R.	P. Raefus. Paul Ritter also used the fame initials.
P. Rol.	Deter Rolles fooit
P. Rol. fe.	Pcter Rollos fecit.

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s.

A C	A. Sallarts. See the fecond Table.
A.S.	Balthazer Silvius.
B. S.	Charles Screta Bohemus.
C. S. B.	Corneijus Nicholas Schurtz.
C. N. S.	
E. S.	Elias Schafhaufer.
E. S. F.	Elizabeth Sirani fecit. The initials S. F. I. profeffor Chrift reads
S. F. I.	Sirani Figlivola inventrice.
G. V. S.	George Van Scheindel.
H. S.	Hans, or John Schröder, with the date 1601. Hercules Septimus ufed
J. S.	the fame initials, and ufually added the date, as H. S. 1558.
•	John Saenredam. John Swelinck ufed the fame initials. Juft Sadeler. Alfo John Saenredam. Alfo John Stevens, with the
I. S.	
TC	J date 1585. Lambert Schwabe, or Suavius.
L.S.	Mattheus Schaffnaburgenfis.
M.S.	Matthew Van Somer.
M. V. S. P. S.	Peter Stent.
P. S.	
S. F.	P. Saltzburger faciebat.
P. S. F.	Pietro Stefanoni fecit.
P. S. de E.	Peter Schubert de Ehrenberg.
P. L. S.	Peter le Sueur the younger.
R. S.	Raphael Sadeler.
V.S.	Ventura Salimbini. Valentin Sezenius used the fame initials,
V. S. F.	2
V.S.I.F.	Vespasiano inven. et secit.
VES.ST.I.FE	
V. L. S.	Vincent le Sueur.
W. S.	William Swidde.

т.

А. Т.	Anthony Tempesta.
Gio. Ma. T.	Giovanni Maria Tamburino.
Ъ. Т. F.	John Thufel. Jaques Troschel used the same initials.
M. T. 1541.	Martin Treu.
Р. Т.	P. Trofchel.
P. T. 1685.	Pompilio Tito.

Phil.

Phil. Th.	Philip Thomassin.
Т. V. Т.	Theodore Van Thulden.

v.

B. V. F.	Bernard Vaillant fecit.
Æ. V. E. V.	}Ænea Vico.
E. V. V.	Efaias vanden Veldt. See the fecond Table.
F. V. F.	Francesco Villamena secit. See the second Table.
H. V.	Henry Ulrich.
L. V. V.	Lucas Van Uden.

w.

w.	Wenceflaus. See the fecond Table.
A. W. A. W. fe.	Anthony Waterloo. See the fecond Table.
F. V. W. F. V. W. fecit.	Francis Vanden Wyngaerde fecit.
HE. W.	Hans, or John Weyer.
HI. W. HI. W. F. IHERONI- MVS. W. f.	Jerom Wierix.
I. Wa. fe.	Jaques Wagner fecit.
I. W. F. I. H. W. F.	} John Wierix.
IH. W. Æ. 17. *N. W. • S. W.	John Warner. Nicholas Welbronner. Nicholas Weyer ufed the fame initials. Samuel Weifhun.
T.W T. M. W.	Telman Van Wefel.

Ζ.

B. Z. P. de Z. fec.

Bernard Zan. Paul de Zetter fecit. See the fecond Table.

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3 1, 2

B Т L E II. A

The Explanation of the Monograms, Cyphers, &c. contained in the two Plates annexed.

L А Т Е P VIII.

The fix first marks were omitted in Plates of the first Volume.

No.

- 150 Albert Altdorfer, the fecond mark.
- 151 Count Algarotti.
- 152 G. Van Breen.
- 153 This mark is attributed by Evelyn to Drufken, but by profeffor Chuift to John Weyners.
- 154 Josias English. 155 Hans, or John Grunwald.

H.

- COUNT de Hagedorn.
- 2 Marc Antonio Hannas.
- 3 John Halbeck. He also used a mark like that of Haym's, No. 5.
- 4 John Haver
- 5 Nicolo Francesco Haym. Halbeck sometimes used a mark like this. 6 Cornelius Hewissen.
- 7 Jaques Vander Heyden. Three marks. 8 Augustin Hirschfogel.
- 9 Nicholas Hirfchfogel.
- 10 Melchifedeck Van Hoeren. Two marks. 11 Hans, or John Holbein. Two marks.
- 12 Sigifmond Holbein. Two marks.
- 13 Elias Holl.
- 14 Wenceflaus Hollar Pragenfis. Two marks.
- 15 Jost Hondius. 16 Henry Hondius. Two marks.
- 17 Gulielmus, or William Hondius.
- 18 David Hopfer.
- 19 Jerom Hopfer.
- 20 William Howard. Hollar ufed the fame mark.
- 21 Adrian Hubert.
- 22 John Van Huchtenburg.
- 23 H. Hunt.
- 24 Simon Huter.

25 Lucas Jacobs.

- 26 Christopher Jamitzer.
- 27 Wenceflaus Jamitzer.

28 H. Janfen.

29 Peter Iffelbourg.

- 30 Mathias Kager.
- 31 Hans, or John Kaldung.
- 32 Martin Kartarius. Two marks.

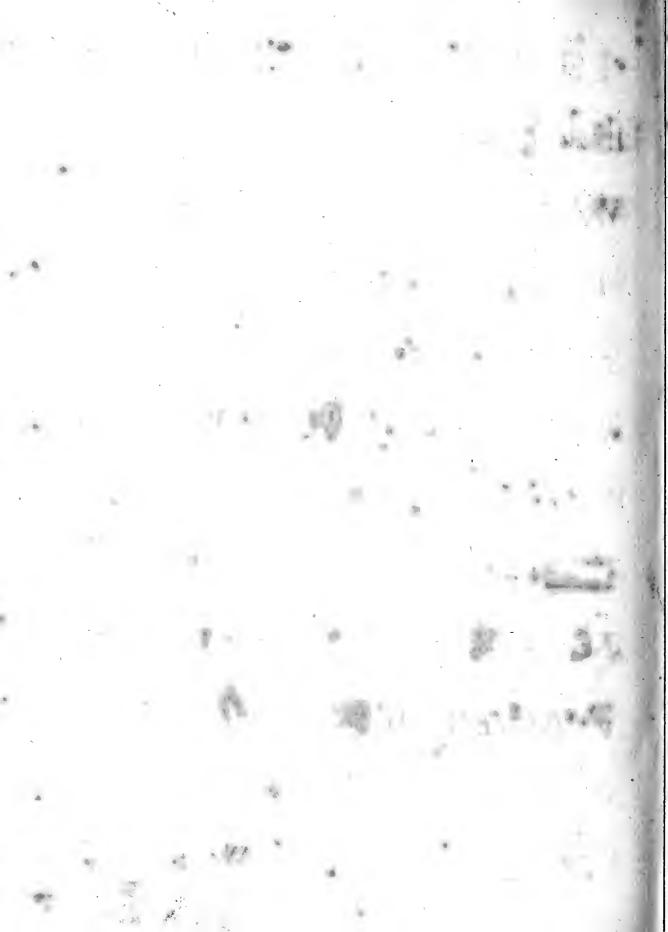
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33 Giorge

К.

J.

TABER HER HER LE Haht # MH MF HB BI \$B SAM H WHE HHH G DEHIH WH NH IV-HAT SHF Z Z W & R MR KXXX CK KIK K K K K K LERCG CL G AL DLM HE HE HE HE KAN WE E FM R W E July WLAV MM MF MF ALF MA M M PM PM PM MOA STAN WINN M WE M TA DIF NON BUF B DI SH GAR I'IROM HE: ROM NINE N MEM MENTEN À NE ERE NE MIN WR BU NN MIO Φ A A A O JE RAF V V S MN 8 F



445

33 George Keller. Two marks. 34 James Kerver. Two marks. 35 Theodore Van Kelfel.

36 Wolfgang Kilian. 37 Hans, or John Klim.

38 John Ulric Kraus.

39 Louis Krug.

L.

40 Girard Laireffe. Four marks.

41 Abafuere de Landfeld.

42 N. de Larmeffin.

43 Michael Lafne. Marcellus Lauron ufed the fame mark.

44 Hans, or John Lautenfack.

45 Henry Lautenfack.

46 Hans, or John Lederer.

47 Jaques Lederlin.48 William de Leeuw.

49 Godfrey Leigel.

50 Hans, or John Van Linck.

51 Daniel Lindenmacker.

52 Rene Lochon.

53 William Lodge.

54 Peter Lombart.

55 John Van Londerfell.

56 Abafuerus Van Londerfell. Two marks.

57 Melchior Lorich. Two marks.

58 Michael Lucenfis.

59 Antonio Francesco Lucini.

M.

60 Peter Maes.

61 Alexander Mair.

62 Paul Mair.

63 Philip de Mallery.

64 Andrea Mantegna.

65 Peter Merchant. Two marks.

66 Jaques Matham.

67 Cornelius Matfys. See No. 70.

68 Christopher Maurear. Two marks.

69 Matthew Merian. Five marks.

70 Cornelius Metenfis. See No. 67.

71 Joseph Metzker.

72 Andrea Meyer. Two marks.

73 Dirick Meyer. Three marks.

74 Rodolph Meyer.

75 Domenico Micarino, called Beccafumi.

76 Daniel Mignot.

77 Giofeffo Maria Mitelli. Two marks.

78 Hieronymus, or Jerom Mocetus. Two marks.

79 Nicoleto da Modena. Two marks.

So Peter Molyn.

SI Paul Moreelfe.

82 Christian Louis Moyaert.

83 Herman Muller. Four marks.

84 Agostino de Musis, called Augustine the Venetian.

85 Peter Myriginus.

\$6 Nadat.

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N

86 Nadat.

87 Peter Nagel.

88 Michael Natalis. Two marks.

89 A mark on the plates of D. Nicole.

90 Balthazer Mencius Nimecius.

91 Peter Nolpe. Two marks.

0

92 Mauro Oddi. 93 Matthew Ochereich.

94 John Oliver.

95 Adrian Van Oftade. Two marks.

P

96 H. L. Padtbrugge. 97 Jacopo Palma. 98 Agustinus Parifinus. Two marks: 99 Crispin de Passe. 100 William de Paffe. 101 Simon de Passe. 102 Magdelen de Paffe. 103 Berardino Paffero. 104 Hifbel Pen.

PLATE IX.

105 Lucas Pennis Romanys. Four marks.

106 George Penz. Two marks.

107 S. Perjecouter.

108 Francois Perrier. Two marks.

109 John Perfin. 110 J. Perriffim.

111 Alexis Pirnraum.

112 Martin Pleginck.

113 Martin Poebam.

114 Elias Porfel.

115 The supposed mark of Primaticcio, and according to Profession Christ is interpreted San Martino Bolognefe. He was Abbot of St. Martins.

Q.

116 Peter Quart. Three marks.

117 Ijabella Quatre Pomme.

R

118 Marc Antonio Raimondi. Seven marks.

4

119 Marc da Ravenna. Two marks. 120 Valerian Regnard. This mark was also used by G. L. Valesio.

121 Wendel Reich. This mark was also used by William Rogers. See No. 127.

- 122 Guido Rheni. Another monogram belonging to this artift is given No. 149, plate 9, Vol. I. 123 C. Reverdinus. Two marks. Reverdinus also used a mark greatly relembling that of
- Guido's, preceding No. 122.

124 F. A. Reuter.

ERER OF FFP DAR MPM DEEP MR R H? WR G CZ & FR D & R & G WR R R M & R R R R S S AT+ S & MAS HAS E H HFF MAS BU St K Kenbe VS VS NS NV V 0544 55 € 5 € 5 164 165 166 167 168 169 AAEM DEM MANH THE EN GOG RA QB V GG MM VERFEW WY AN HEW CH GAN W WX WENCESLAVS OF OLOHIVCE IBIDEH OM M3



125 Giuseppe Ribera, called Spagnoletto. Four marks.

126 Gottbard Ringel.

This mark was also used by Wendel Reich. See No. 121. 127 William Rogers.

128 Christian Romftet.

129 Saltrator Rofa.

130 Martin Rota.

131 Guido Ruggeri. Two marks.

132 Prince Rupert.

S.

133 John Sadeler.

134 John Sacnredam. Two marks.

135 Antonio Salamanca. Three marks.

136 .A. Sallarts.

137 Andrea Salmincio.

138 P. Saltzburger.

139 Hugues Sambin.

140 Laurence Sauberlich. Rafinael a caminotse

141 142 H. L. Schærer.

143 Hans, or John Schaeuflein the elder.
144 Hans or John Schaeuflein the younger.

145 A mark supposed to be of an artist related to the Schaeufleins.

146 Elias Schafhaufer.

147 George Scharffenberg.

148 Gabriel Schnellbotz.

149 Martin Schoen.

150 Bartholemy Schoen.

151 Erbart Schoen.

152 Hans, or John Henry Schoenfeild. 153 Hans, or John Frederic Schorer.

154 Martin de Seco.

155 Peter Serwouter.

156 Christopher Van Sichem.

157 Cornelius Van Sichem.

158 Karl Van Sichem. Two marks.

159 Firgil Solis. Four marks.

160 John Van Somer. 161 Diric Vander Staren.

162 Tobias Stimmer.

163 Christopher Stimmer.

164 Laurence Stoer.

16, Stolz, or Stolzbirs.

166 Francis Sto/s.

167 Peter le Sueur the elder.

168 Guillaume, or William Swanenburg.

169 Herman Van Swanevelt.

13.

170 Antonio Tempesta. Four marks. 171 David Teniers the younger. 172 Peter Tefta Lucchefe. 173 Mofes Thim. 174 John James Thourney/er. 175 Martin Treu. 176 Hans, or John Trofchel. 177 Andrea Troft. 178 Bartolomco Tutiani.

<u>د ا</u>

179 Giovanni

L 448

v.

- 179 Giovanni Luigi Valifio.
- 180 Efaias Vanden Veldt.
- Two marks, 181 Giulio Cefare Venenti.

182 Francis Fillamena.

183 David Vinckenbooms.

184 Claus, or Nicholas Viffcher.

185 John George Van Vliet. Two monograms. 186 John Ulric.

- 187 Henry Voghter.
- 188 Lucas Forferman.

189 Lucas Da Urbino.

W

- 190 Hans, or John Erbard Wagner.
- 191 Jacob Walch.

192 Anthony Waterloo.

- 193 Jerom Wierix. 194 Wenceflaus. The whole infeription, which this artift has affixed to the plate of the Death of the Virgin, is copied, and placed in the middle of the next line, for the want of room in its proper station.
- 195 Gabriel Weyer. Two marks. Woeiriot. See No. 205 below.

196 Michael Wolgemut.

197 Anthony Fan Worms. Three marks.

Ζ

- 198 7. F. Zabello.
- 199 Martin Zagel. Two marks.

200 Theodore Zagel.

201 Antonio Maria Zanetti.

202 Paul de Zetter.

- 203 Jaques Zuberlein.
 204 7. Anker de Zavoll.
 205 The mark which Peter Woeiriot affixed to his engravings on wood.

TABLE

T A B L E III.

A Chronological Lift of the principal Engravers, and fuch of their Scholars as are certainly known. Those Painters, who etched two or three Plates for their Amusement only, are omitted; but those are mentioned, whose Works are either very valuable, or very confiderable in Number.

JORG Schapff. 1450 Francis Van Stofs Martin Schoen. 1460 Tomaío Finiguerra. Barthelemy Schoen. Sandro Botticelli. 1470 Baccio Baldini. 1480 Ifrael Van Mecheln. Wenceflaus ; a reputed disciple of Martin Schoen. Antonio Pollajole. Andrea Mantegna. John Schnitzer. [acob Walch. 1490 William Pleydenwurff. Michael Wolgemut; the master Albert Durer. Francis Van Bocholt. Mair. Jerom Bosche. Giovanni Antonio Brixienfis. 1500 Giovanni Maria Brixienfis. Benedetto Montegna. Ugo da Carpi. Albert Durer. Martin Zagel. Anker de Žwoll. Marc Antonio Raimondi. Hans, or John Holbcin the elder. Sigifmond Holbein. 1510 Lucas Jacobs of Leyden. Albert Altdorfer; a reputed difciple of Albert Durer. Albert Glockenton. Van Gamperlin. Agostino de Musis; a disciple of Marc Antonio. Jerom Mocetus. Nicoletto da Modena. Robetta. Hans, or John Kaldung. Louis Krug. Giulio Campagnola. Domenico Campagnola. Hans, or John Burgkmair ; a difciple of Albert Durer. Philip Adler.

1520 Henry Aldegrever ; a reputed disciple of Albert Durer. Hifbel Pen. Francesco Mazzuoli, called Parmigiano. Domenico Micarino, called Beccafumi. Baldaffare Peruzzi. Marc da Ravenna ; a disciple of Marc Antonio. Giovanni Giacomo de Caraglio ; difciple of Marc Antonio. James Bink ; a disciple of Marc Antonio. Luca Cranach. 1530 Erhart Schoen. David Hopfer. Jerom Hopfer. Lambert Hopfer. Nicholas Hopfer. Giulio Bonatoni; a disciple of Marc Antonio. Hans, or John Holbein the younger. George Penz ; scholar of Marc Antonio. Giovanni Batifta Ghifi of Mantua. Titiano Vecelli. 1540 Hans, or John Sebald Beham Barthelemy Beham ; a reputed disciple of Marc Antonio. Hans, or John Schaenflein. Baptilla Franca. Martin Treu. Cornelius Metenfis. Dirick Vander Staren. Vitus Rodolph Spectle. Lambert Schwabe. Cornelius Bus. Hans, or John Brofamer. Augustin Herschfogel. Leon Daven. 1550 John Ulric. Martin Hemskerck. Virgil Solis. Luca Penni. Enea Vico ; a disciple of Marc Antonio. Antonio da Trento. Nicolo Beatrici. Cornelius Matfys, Adrian Collaert. Paolo Farinato,

1550 Orazio -

24

1550 Orazio Frarinato; fon and difciple of Jaques de Gheyn ; a difciple of Henry 1590 Goltzius. Paolo Farinato. Giovanni Niccola Roffiliani. Cherubin Albert. 1600 Philip Galle. Antonio Abacco. 4.560 Adam Ghifi of Mantua. Cornelius Galle. Theodore Galle. Diana Ghifi of Mantua. Raphael Sadeler the younger. Georgio Ghifi of Mantua. Juit Sadeler. Melchior Lorich. Anthony Waterloo. Batifta del Moro. Francefco Villamena. Domenico Pellegrino Tibaldi. John Muller ; difciple of Henry Goltzius. Martino Rota. Jaques Matham ; difciple of H. Goltzius. Simon Huter. John Saenredam; difciple of H.Goltzius. Cornelius Cort. 2-570 Giovanni Batifta Cavaleriis. Veípaniano Strada. Jacopo Palma. Stephen de Laulne. Hans, or John Collaert. James de Bye. Charles de Mallery. Solomon Bernard. Camillo Procaccini. Abraham de Bruin. Lodovico Cardi. Giacomo Batifta Fontana. Philip Thomassin. Dirick Cuerenhert. John Van Londerfell. Peter Furnius. Ventura Salimbini. John Wierix. Jaques Grandhomme; fcholar of Theo-Jerom Wierix. dore de Brye. Anthony Wierix. David Vinckenbooms. Hubert Goltzius. Nicholas de Bruin. Julius Goltzius. Giovanni Batista Galestrucci. Henry Goltzius; the disciple of Cueren-Leonardo Parafoli Norfino. bert. Giovanni Maggi. Raphael Sadeler the elder. Barbara Vanden Broeck. John Sadeler. Claus, or Nicholas John Viffcher. Bernadino Paffero. Nicholas Hilliard. Frederico Baroccio. Sitto Badalocchio. Michael Coxis. 1610 Francesco Brizio. John Theodore de Brye. Ahafuerus Van Londerfel. Bartholomew Spranger. Guido Reni. Hans, or John Bol. Andrea Andreani. Nicholas de la Caía. Raphael Scaminoffi. Giofeffo Scolari. Lucas Ciamberlano. Gilbert Veen. Remegio Cantagallini. Matthew Greuter. Antonio Tempeila. Thomas de Leu. Joit Ammon. Tobias Stimmer. Giovanni Batifta Pafqualino, x 590 Crifpin de Paffe the elder. Christopher Stimmer. Sir Peter Paul Rubens. Francesco Vanni. John Glauber. Henry Goudt. Cefare Vecelli. Lucas Kilian. Lodovico Carracci. Chriftopher Switzer. Agostino Carracci; disciple of Cornelius Abraham Bloemart. 1620 Cort. Frederic Bloemart. Annibale Carracci. Cornelius Bloemart. Raffael Guidi. John Ammon. Albert Flamen. Paul Moreelfe. Giacomo Franco. George Lallemand. Gilles Sadeler. Herman Muller; disciple of Henry Louis Bufinck. Goltzius.

John Theodore de Brye the younger ; fon and disciple of Theodore de Brye

the elder.

1620 John

John Ifrael de Brye ; the fame. 1620 James Callot ; disciple of R. Cantagallini. Edward Ecgman. Peter de Jode the elder; disciple of Goltzius. Wolfgang Kilian. Crifpin de Passe the younger ; fon and disciple of Crispin de Passe the elder. Simon de Passe; the fame. William de Paffe ; the fame. Magdalen de Paffe ; the fame. Adrian Van Oftade. John Vanden Veldt. G. Van Breen. Leonard Gaulter. Giovanni Batista Mercati. John Frederic Greuter. Simon Cantarini ; disciple of Guido. William Van Nieulant. Ottavio Leoni. John Valdor: A. Sallarts. Mattheus. Ottomar Elliger. Ifaac Major. Boetius Adam a Bolfwert. Scheltius a Bolfwert. Paul Pontius. Claude Mellan. John le Clerc. Peter Vander Borcht. Sir Anthony Vandyck. Solomon Savery. 1630 Giovanni Batifta Vanni. Giuseppe Ribera, called Spagnoletto. Bartolomeo Coriolano. Giovanni Lanfranco. Odoardo Fialetti. Matthew Merian ; disciple of Theodore de Brye the clder. Lucas Vorsterman. Frederic Hulfe; disciple of Theodore de Brye the cliler. Theodore Matham ; fon and difciple of Jaques Matham. Oliviero Gatti. John Baptista Barbe. Jaques Stella. William Panneels, disciple of Rubens. William Hondius. Pietro Testa. Bernardino Capitelli. Lucas Van Uden. Sebastian Furck. James Neeff. Marinus. Abraham Boffe.

John Payne, disciple of Simon Paffe. 1630 John Lenfant, difciple of Claude Mellans Matthew Van Plattenberg. Cornelius Schut. Thomas Cecil. G. Glover. Peter Soutman. Peter Nolpe. 1610 Paul Potter. Chriftopher Jegher. Anthony Vander Does. Alefandro Algardi, Francis Perrier. Charles David, Ierom David. Peter Quaft. John Lievens.. John Both. Andrea Both Jaques Jordaens. Cornelius Galle the younger. Nicholas Berchem. Cornelius Vificher. John Viffcher. Gabrielle Perelle. Simon Frifius. Jonas Suyderhoef, disciple of Soutman. John Louis, Hisciple of Peter Soutman. John Van Vliet. John Fytt. John Miel. William James Delft. John William Baur. Cornelius Van Dalen, Peter Daret. Francis Colignon. John Picart. Laurence de la Hyre. Stefano de la Bella. John Jofeph Van Goyen. Francis Van Wyngarde. Lorenzo Loli, disciple of Guido. 1650 Giovanni Andrea Sirani, difciple of Guido. Nicholas Van Plattenberg. Karl Audran. Clement Ammon, disciple of Theodore de Brye. Bartolomeo Bifcaino. Bartholomew Breenberg. Rembrandt Gerretfz Van Ryn,. Claude Vignon. Rene Boivin. Ifrael Henriet. Pietro Francesco Mola. Michael Natalis. Michael Lafne.

3 M 2:

1650 John

1650 John Boulanger. James Lutma. Janus Lutma. Ferdinand Bol. Wenceflaus Hollar, difciple of Matthew Merian Theodore Van Keffel. Frince Rupert. Reyner Zeeman. Rene Lochon. Regnier de Perfyn. Nicholas Chaperon. 1670 D. Stoop. Peter Van Laer, called Bamboccio. Salvator Rofa. Girolamo Rofi. Simon Guilain. John Oliver. Nicholas Lauwers. Nicholas Regnetfon. Francois de Poilly, disciple of Peter Daret. Michael Dorigny. Hubert Quellinus. John Vander Hecke. Cornelius Van Caukerken. 1660 Robert Nanteuil. Francois Spierre. Nicholas Loir. Alexis Loir. Theodore Van Thulden. Herman Van Swanevelt. Elizabeth Sirani. John le Pautre. 1680 Orazio Borgiani. Carlo Cefio. Charles de la Haye. Jakob Ruyfdaal. Roland Rogman. Daniel Rabel. Giovanni Francesco Grimaldi. Giulio Carpione. Giovanni Batifta Bolognini, difciple of Guido. Luigi Scaramuccia, difciple of Guido. Giovanni Benedetto Caffiglione. John Kendrick Roos. Abraham Genoels, Albert Everdingen. William de Leeuw, difciple of Peter Soutman. R. Gaywood, difciple of W. Hollar. Sebastian Bourdon. John de Bifchop. Alexander Mair. Jacob de Sandrart. Nicholas Cochin, Giovanni Batifta Falda. Remoldus Eynhouedts.

1660 Peter Lombard. Nicholas Pitau. William Lodge. John Morin. Jeremiah Falck. Danker Dankers. Karel du Jardin. Francois Tortebat. John Hackaert. Marc de Bye. John Louis Roullet, difciple of Lenfant and F. de Poilly. Pietro Sante Bartoli. Peter Vander Bank, difciple of Francois de Poilly. Peter Clouet, disciple of Cornelius Bloemart. Albert Clouet, disciple of C. Bloemart. Claudine Boufonnet Stella. Antoinette Boufonnet Stella. Ifrael Silvestre. Peter Van Schuppen. Anthony Maffon. Claude Gelee. Jacinto Gemignano. John Pefne. William Chateau. Gilles Rouffelet. John Papillon. Jaques Rouffeau. John Verkolie. Abraham Bloteling. Girard Audran. Domenico Maria Fontana. Jofeph Roli. David Teniers. Henry Snyers. John Langlois. Pietro del Po. John Jacob de Sandrart. Raymond le Fage. Philip Kilian. Bartholomew Kilian. William Faithorn, the elder. William Faithorne, the younger. Girard Edelinck. John Edelinck. Benoit Audran. Peter Simon. Girard John Baptist Scotin, difciple of Francois Poilly. Elias Hainzelman difciple of F. Poilly. Cefare Fantctti. Simon Thomaffin. Louis Chaftillon, Luca Giordano. Theodore Maes. James Bellange.

1680 Jofeph

1680 Joseph Parrocel. David Loggan. Robert White, disciple of David Loggan. Lutterel. Roman de Hooghe. John Baptist Monnoyer. Valentine le Febure. Adrian Vander Cabel. 1690 Carl Guitavus ab Amling, disciple of Francois de Poilly. Cornelius Vermeul en. Stephen Baudet. Melchior Kuffel. 1700 Christopher Weigel. John Baptist de Poilly, fon and disciple of Francois de Poilly. Sebaftian Le Clerc. Girard Laireffe. Benoit Audran. Peter Drevet, the elder. Gafper du Change. Peter Picart. Benoit Fariat, disciple of Welliam Chatteau. Chas. Simoneau, difciple of W. Chateau. Lewis du Guernier, difciple of Chastillon. Louis Cheron. Elizabeth Sophia Cheron. Michael Corneille. Peter Le Sueur. Francesco Faraone Aquila. Pietro Aquila. Carlo Maratti. Giofeffo Maria Mitelli. Luca Carlevarius. Pietro da Petri. Francesco Antonio Meloni. Giovanni Girolamo Frezza. Pietro Leone Ghezzi. Nicholas Henry Tardieu. Nicholas Verkolie. John Luyken. Peter Molyn. Maria Sibylla Merian. John Vander Heyden. H. L. Padtbrugge. Francis Barlow. John Griffier. John Smith. Michael Vandergucht. 1710 Marco Ricci. John Van Huchtenburg. Jaques Van Helmont. John Ulric Kraus. Claude du Flos. Claude Gillot. Anthony Coypel. Louis Surrugue. Louis Simoneau.

Stephen Jeauret. 1710 Francis Place. John Faber, the elder. Bernard Lens. Peter Van Gunft. Claude du Bofc. Abraham Rademaker. 1720 Andrea Procaccini. Anthony Rivalz ; disciple of Le Fage. Peter Drevet, the younger; fon and disciple of the elder Drevet. Simon Valee; disciple of the elder Drevet. Bernard Picart; fon and difciple of Peter Picart. John Mariette. Nicholas Dorigny. Louis Des Places. Ifaac Moucheron. John Hauffard. John Rigaud. Henry Simon Thomasfin. Philip Rugendas. Robert Van Audenaerd. John Faber, the younger. Matthew Pool. Wolfgang Philip Kilian. J. Wandelaar. Simon Gribelin. George White; fon and pupil of Robert White. John Audran. 1730 Peter Rotari. John James Frey. Francis Pilfen; difciple of Robert Van Audenaerd. Edme Jeauret. John Baptift Oudry. John Raymond. Peter Gualter. Bernard Lepicie. Nicholas Larmeffin. Francois Chereau. James Chereau. Count de Caylus. Charles Dupuis. Frederic Hortmels. Jacob Mannl. Jacob Houbraken. George Vertue. James Chriftopher Ie Blond. John Vandergucht. Henry Gravelot. 1740 J. B. Chatelain. Count Hagedorn, Charles Nicholas Cochin. J. B. Jackfon. Arthur Pond. Philip Andrea Kilian. 1753 J. Baptift Papillon.

1750 Matthew

Matthew Oestereich. 1750 Peter Aveline. John Philip le Bas. John Moyreau. James Mac Ardel. John Joseph Balechou. David Sornique. Giovanni Batista Tiepolo, Francois' Joullain. Claude Donet Jardenier. - Rooker. Simon Francois Ravenet. Francois Vivares. William Hogarth. George Knapton. Giovanni Domenico Tiepolo. Domenico Maria Canuti. Antonio Maria Zanetti. Louis Lempereur. John Daulle.

Francois Chauveau, 1750 Stephen Feffard. Des Marteau. Jaques Nicholas Tardieu. Francois Edward Weiroter. Laurence Cars. Stephen Ficquet. John Godfrid Haid. John Elias Ridenger. George Frederick Schmidt. William Elliot. Thomas Worlidge. Richard Houfton. Thomas Wation. Joseph Goupy. Edward Fischer. Giovanni Batista Piranefe, John Mortimer. William Wynne Ryland. William Woollett.

1770

CORRECTIONS ADDITIONS. and

v 0 L. Ī.

Preface, page vi. line 4, for Virtue read Vertue.

Effay, page 5, 6 lines from the bottom, for aqua tinto read aqua tinta. 9, 1. 7, read or an other ductile fubitance.

-23, l. 28, for Giovanna Mariae read Giovanni Maria.

-28, in the Latin Prayer, Stanza I. l. 5. for Iu read In. Stanza II. l. 2. for Augelorum read Angelorum. Stanza III. l. 5. for vix read vitx. Stanza IV. 1. 3, for Luceus read Lucens. Stanza V. for auglorum read angelorum, Stanza VII. 1. 6. for Geus read Gens.

Page.

14,

25, .

- 2, line 9, read the defigns.
- 1, for Giovanna read Giovanni. 7,

Immediately above FRANCESCO ALBANI in/crt the name of Angelo Albanafi. The account of this artift is given by miftake under the first name ANGELO. Under the article of Corregio add, there are, however, fome few doubtful etchings

- marked Ant. Correg. fec. which are very flightly executed, and in a flyle greatly inferior to what one might have expected from the hand of that mafter.
- ib. --- 26, for ALLEGINI read ALLEGRINI.
- 19, ---- 10, for Biscanio read Biscaino.

Under the article Marco Angeli add, Marco Angelo is mentioned by Florent le Comte as an engraver of ornaments and grotesque subjects.

- 26, 16, Giovanna read Giovanni.
- 29, 6, for difingenious read difingenuous.
- 34, ---- 3, for Marquis read Marquife.
- 42, ---- 39, for Edelink read Edelinck.
- 48, <u>34</u>, *read* and other mafters. 60, <u>11</u>, *for* 1638 *read* 1600.

- *ib.* ____ 24, the fame.
- 64, --- 22, Belifarius, this print is by Scotin and not by Baron.
- 66, ____ last line but one, for Admirandi read Admiranda.
- 68, _____ 10, after the date 1591 add, and all the vignettes reprefenting his life and death, from his own defigns.
- 5 from the bottom, for length-was read length-ways.
- 71, _____ 5 from the bottom, for length-was read length-ways.
 88, _____ 9, for 1642 read 1742.
 94, _____ 35, for Bilibard Pyrckneiel read Bilibald Pyrckheimer.
 99, _____ 24, for this laft read the laft.

- 24, jor uns lait read the last. 126, 31, dele Born 1630. Died 1681. and read Flourished 1615. ib. 36, dele and he died A. D. 1681, aged 51 years. 129, 2 from the bottom, after the work that 2 from the bottom, after the words "the art of drawing" add, and another Treatife upon the Art of Engraving, the beft edition, &c. 145,----- 4, after the words "initials P. B." add and often figned his name at length, as for
- inftance, to two middling-fized landscapes, length-ways, in one of which is represented the fall of Icarus; and in the other, Mercury carrying Psyche to Heaven : they are flight, hafty etchings, and figned Peter Breugel fec. Romæ, 1583.

146, ____ 4, read finall plate, length-ways, conjointly with Matheus.

- 22, Giovanna Mariae read Giovanni Maria. ib. ---
- 23, 1562 read 1502. ib. —
- 8, Giovanna *read* Giovanni. 147,---
- 153, _____ 5, after the word Flourished add 1600. ib. _____ 37, for Vinckboons read Vinckenbooms.
- 154, 22, for a middling-fized upright plate, read two middling-fized upright plates.

Page.	
171, line	4 from the bottom, add, Domenico Campagnola did engrave fome few
	defigns on copper, but they are executed with the graver only, and among
	others are the following : An old man in armour, with a youth leaning against a
	tree, holding a Pan's pipe in his hand, and a dog is lying at his feet; a fmall up-
	right plate, marked DO. CAP. and a finall plate, length-ways, reprefenting
	ight place, marked Do. CAT, and a man place, tengui-ways, representing
	children at play, marked DOMENICO CAPAGNOLA, 1517.
172,	25, for C. D. CAMPIGLIA read GIOVANNI DOMENICO CAMPIGLIA.
173,	17, for CANTAGELLINA read CANTAGALLINA.
174,	28, for DOMINICO read DOMENICO. 21, after the words "is wanting" add, he fometimes figned his plates with his bap-
176	21, after the words "is wanting" add, he fometimes figned his plates with his bap-
, ,	tifmal names only. I fhall mention a battle, from Raphael, a middling-fized
	plate, length-ways, in the front of which is reprefented a man with a javelin,
	and another man on horfeback, with a fabre in his hand, riding over a third, who
	is lying upon the ground: in the fore ground are depicted a fpear and a shield.
	This print is inferibed I. IACOBUS VER. F. which in English we should read
	John James of Verona fecit.
177,	35, read C. R. V. S. fecit Meffanæ 1735.
178,	4, for 1500 read 1510.
ib	4, for 1500 read 1510. 24, for Vafori read Vafari.
101	6 from the bottom, for CHAPREON read CHAPERON.
201.	6 from the bottom, after the words " not fpecified," add, I have feen a small por-
101,1	trait of J. Tintoretto, the painter, engraved in a flyle refembling that of
	Cornelius Cort, inferibed Alexandro Victorio Classico feulp.
	for the words (turns the first drack of " 11 There for his birs a come from the
211,	4, after the words, "upon the first stroke," add, I have seen by him a copy from the
	fmall print by Martin Rota, of the last judgment, after Michael Angelo; it is
-	not however a eapital performance.
1 216,	23, after the words, " are specified," add, Mr. Evelyn indeed tells us that he en-
	graved the heads for the Lives of the Painters, by Vafari, and that Vafari him-
	felf made the defigns. They are certainly very mafterly performances, but
	exceedingly flight.
221.	4, for CORTERI read CORTESI.
ib	22, the fame.
ib	27, for Tobias read Tobit.
229, —	line the last, add, but his great work was the engravings which he made for the
2-9,	elegant publication, entitled Le Pitture di Pel. Tibaldi, which was published at
	Venice 1755, and these prints, though not correctly drawn, have great merit.
261,	Under the article DOUGHTY, it is proper to add, that he was pupil to Sir
	Joshua Reynolds, and died on his passage to the East-Indies. The abilities of
	this young man were fuch, that great expectations were entertained in his
	favour.
264,	24, GASPER DUCHE, the abbreviated name of DUCHET. See Duchet the
	next page, who was the fame artift.
260,	39, after the word " plate" add, it is certainly a representation of Fortune.
270	18, leave out the particle on-
ih	18, leave out the particle on. 31, for Venet read Vernet.
271.	17, to the word Flourished add, 1520.
ib,	24, after the word "animal" add, I have leen a fmall upright plate reprefenting the
	24, after the work and the Window the Deter a main upright place representing the
	annunciation of the Virgin; the Deity appears at the upper part of the print,
	furrounded with fmall angels, who are playing upon mufical inftruments; it
	is executed in a flight feratching flyle, with the graver only, and the word
	IOHANNES is inferibed upon a tablet, beneath which is the name Dv. VET.
	Upon one of the columns is affixed the date 1520.
286,	17, GIOVANNA read GIOVANNI.
ib	29, the fame.
293,	30, FIALATTI read FIALETTI.
294,	13, FIQUET read FICQUET.

- 30, FIALAT IT the LATER I with to add, That in a letter to Sir Hans
 13, FIQUET read FICQUET.
 To the article HENRY FLETCHER I with to add, That in a letter to Sir Hans
 Sloane from Henry Fletcher, it appears that he refided next door to the
 Wheat 294, · 297, ⊨

Page.	Linc.	
	n.	

302,

Wheat Sheaf, White Hart Corner, Holborn, near the end of Drury-Lane; this letter bears date July 19, 1729. See the Sloanian MSS. at the British Museum, No. 4044.

- at the bottom of the page infert the name of ANTONIO FONTUZZI. The account of this artift is referred to in the Dictionary from Fantuzzi, but was omitted by accident in its proper place; it is given in the fecond table, page 367.
- 315, --- last but three, for Giovanna read Giovanni.
- 353, --- last but fix, the fame.
- 363, ____ 21, for the fixth chapter read fourth chapter.

OL. IL

- 5, after the words, " the old man" add, he also engraved an emblematical print in Ι, the ftyle of Anthony Maffon, which he dedicated to that artift. 8, leave out the word Flourished. 2, 22, A. HAELWEGH read ADRIAN HAELWEGH. ib. 16, C. HAGENS read CHRISTOPHER HAGENS, 32, after the word "fletus" add, and views of gentlemens feats, in conjunction 3, 7, with J. Kip, large plates, length-ways, in folio. 24, after the words "this volume," *infert*, I have feen the name of Jacobus ab 16, Heyden, to which is added, Chalcog. et Civis Argent 1634, affixed to a large upright portrait of the Landgrave of Thurlys, very neatly engraved ; and to feveral other portraits. 22, FRANCIS HOFFMAN; this name flould have been inferted after James 20, Hoefnagle. 32, after the words "aquà forte," add, I found a very curious portrait in Mr. ib. Gulfton's Collection, of Francis Hoffman, drawn and engraved by himfelf, in which he is flyled the inventor of ships with three bottoms. 17, for an E and an R. read an E and a P. 27, 20, after the words "end of the volume," add, to a portrait of John, King of 30, Portugal, he affixed this infeription Wilhelmus Hondius Calchographus Regi. 27, for Jerom read John. 33, 17, after the word " comedian" add, with this infeription, T. Johnfon, ad vivuns 53, pinz. et fculp. a half fheet print. 7 from the bottom, for a fmall o read a fmall n. 87, 13, after the word Flourished add 1623. 16, after the words "mention them" add, I have fince feen by him the frontifpiece 89, to a book of perspective, printed at Nuremberg, A. D. 1623. 34, prefix the baptismal name of DAVID to the family name of LOCKLEY. 97, 3 from the bottom, for 1660 read 1600. 103, 2, instead of the word Flourished, infert Born, 1584. Died, 1669. 110, 14, after the words, " and other mafters," add, he has affixed the following in-134, --fcription to a Francifcan Friar, etched with great spirit, from a defign of his own, Lud. Matthiolus Acad. Clementinus del. et sculp. 1714. 22, for DOMINICO read DOMENICO. 151, -33, for F and M read P and M. 160, 15, after the words Cornelius Tromp, add, To feveral portraits for books this name 172, (for I fuspect it to be the fame perfon) is written J. V. Munnichuyfen. They are very indifferent. 3, for GIACOPO read JACOPO. 183, -2, for P and M read P and N. 186, . 7, after the words " other masters," infert, Basan speaking of this artist informs 212, us that he engraved La Vierge a la Rofe, from Parmigiano, with fo much art, that it passed for the work of Agostino Carracci. 22, after the word "collecter," add, this artist may be referred to in the first 223, volume, under Pietro Antonio.
 - VOL. II.

3 N

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line 30, I wish this passage to be read as follows, I have given one mark attributed to him by professor Christ, and others, at the end of the volume, which is the only one that can properly be faid to belong to him as an engraver.

270, 29, for 1610 read 1510. 284, 14, for L. P. read L. R.

DIRECTIONS to the BINDER.

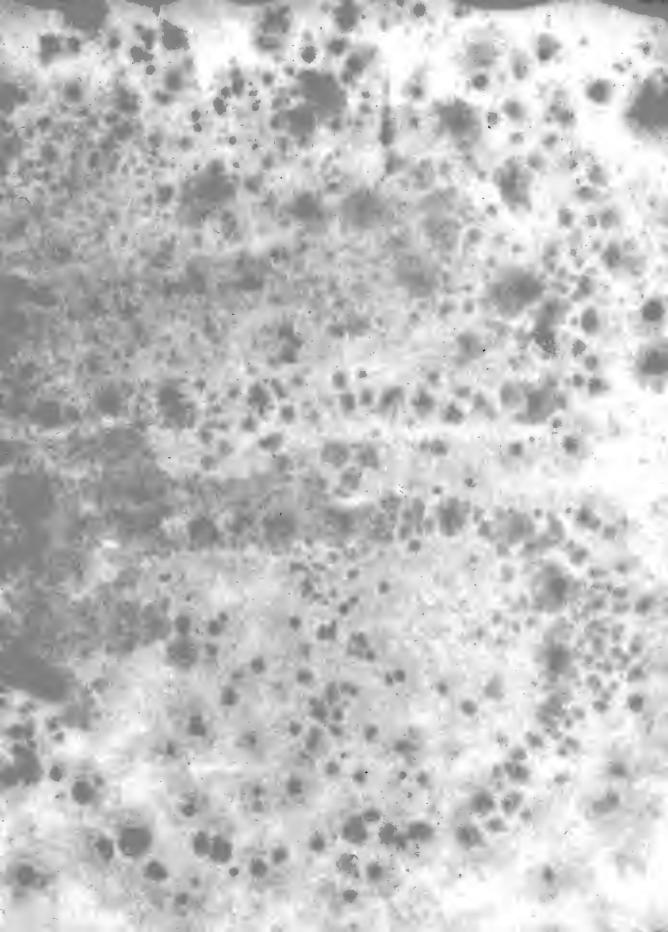
VOL. I.

The Patera, a plate unnumbered, to face the Title. Plates I. II. III. IV. V. VI. VII. placed together, to face page 32 of the Effay. Plate VIII. to face page 365. Plate IX. to face page 366.

VOL II.

Adam and Eve, a plate unnumbered, to face the Title. Plates I. II. III. IV. V. VI. VII. placed together, to face page 16 of the Effay. Plate VIII. to face page 444. Plate IX. to face page 446.

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