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The Works Of Horatio Walpole, Earl Of Orford

In Five Volumes

Walpole, Horace

London, 1798

A Catalogue of Engravers

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Lieut James Caulfield Bengal Cavalry
A
CATALOGUE

OF

ENGRAVERS.

WHEN the monarchs of Egypt erected those stupendous masses, the pyramids, for no other use but to record their names, and by which their purpose was not answered; they little suspected that a weed growing by the Nile would one day be converted into more durable registers of fame than quarries of marble and granite. Yet when paper had been invented, what ages rolled away before it was destined to its best service! It is equally amusing to observe what obvious arts escape our touch, and how quickly various channels are deduced from a source when once opened. This was the case of the press: printing was not discovered till about the year 1430: in thirty years more it was applied to the multiplication of drawings. Authors had scarce seen that facility of dispersing their works before painters received an almost equal * advantage. To each was endless fame in a manner ensured, if they had merit to challenge it. With regard to prints, the new discovery associated the professors in some degree with the great masters whose works they copied. This intimate connexion between painters and engravers makes some account of the latter a kind of

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

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necessary

necessary supplement to the history of the former. But if this country has not produced many men of genius in the nobler branch, it has been still more deficient in excellent engravers. Mr. Vertue had been alike industrious in hunting after monuments of the latter profession; he was of it himself; but as the artists were less illustrious, his labour was by far more unsuccessful. Till the arrival of Hollar the art of engraving was in England almost confined to portraits. Vertue thought what was produced here before the reign of king James of so little consequence, that in a sketch which he had made for a beginning, he professedly dates his account from the year 1600. If I take it up earlier, it is merely to give a complete history, which will be comprehended in few lines, and the materials for which I have chiefly gathered from his papers, and from the *Typographical Antiquities* of Mr. Ames*.

Mr. Evelyn says † the art of engraving, and working off from ‡ plates of copper, did not appear till about the year 1490. That is, it was not brought to perfection from the hints gathered from typography: yet it is certain that in 1460 Maso Finiguerra, a goldsmith of Florence, by an accident that might have given birth to the rolling-press, without the antecedent discovery of printing, did actually light upon the method of taking off stamps from an engraved plate. Casting a piece of such plate into melted brimstone, he observed that the exact impression of the engraving was left upon the surface of the cold brimstone, marked by lines of black. He repeated the experi-

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

† *Sculptura*, p. 35.

‡ I have said, and for two reasons shall say little of wooden cuts: that art never was executed in any perfection in England: engraving on metal was a signal improvement of the art, and supplied the defects of cuttings in wood.

The ancient wooden cuts were certainly carried to a great height, but that was the merit of the masters, not of the method. Whoever desires to know more of cutting in wood should consult a very laborious work, lately published in France in two vols. octavo, called *Traité historique & pratique de la graveure en bois*, par Papillon, Paris 1766. The author will not probably, as he wishes, persuade the world to return to wooden cuts; but he gives examples of vignettes to books in that manner, which ought to make editors ashamed of the slovenly stamps that are now used for the fairest editions. There is a curious account of missals, &c. adorned with wooden cuts, in Mr. Gough's *Brit. Topogr.* 2d. edit. in the articles of Wiltshire, from p. 319 to p. 362, vol. ii.

ment on moistened paper, rolling it gently with a roller. It succeeded. He communicated the discovery to Baccio Baldini, of his own profession and city. The latter pursued the invention with success, and engraved several plates from drawings of Sandro Boticello; which being seen by Andrea Mantegna, he not only assisted Baldini with designs, but cultivated the new art himself. It had not long been in vogue before Hugo da Carpi tried the same experiment with wood, and even added a variety of tints by using different stamps for the gradations of lights and shades; a method revived here some years ago with much success by Kirkall, and since at Venice by Jackson; though very imperfectly.

From Italy engraving soon travelled into Flanders, where it was first practised by one Martin of Antwerp. He was followed by Albert Durer, who carried the art to a great height, considering how bad the taste was of the age and country in which he lived. His fidelity to what he saw was at once his fame and misfortune; he was happy in copying nature, but it was nature disguised and hid under ungraceful forms. With neither choice of subjects or beauty, his industry gave merit even to ugliness and absurdity. Confining his labours almost wholly to religious and legendary histories, he turned the Testament into the history of a Flemish village; the habits of Herod, Pilate, Joseph, &c. their dwellings, their utensils, and their customs, were all Gothic and European; his virgin Mary was the heroine of a Kermis. Lucas of Leyden imitated him in all his faults, and was still more burlesque in his representations. It was not till Raphael had formed Marc Antonio, that engraving placed itself with dignity by the side of painting.

When the art reached England does not appear. It is a notorious blunder in Chambers*, to say it was first brought from Antwerp by Speed in the reign of James I. In some degree we had it almost as soon as printing; the printers themselves using small plates for their devices and rebuses: Caxton's Golden † Legend has in the beginning a groupe of saints, and many other cuts dispersed through the body of the work. It was printed in 1483. The second edition of his Game at Chefs had cuts too. So has his Le Morte Arthur. Wynkyn de Worde, Caxton's successor, prefixed to his edition of the Statutes in the sixth year of Henry VII. a plate with the king's arms, crests, &c. a copy of

* Dictionary. Edit. of 1728. Art. Printing. † Ames, p. 35.

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which is given in the life of Wynkyn, by Mr. Ames in his *Typographical Antiquities*, p. 79. The same printer exhibited several books adorned with cuts, some of which are particularly described by his biographer, in pages 87, 88, 89, & sequentibus.

The subsequent printers continued to ornament their books with wooden cuts. One considerable work, published by John Raftell, was distinguished by prints of uncommon merit for that age. It was called *The Pastyme of the People*, and by bishop Nicholson in his Historical Library, *Raftell's Chronicle*. This scarce book, of a very large size, I saw at the auction of Mr. Ames's library; it had many cuts, eighteen of which were in great folio, representing the kings of England, so well designed and boldly executed as to be attributed to Holbein, though I think they were not of his hand. I shall mention but one more book with wooden cuts (though several are recorded by Ames). It is Grafton's *Chronicle* *, printed in 1569, and containing many heads, as of William the Conqueror, Henry VIII. and queen Elizabeth, &c. Yet though even portraits were used in books, I find no trace of single prints being wrought off in that age. Those which I have mentioned formerly † as composing part of the collection of Henry VIII. were probably the productions of foreign artists. The first book that appeared with cuts from copper-plates, at least the first that so industrious an enquirer as Mr. Ames ‡ had observed, was, "The Birth of Mankind, otherwyse called The Woman's Book," dedicated to the queen Catherine, and published by Thomas Raynalde in 1540, with many small copper cuts, but to these no name was affixed. The earliest engraver that occurs was

THOMAS GEMINUS, OR GEMINIE,

1545 } as he calls himself in a title-page which I shall mention presently.
 } The little that is known of him is collected from his works. Of these was

Thomæ Gemini Lyfienfis Compendiofa totius anatomes delineatio, ære exarata, folio, 1545. "These plates," says Ames §, "are some of the first rolling-press printing in England." This was a new edition of Vesalius's

* Ames, p. 204. ‡ P. 219.
 † Anecdotes of Painting, chap. iv. § P. 218.

Anatomy,

Anatomy, which was first published at Padua in 1542 with large wooden cuts, which cuts Geminus imitated on copper-plates; though, says Vertue, "I question whether more than the title-page, to which he has put his name, was the work of Geminus; the most and best part of the graved figures were probably copied from the wooden cuts in Vesalius by a better hand." The first edition was dedicated to Henry VIII. Geminus afterwards published a translation by Nicholas Udal of the same work in 1552, and dedicated it to Edward VI. The translator in his preface says, "Accepte therefore, jentill reader, this Tractise of Anatomie, thankfully interpreting the labours of Thomas Gemini, the workman. He, that with his great charge, watch and travayle hath set out these figures in pourtrature, will most willingly be amended, or better perfected of his own workmanship, if admonished." Vertue, having quoted this passage, owns, that the writing to all these plates was surely graved by Geminie, and probably some parts or members of the bodies. We do not contend for the excellence of Geminie's performances. It is sufficient that we have ascertained so early an engraver in England. Vertue adds, that Geminie published another small work, with copper cuts, relating to midwifery, two years before. I do not know whether he means two years before the first or the second of his editions of Vesalius. It is certain that Ames does not specify such a work, though in page 304 he acknowledges that there are books printed by Geminie of an earlier date than any he had seen: for Geminie was not only an engraver but a printer; and dwelled in Blackfriars. Thence he published a Prognostication, &c. relating to the weather, the phenomena of the heavens, &c. with a number of cuts. *Imprinted by Thomas Geminie*, quarto, and another edition of his Anatomy in 1559, dedicated to queen Elizabeth.

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

* Anecdotes of Painting, chap. vii. p. 139. an account in Mr. Gough's Brit. Topogr. 2d edit. vol. i. p. 208.

† Another was Richard Lyne, of whom see

REMIGIUS

REMIGIUS HOGENBERGH,

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

FRANCIS HOGENBERGH.

1555 } By his hand is extant a print of queen Mary I. dated 1555. If this was executed in her reign, it was antecedent to that of Parker: but it might not be done here, or might be performed after her death, and allude only to her æra. Under it is written, Veritas Temporis Filia. In the set of Saxton's maps he engraved those of Gaul and Belgium. Of his works abroad Vertue had seen views in * Bruin's Civitates Orbis Terrarum, printed at Cologne in 1572, in conjunction with Simon Novellani and George Hoefnagle; and others in Abraham Ortelius's Theatrum Orbis Terrarum, in which he was assisted by Ferdinand and Ambrose Arsen, Antwerpæ 1570. The map of England in this collection was the work of Humphry Lhuyd of Denbighshire, as that of Spain was of Thomas Geminus, whom I have already mentioned. Engraving was on no contemptible foot in England when we had professors † worthy of being employed to adorn Flemish editions; Flanders was at that time a capital theatre of arts and learning.

DR. WILLIAM CUNYNGHAM,

1559 } a physician of Norwich, was also an author and engraver. In his Cosmographical Glafs, a fine copy of which is described by Ames ‡,

* This expensive work consists of two very large and thick folios; the first containing 178 plans and views of towns, the second 135. They are drawn and engraved by Francis and Abraham Hogenbergh, Hoefnagle, and others, particularly Henry Stenwick: the author styles himself both Bruin and Braun. It is a work of uncommon labour, but without method; and some of the cities are repeated. In this collection is the curious print of Nonfuch; and in the last plate but two of the first volume is a view of the

lake Averno; Ortelius and G. Hoefnagle are standing by the lake, and from seeing birds swimming on it, hunc locum non esse Aornon advertentes.

† Ortelius himself commends the English engravers; and, besides those I have specified, he names Antony Jenkenson, who flourished in 1562, and Robert Leeth, a man skillful in taking the plot of a country. See Ames, p. 540.

‡ Ib. p. 237.

are

are many cuts and a large map of Norwich, some of the plates engraved by the doctor's own hand. It was printed in folio in 1559, and dedicated to the lord Robert Dudley, afterwards the well-known earl of Leicester.

RALPH AGGAS

1578 } was a surveyor, and related to Edward Aggas a printer*. Ralph published what I should have concluded a book, as he called it *Celeberrimæ Oxoniensis Academiæ, &c. elegans simul & accurata descriptio*; but Ames, who is not very explicit, seems to speak of it as a map, saying it was three feet by four; and he adds that Cambridge was *done* about the same time, that is, in 1578. Aggas made a map of Dunwich in 1589, which I have mentioned †, and a large plan and view of London, which was re-engraved by Vertue, and of which in one of his MSS. he gives the following account:

“A plan and view of London, with the river Thames and adjacent parts, being the most ancient prospect in print. This was reported to have been done in Henry VIII, or king Edward VIth's time; but from several circumstances it appears to be done early in the beginning of queen Elizabeth's reign, about 1560; being cut in several blocks of wood. The prints thereof being now of the greatest scarcity, no copies perhaps preserved, being put up against walls in houses, therefore in length of time all decayed or lost. *Civitas Londinum*. Probably this was published by Ralph Aggas, as he himself mentions in that plan of Oxford, done after this was begun. But it must be observed that this very impression is a second publication, with the date 1618, and that there are several alterations from the first in this; and particularly, instead of the arms as queen Elizabeth bore them, those of king James I. (England, France and Scotland) are put in the place of them. And in the first have been explanations of the remarkable places in the city and suburbs, as may be observed in many places by letters of reference. The length of this printed plan, 6 feet 3 inches, by 2 feet 4 inches, contained in six sheets and two half sheets, I believe the full extent in length; but I apprehend the notes of explanation were at bottom, printed on slips of paper to be added.” Vertue then specifies buildings or absence of buildings which affix this plan

* Ames, p. 389.

† Anecdotes of Painting; chap. vii. p. 134.

to the æra in which he concludes it printed originally; as the water-gate at the palace of Westminster, called the *Queen's-bridge*; Northumberland-house wanting, which was not erected in 1560, but was before 1618. Paget-place, so called in 1563, &c. Vertue had taken much pains to ascertain the ancient extent of London, and the site of its several larger edifices at various periods. Among his papers I find many traces relating to this matter. Such a subject, extended by historic illustrations, would be very amusing. Les Anecdotes des rues de Paris is a pattern for a work of that kind; but not the last edition; for the author, conducted by the clue of his materials into the ancient histories of France and England, grew so interested in those obsolete quarrels, that he tacked to an antiquarian discussion a ridiculous invective against the English and their historians. After authenticating whatever has passed of memorable in each street of Paris, he labours to overturn all that happened at Poitiers and Cressy. Historian of gnats, he quarrels with camels.

HUMPHRY COLE,

1572 } a goldsmith, and probably brother of Peter Cole, a painter mentioned by Meres in his *Wit's Commonwealth*, and in *The Anecdotes of Painting**. I conclude so; as Humphry engraved a map to a folio bible, which he set forth in 1572, and a frontispiece, with queen Elizabeth, the earl of Leicester as Joshua, and lord Burleigh as David. Humphry Cole, as he says himself †, was born in the north of England, and *pertayned to the Mint in the Tower* 1572. I suppose he was one of the engravers that *pertayned* to archbishop Parker, for this edition was called *Matthew Parker's Bible*. I hope the flattery to the favourites was the incense of the engraver!

JOHN BETTES,

brother of Thomas Bettes, the painter ‡, was himself both painter and engraver. Meres, in the passage above quoted, is my authority for the first: Fox in his *Ecclesiastical History* tells us the second, naming John Bettes as the performer of a pedigree and some vineats (vignettes) for Hall's *Chronicle*, and speaking of Bettes in 1576 as then dead §. In the same place is mentioned one Tyrral, of whom I find no other account, nor of Cure, recorded by Meres;

* Page 135.

† Ames, 255.

‡ See *Anecdotes of Painting*, p. 135.

§ Ames, p. 197, in the note.

nor of his Christopher Switzer *, but that he used to execute wooden cuts for books about the time of archbishop Parker.

WILLIAM ROGERS

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

CHRISTOPHER SAXTON,

1580 } to whom we are obliged for the first maps of counties, lived at Tingley near Leeds in Yorkshire, and was servant to Thomas Sekeford † esq. master of requests, and master of the court of wards. By the encouragement and at the expence of this gentleman Saxton undertook and published a complete set of maps of the counties of England and Wales, many of which he engraved himself, and was assisted in others by Remigius Hogenbergh, whom I have mentioned, by Nicholas Reynold, by some foreigners, and by Augustine Ryther §, who made some of the maps of The Spanish invasion, and who kept a shop near Leaden-hall, and procured a translation of Petruccio

* In the Harleian library was a set of wooden cuts representing the broad seals of England from the conquest to James I. inclusive, neatly executed. Vertue says this was the sole impression he had seen, and believed that they were cut by Christopher Switzer, and that these plates were copied by Hollar for Sandford. Switzer also cut the coins and seals in Speed's History of Great Britain 1614, from the originals in the Cottonian collection. Speed calls him *the most*

exquisite and curious hand of that age. He probably engraved the botanic figures for Lobel's Observations, and the plates for Parkinson's Paradisus Terrestris, 1629. Christopher Switzer's works have been sometimes confounded with his son's, who was of both his names.

† Vide Ames, p. 429.

‡ His portrait may be seen in Vertue's print of The Court of Wards.

§ Ames, p. 541, note.

Ubal dini's Discourse, which he dedicated to the lord admiral Howard in 1590. The county maps, dedicated to the queen, and adorned with the royal arms, and those of the promoter, master Sekeford, were published by Saxton in 1579; the dates on different plates* showing that the labour of six years, that is from 1574 to 1579, both included, had been bestowed on them. Saxton is commended by Camden and Thoresby, the latter of whom † calls his map of Yorkshire *the best that ever was made of that county*. This rare map was three feet wide: at one corner was a view of York; at another, of Hull. Augustine Ryther had the chief hand in engraving it.

GEORGE HOEFNAGLE,

of Antwerp, was probably in England, mention being made ‡ of a map of Bristol by him; and he certainly engraved a large plate of Nonfuch. He was one of the engravers employed by Ortelius. Vertue says that Mr. Green showed to the society of antiquaries a quarto containing about fifty copper-plates, engraved in 1592 by James Hoefnagle of Francfort, aged then seventeen, from drawings by his father George, of beasts, birds, flowers, insects, &c. §

THEODORE DE BRIE

1587 } was, as he informs us on his plates to Boissard's Roman antiquities, a native of Liege and a citizen of Francfort. He engraved the plates for the first four volumes of that work, the last of which was completed in 1601 and 1602, after his death, by his sons Theodore and Israel, whom he brought up to his own business. His own head and Boissard's he has prefixed to some of the volumes. The first English work that I find with his name was The funeral procession of sir Philip Sidney, of which I have given an account before ||, and which was expressly engraved in London. The next was ¶ a title-page with the arms of the lord-keeper Hatton at large, to Wagenar's Mariner's Mirrour, the second part, published by Antony Ashley in 1588. The last does great honour to De Brie: he cut the curious plates,

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

† Ducat. Leod. p. 165, 195.

‡ Ames, p. 538.

§ One Cock, a Dutchman, graved an oval por-

trait of the queen of Scots in 1559, and from a genuine picture; but it is not clear that he ever was in England.

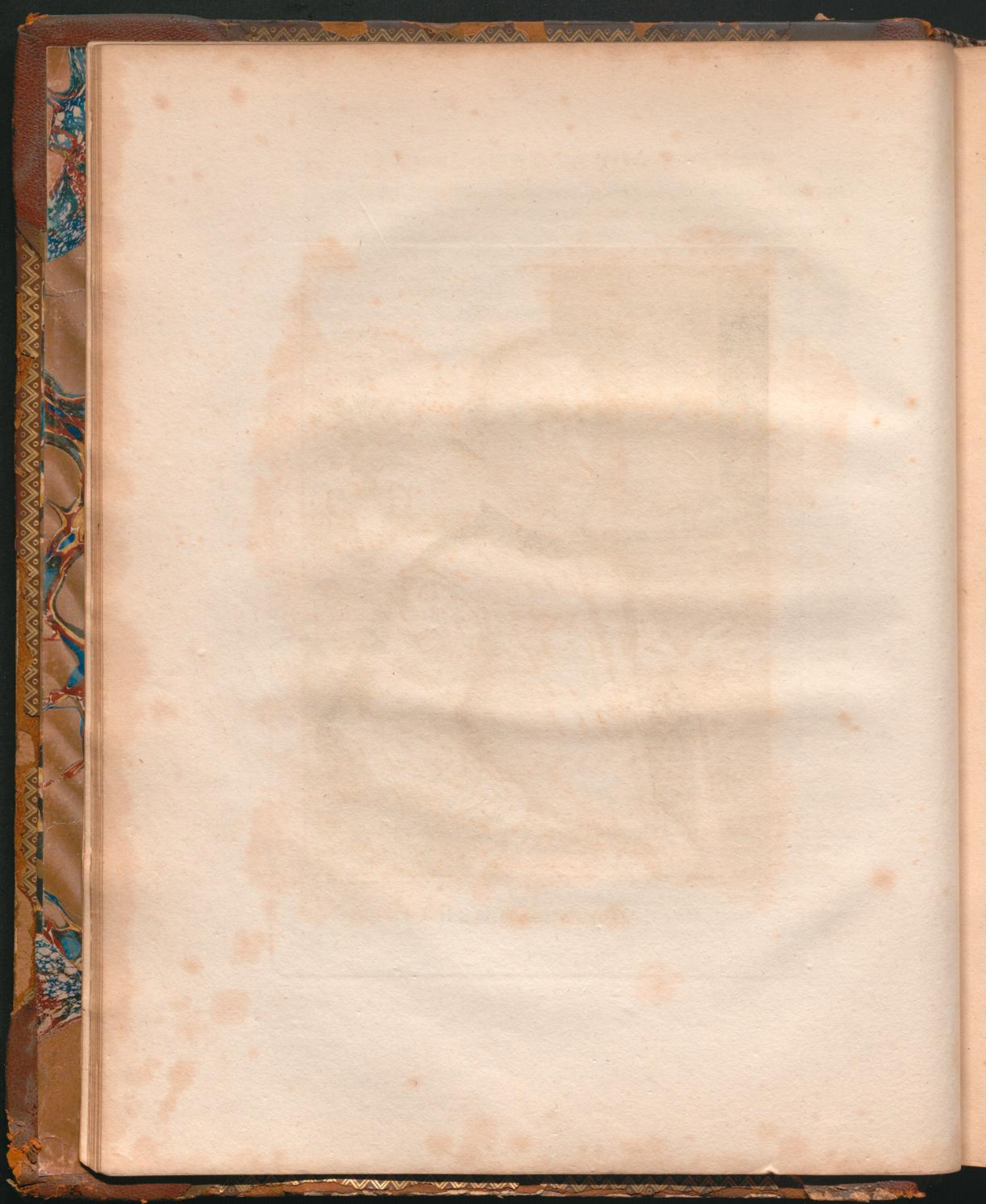
|| Anecdotes of Painting, vol. i. p. 282.

¶ I find this in Vertue's MSS.

describing



HOEFNAGLE . —



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

ROBERT ADAMS,

besides the plates which I have mentioned in the former part of this Work, p. 137, drew and engraved representations of the several actions while the Spanish Armada was on the British coasts. These charts were published by Augustine Ryther 1589.

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

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

† Ames; p. 563.

‡ As they are fully described there, and may

be found alphabetically, I shall refer the reader thither for many of those prints of which I give no account, that I may not swell this list unnecessarily.

*REGINALD ELSTRACKE,

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

Sir Philip Sidney, done probably soon after his death.

Queen Elizabeth, done after her death.

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

Richard Whittington, lord mayor; and his cat.

Gervase Babington bishop of Worcester, æt. suæ 59, with four Latin verses, and this motto, Virtus Dei in infirmitate.

Sir Julius Cæsar, knight, master of the rolls.

Henry V. titles in Latin.

Sir Thomas More; over his head, Disce mori mundo, vivere disce Deo.

Thomas Sutton, founder of the Charter-house; done after his death, 1611, which shows that Elstracke was then living.

Edmund lord Sheffield, president of the North.

Thomas Howard, earl of Suffolk, lord treasurer of England.

Robert earl of Effex.

Anne Boleyn.

John Harrington baron of Exton.

William Perkins.

Lord Darnley and queen Mary, whole lengths on one plate.

Padesha Shaffallem, the Great Mogul.

* He generally wrote his name, Renold.

Philip III.

Christian IV.

Sigifmond Battori.

The archduke Albert and Isabella, two plates.

William Knollis viscount Wallingford.

Cardinal Wolfey.

Henry prince of Wales.

Antonio de Dominis.

Ladislaus king of Poland; in Fowler's Troubles of Sweden.

John Oden Barnevelt lord of Barkley.

Title-plate to Basiliologia.

Another to Milles's Catalogue of Honour.

Time's Storehouse, 1619.

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

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

Mary queen of Scots. Jacobi Magnæ Britann. regis mater. She is abundantly dressed, and has the crown, sceptre, globe and arms. Sold by Compton Holland, who is sometimes the vender of prints; sometimes takes them

them off, excudit*; and once at least engraved himself. I have a laboured print by him of Robert earl of Essex, with his arms, crest and titles. The print of Mary is much superior to many of the preceding.

Henry Holland, who published the † *Heroologia Anglicana*, was eldest son of Philemon Holland, and I suppose brother of this Compton Holland. In 1613 he travelled into the Palatinate with John lord Harrington. Besides the *Heroologia*, he published *Monumenta sepulcralia Ecclesiae Sti Pauli Lond.* quarto; and a volume containing the heads of the kings of England from the conquest to the year 1618. These plates, says Vertue, are the same with those in Martin's Chronicle, except the title-page, and the print of William I.

FRANCIS DELARAM

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

William Somers, king Heneryes jester (8th.) from Holbein, are to be sold by Thomas Jenner ‡ at the whitbeare in Cornewell. A whole length. Long

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

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

‡ Jenner attempted the art himself with no bad success. I have a small print by him of sir William Wadd (or Waad) lieutenant of the Tower. Sir William was son of sir Armigel Wadd of Yorkshire, clerk of the council to Henry VIII. and Edward VI. and author of a book of travels. The son was clerk of the council to Elizabeth, who dispatched him to Spain to excuse her sending away their minister Mendoza, who had been dealing in treasons

against her. Sir William behaved with great spirit there, and with as much cleverness afterwards in piecing together a treasonable paper, torn and thrown into the sea by one Chreiston. Wadd was successively embassador to the emperor Rodolph, to Henry IV. and to Mary queen of Scots, inspector of the Irish forces, of the privy council to king James, and lieutenant of the Tower, from which post (to his honour) he was removed in 1613 by Robert Carr earl of Somerset, sir William being a man of too much integrity to be employed in the dark purposes then in agitation. He died at his manor of Battiles Waade (where he built the mansion still standing) in 1623, aged 77. He married Anne daughter of sir John Hyron. His father sir Armigel, who lies buried at Hamstead, was the first Englishman that made discoveries in America. See Camden, *The English Worthies*, Ant. Wood, and Hist. and Antiq. of Essex.

tunic,

tunic, H. K. on his breast a chain, and a horn in his hand. Behind him buildings, and boys playing. Eight English verses.

Henry VIII.

Queen Mary I. in an oval frame.

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

Queen Elizabeth, after her death, with a long inscription. Vid. Ames, p. 62.

James I.

Henry prince of Wales, son of James I. in the robes of the garter, with a truncheon.

James Mountagu, bishop of Winchester, 1617—are to be sold by P. Stent.

Arthurus Severus O'Toole Nonesuch, ætatis 80, 1618. An old man with a large beard, a sceptre in his hand with eleven crowns upon it. Eight English burlesque verses. Seems to be the effigy of some adventurer.

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

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

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

Sir Henry Montagu, chief justice of the King's-bench, with six Latin verses, &c.

Sir William Segar, garter principal king at arms.

John Abbot, bishop of Salisbury, with six Latin verses. Abra. Car. compos.

John bishop of Lincoln, with purse-bearer, mace-bearer, six boy-angels playing on musical instruments, and six Latin verses. A very neat and curious print.

- Frederick elector Palatine.
 Elizabeth, his wife.
 Frederick Henry, their eldest son.
 Charles prince of Wales.
 John King bishop of London.
 Mathias de Lobel, physician.
 Sir Horatio Vere; on either side a soldier completely armed at bottom; trophies, &c. at top.
 George Withers, the poet, with eight English verses, and this motto,
 Nec habeo, nec careo, nec curo, 1622.

Frances duchess of Richmond and Lenox, covered with jewels, a large veil behind. Constantia coronat. 1623.

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

CRISPIN PASS,

of Utrecht, was a man of letters, and not only industrious to perfect himself in his art, but fond of promoting and encouraging it. This appears particularly by his being at the expence of setting forth Holland's Heroologia, which is expressly said to be published Impensis Crispini Pass; and his not mentioning himself as having any share in engraving the plates makes me conclude that he recommended the best sculptors among the Flemish. Indeed the prints have merit in themselves, besides being memorials of so many remarkable personages. Crispin frequented and studied the best masters, and was sent by prince Maurice to teach drawing in an academy at Paris. At what time he came to England is not clear; none of his works done here are dated, says Vertue, later than 1635; yet he certainly lived some years longer, as in 1643, being then probably very old, he published his book at Amsterdam, Della Luce del dipingere, & disegnare, in Italian, French, High and Low Dutch,
 folio,

folio. In the preface he relates these circumstances of his life: "Dès ma jeune age je me suis adonné à plusieurs et divers exercices; mais je me suis particulièrement attaché à estudier avec les plus fameux maîtres, le sieur Freminent, peintre de sa majesté très-chrétienne, le renommé peintre & architecte sieur Petro Paul Rubens, Abr. Bloemart, Paulo Morelson, peintre et architecte de Utrecht—mais plus particulièrement le très-noble seigneur Vander Burg, avec lequel je visitay l'academie, où estoient les plus celebres hommes du siecle. L'illustre prince Maurice de heureuse memoire m'envoya à Paris pour enseigner le deseign à l'academie du sieur Pluvinel, premier ecuyer du roy." He begins with a little geometry, gives directions for the proportions of the human body, for figures in perspective, for drawing in the academy by lamp-light, describes the use of the manekin or layman for disposing draperies, and goes through the proportions of horses, lions, bears, leopards, elephants, sheep, cats, and other quadrupeds, birds and fishes. His human figures are taken chiefly from Rubens, as is but too evident in the corpulency of his women. Some plates are after Lanfranc, and most of the animals from Roland Savery. The first division contains thirty plates, the second seven, and the third eleven, of perspective. Among these are three cuts by his son, William, cum privileg. du roy très-chretien. Bleau published a second edition of this work, and, to swell the volume, added a great number of old plates that belonged to other books. Some of the plates have these designations: Robert de Vorst inv. R. de Vorst incidit. R. Vandervorst. Except the list of his works, I have nothing more to add to Crispin's article, but that Peacham, in his Compleat Gentleman, styles him "my most honest loving friend."

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

Queen Elizabeth, a most sumptuous whole length, with crown, sceptre, globe, farthingale, royal arms, bible and sword on a table, carpet and curtain, and twelve Latin verses. Isaac Olivier effigiebat, Crispin vande Passe incidit, procurante Joanne Waldnelto. This last circumstance, and the paucity of English heads engraved by Crispin, make me doubt whether he ever was in England himself. Perhaps drawings were sent to him, as they have been of late to Houbraken for The illustrious heads.

A head of the same queen, oval. Among her titles is that of Virginia.

James I. in hat and ruff, oval within a square frame; lion and grifon supporting it. Six Latin lines. Crispin de Pafis excudit Coloniae. Joannes Meyffens excudit Antwerpiae. As Pafis executed this abroad, it is not extraordinary that he should have continued queen Elizabeth's grifon, not knowing that James on his accession had assumed the Scottish supporter. This print is well done, though inferior to the preceding whole length.

Anne of Denmark, a curious print; she is drawn in her hair, young, and with a very broad square sprigged ruff. Six Latin verses. Crispin de Pafis f. & excudit Coloniae.

Henry prince of Wales.

Charles prince of Wales, in an oval like the two last. Four Latin verses.

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

Sir Philip Sidney.

The earl of Essex on horseback.

Thomas Percius, nobilis Anglus, conspirationis A. Mdcv. initae princeps. C. van de Pafis exc. See a description of this rare print in Ames, p. 134. There is also a print in quarto of the seven conspirators.

A collection of 200 emblems for George Wither.

A set of cuts for Ovid's Metamorphoses, the title of which is, Pub. Ovidii Nafonis

Nafonis xv. Metamorphoseon librorum figuræ elegantiffimæ à Crispino Passæo laminis æneis incisæ, 1607.

Four large and handsome prints of Dives and Lazarus. The first only is executed by the father; the rest are by a younger son, called Crispin likewise, as is the following,

Frederic elector Palatine, young, oval, size of a large octavo, with martial trophies. Crispin Passæus jun. figu. & sculpsit. The other children of Crispin Pass were:

WILLIAM PASS,

who engraved a very rare print, which the earl of Oxford bought with the collection of sir Simonds Dewes, and of which Vertue gives this account: It was a printed sheet, containing the family of James I. and entitled Triumphus Jacobi regis augustæque ipsius prolis. The king sitting on his throne with his regalia; on his right the queen and prince Henry leaning on skulls, to intimate they were dead; on his left prince Charles with his hand on a book, that lay on a table; an angel above holding two crowns. Near prince Charles stand the king and queen of Bohemia, and before them their seven children. At the bottom of the sheet several Latin and English verses. W. G. scripsit. Will. Pass sculpsit. Illustriss. Jaco. R. Principique Carolo D. D. eorumque licentiâ & favore excu. Joan. Bill*.

In another place Vertue describes a similar print, but does not say where he saw it. The latter is entitled, The progenie of the renowned prince James king of Great Britaine, France and Ireland. The verses in both languages are different from those in the preceding; to the latter it is said, Hæc composuit Johannes Webster; and the engraver is George † Mountain. To

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

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

be sold at the Globe over the Exchange. I suppose that plate was copied from that of Pafs*.

Another print recorded by Vertue contains in a half sheet the king and queen of Bohemia, and four of their children. Will. Pafs fecit ad vivum figurator 1621. About twenty English verses in two columns at bottom.

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

Of William Pafs I find these other works :

Robert earl of Leicester, head in oval, good, two Latin verses, ^P_w fe.

Frances duchess of Richmond and Lenox, half-length, extremely neat, her arms in a shield; on a table lies a book with these words, Constantia coronat. Over her a state. Anno 1625 insculptum à Guilh. Passo Londinum. This print, which is in my possession, resembles very much a whole-length (I believe by Mytens) of the same great lady, which I bought from the collection of the late earl of Pomfret. There is another of her in her † weeds with the duke's picture at her ‡ breast at Longleate. But the best portrait of her is in Wilson's Life of James I. The reader would find it well worth his while to turn to it.

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

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

‡ This was a fashion at that time. There are three or four ladies drawn so by Cornelius Jansen, at Sherburn-castle, the lord Digby's; of which

Elizabeth countess of Southampton, a half-length richly attired, is one of Jansen's best works. The ruins of the bishop's castle, sir Walter Raleigh's grove, the house built by him and the first earl of Bristol, the siege the castle sustained in the civil war, a grove planted by Mr. Pope, and the noble lake made by the last lord, concur to make that seat one of the most venerable and beautiful in England.

Sir John Haywood, LL. D. died 1627, with emblems. W. Pafs f.

Robert earl of Effex on horseback.

George duke of Buckingham, ditto.

Christian IV. king of Denmark, and Frederick duke of Holstein, both standing, in one print.

Darcy Wentworth, æt. 32, 1624.

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

Another with the same date, but the king's left hand is on the globe, not on a skull; and instead of prince Henry there is prince Charles. This fine print is in my possession.

Sir Henry Rich, captain of the guards, oval frame. W. Pafs sc.

MAGDALEN PASS.

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

SIMON PASS

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

James I. crowned, sitting in a chair; prefixed to his works.

Ditto, with a hat.

Queen

Queen Anne, 1617.

Ditto on horseback, with a view of Windfor-castle behind.

Prince Henry with a lance, whole length.

Philip III. king of Spain.

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

Another of her, as sister of Philip IV. much neater. Four Latin verses. Sim. Pafs sc. Crispin de Pafs (I suppose the younger brother) exc. 1622.

George Villiers, earl of Buckingham, 1617.

Another of him when marquis, 1620, to the knees, standing by a column in a chamber. Angels and festoons of fruit.

Charles I. young (when prince) in the robes of the garter.

Henry earl of Northampton. I never saw this print.

Francis Manners earl of Rutland.

Sir Walter Raleigh, in an oval, arms and devices. Sim. Pafs sculps. Comp. Holland exc.

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

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

Thomas earl of Arundel (the great collector), oval, arms. Michael Jans. Mirevelt pinx. and Sim. Passæus sculps. L. Compt. Holl. excu.

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

Richard earl of Dorset, do. sold in Pope's-head alley.

Frances Howard countess of Somerset, a curious print of a curious person. It is a small oval *, the hair very round and curled, like a wig, ruff. S. Pa.

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

sculp. Lon. Comp. Holl. exc. I have a print likewise of her husband, by the fame, and a miniature of him in his latter age by Hoskins. In both, his face is a sharp oval, and his hair fair. Proofs that the print given of him among the illustrious heads, which is a very robust black man, is not genuine.

William Knollis viscount Wallingford, in an oval, with a hat like lord Bacon. I am not certain by which Pafs, I believe by Simon.

James Hay baron of Saley, afterwards earl of Carlisle; graved by Pafs, and fold by Sudbury and Humble.

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

Lancelot Andrews bishop of Ely, 1618. Qu. by which Pafs?

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

Sir Edward Coke, with six Latin verses.

Another of Sir Walter Raleigh.

Sir Thomas Overbury. Veneno obiit 1613. Comp. Holl. exc.

Another, smaller.

William Butler, physician, good.

* Count Gondomar; dedicated to him, and strongly touched. These five last are ovals.

Another larger, with arms, Cupids, trophies, &c. very fine. Some of the following I take from Ames. The pages refer to his book.

A monumental plate, inscribed by John Bill to his wife Anne, p. 23.

Lucy Harrington countess of Bedford, the patroness of Donne and other wits of that age, p. 28.

* There is another in folio, 1622.

- Edward VI. p. 63. and James I. p. 89. Two more of the latter.
 Queen Elizabeth, whole-length.
 Lord chancellor Egerton.
 Ant. Pluvinel eques, 1623.
 James Montagu bishop of Winchester.
 John Arnd, a German divine.
 Matoaca, alias Rebecca, filia potentiff. princ. Powkatavi imp. Virginiae,
 æt. 21, 1616.
 A woman's head, 1616.
 Sir Henry Hobart.
 Sir Edward Cecil, afterwards lord Wimbledon.
 Digby earl of Bristol.
 Large head of Christian IV.
 Captain John Smith, 1617.
 Title to lord Bacon's works.
 Andreas Rivetus.
 Antonius Walæus.
 Robert Sidney viscount Lisle, afterwards earl of Leicester, p. 103.
 Charles earl of Nottingham, lord high admiral, p. 122.
 Aaron Rathborne, p. 142.
 Sir Thomas Smith, embassador to Ruffia, p. 155.
 Mary Sidney countess of Pembroke, sister of sir Philip Sidney, for whom
 he wrote the Arcadia, p. 161. She was old when this print was done.
 Henry Wriothelley earl of Southampton; the friend of lord Essex, p. 177.
 Edward Somers set earl of Worcester, p. 181.

William Burton, physician, 1620.

In the French king's library at Paris is a large collection of the works of Crispin Pass and his family in two or three large volumes. One Emanuel Passé is mentioned in the Anecdotes of Painters, p. 150, as included in a licence to Cornelius Jansen to go abroad.

JOHN PAYNE

was scholar of Simon Pass, and the first Englishman that distinguished himself by the graver. Had his application been equal to his genius, there is no doubt but he would have shined among the first of his profession; but he was idle, and, though recommended to king Charles, neglected his fortune and fame, and died in indigence before he was forty. There is a thin volume in octavo, called Good-friday, containing meditations on that day, and printed in 1648, to which are annexed some poems, under the title of Calanthe, by T. Rawlins. Among them is an epitaph on John Payne, then lately deceased. Mr. Evelyn * mentions him with applause: "Yet had we a Payne for his ship, some heads to the life, especially that of Dr. Alabaster, fir Benjamin Rudyard †, and several other things." The ship was a print of the Royal Sovereign built in 1637 by Phineas Pett. It was engraved on two plates joined, three feet long, two feet two inches high. The head of Dr. Alabaster I have, and it truly deserves encomium, being executed with great force, and in a more manly style than the works of his master. It was taken from a painting by Cornelius Jansen. He did besides a storm, some plates for books, and these heads:

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

Alderman Leate, oval, with verses.

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

Sir Edward Coke, chief justice, 1629.

Mr. Hobson, the carrier, with eight English verses.

* Sculptura, p. 98.

† This is one of his best.

Christian duke of Brunfwick, &c. trophies; four English verses.

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

Henry Vere earl of Oxford, still better. It is a square in the middle of a larger print by W. Pafs, in which, at top, bottom and sides, are foldiers exercising, or holding banners with mottoes.

Carolus Ludovicus Princeps elector; a mere head, without even the neck.

Algernon Percy earl of Northumberland, in the same manner.

Elizabeth countess of Huntingdon.

Dr. Smith, of St. Clement's Danes, M. D.

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

JOANNES BARRA,

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

Lodowick duke of Richmond and Lenox, 1624.

A title-plate, 1624.

Another, 1632.

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

There were many other engravers in the reign of James I. with whose private story we are so little acquainted, that it is impossible to ascertain their several ages and precedence. I shall give them promiscuously as they occur.

JOHN

JOHN NORDEN.

1603 } In Mr. Bagford's collection was a view of London published by Norden in 1603*, at bottom a representation of the lord-mayor's show, with variety of habits. In the same person's possession Vertue saw another plan of London by T. Porter, in which he observed these particulars: at the upper-end of the Hay-market was a square building called Peccadilla-hall; at the end of Coventry-street, a gaming-house, afterwards the mansion and garden of the lord keeper Coventry; and where Gerard-street is, was an artillery ground or military garden made by prince Henry. Norden seems to have been only a topographical engraver: he is known by his *Speculum Britanniae*, or Historical and chorographical description of Middlesex and Hertfordshire, with a neat frontispiece and maps. Antony Wood conjectures with great probability that he is the same person with the author of several tracts which he enumerates, and thinks he was born in Wiltshire; and adds that he was a commoner of Hart-hall, Oxford, in 1564, and took the degree of master of arts in 1573; that he lived at Hendon near Acton in Middlesex, was patronized by, or servant to, lord Burleigh and his son Robert earl of Salisbury, and that he was a surveyor of the king's lands in 1614. Vertue subjects, that one Charles Whitwell made a map of Surrey for Norden, which was neater than his other maps. He mentions also a large title-plate for the English Bible, inscribed C. Boel fecit in Richmond, 1611. In Rymer's *Fœdera*, vol. xvii. is a patent granted in 1618 to Aaron Rathburne and Roger Bruges, for making a survey for a true and perfect description of the citie of London and Westminster, in a map; and also several other cities.

WILLIAM HOLE OR HOLLE

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

* In the year 1603 one Lawrence Johnson graved several heads for the *Turkish History*.

JODOCUS HONDIUS,

of whom I have given some account in *The Anecdotes of Painters*, under the article of his grandson Abraham, was son of Oliver De Hondt, an ingenious artist of Ghent, where probably Jodocus was born in 1563, and where he studied the mathematics, and the Latin and Greek tongues. The city of Ghent being delivered up when Jodocus was twenty years old, he came to England, and exercised various arts, as making mathematical instruments, types for printing, and engraving charts and maps. Among these were Sir Francis Drake's voyages, *The Holy-land*, *The Roman Empire*, and divers others. His celestial and terrestrial globes, the largest that had then been published, were much commended. Several of Speed's * maps were executed by his hand; and he had great share in the † *Atlas Major* of Gerard Mercator ‡, which was finished by his son Henry, and published at Amsterdam in 1636. A translation of it by Henry Hexam quarter-master to colonel Goring was dedicated to Charles I. Besides these, and some things which I have mentioned in the *Life* of his grandson, Jodocus engraved a small print of Thomas Cavendish, the famous sailor, another of queen Elizabeth, a large sheet print of sir Francis Drake, another smaller, and a head of Henry IV. of France. He married in London in 1586, and had several children; but removing to Amsterdam, he died there in 1611, being then but 48 years of age. His son

HENRY HONDIUS

finished many works begun by his father, and in 1641 engraved a print of William prince of Orange from a painting by Alexander Cooper; a large head of queen Elizabeth, done at the Hague 1632; James I. æt. 42, 1608 (very poor); and in a set of heads published in 1608, those of sir Richard Spenser and sir Ralph Winwood.

A. B L O O M,

a name to a print of James I. which is inscribed in Italian, *Giacomo Re della Gran Bretagna*. The same person, I suppose, is meant by his initials A. B. which I find to some prints of that age.

* Others were done by Abraham Goos.

† Mercator afterwards published a curious


‡ There is a print of Jodocus prefixed to it.

map of the British isles.

THOMAS

THOMAS COCKSON

is unknown to us but by his works here following:

- Matthias I. emperor.
- Demetrius emperor of Ruffia.
- Mary de' Medici.
- Lewis XIII.
- Concini marquis d'Ancre, 1617.
- Francis White dean of Carlisle, 1624. These six are in folio.
- Henry Bourbon prince of Condé.
- Princess Elizabeth.
- Samuel Daniel, 1609.
- T. Coryat.
- The revels of Christiandom.
- King James I. sitting in parliament.
- King Charles I. in like manner. Each on a whole sheet.
- Charles earl of Nottingham on horseback. Sea and ships.
- Cockson generally used this mark .

PETER STENT

was, I believe, an engraver, certainly a print-seller. On a portrait of the king of Bohemia is said, Sold by Peter Stent. To one of the above-mentioned Francis White, but engraved by G. Mountain, is P. Stent excud. as is to a cut of sir James Campbell, lord-mayor in 1629; but to one of Andrew Willet with six Latin verses, are the letters P. S. who probably cut the plate, as no other artist is mentioned. Stent certainly lived so late as 1662; for in that year, as he had done in 1650, he published a list of the prints that he vended, which list was reprinted by Overton (who bought his stock) in 1672. In the first catalogue were mentioned plates of London, St. James's, Nonfuch, Whitehall, Wanted,

Wansted, Oatlands, Hampton-court, Theobalds, Westminster, Windsor, Greenwich, Eltham, Richmond, Woodstock, Basinghouse; battle of Naseby, two sheets, with general Ludlow on horseback; two more of the battle of Dunbar: all now extremely scarce, and the more valuable as many of the edifices themselves no longer exist. Nonsuch, that object of curiosity, is commonly known only by the imperfect and confused sketch in one of Speed's maps; but there is a large and fine print of it, by G. Hoefnagle, in the first volume of Braun's *Civitates orbis terrarum*. Of * Old Richmond and Greenwich I have drawings; and of the former is a small view by Hollar. In Overton's list is mentioned a map of the Royal-exchange by Thomas Cartwright, the builder.

WILLIAM DOLLE,

a name that occurs to a neat little print of sir Henry Wootton †, with the word 'philosophemur;' and to those of Mar. Francke master of Pembroke-hall, Cambridge; of John Cosin bishop of Durham; of Samuel Boteley; of the duke of Buckingham; of Sanderson bishop of Lincoln; of Milton, Hooker, and the earl of Essex.

DEODATE,

a name to a print of sir Theodore Mayeme. An Italian called Deodate was physician to prince Henry, and probably this engraver.

R. MEIGHAN

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

* At the lord viscount Fitz-william's on Richmond-green, are two very large pictures, which came out of the old neighbouring palace: they are views of that palace, and were painted by Vinckenboom, who I never knew was in England. The landscape in both is good, and touched in the style of Rubens; the figures are indifferent, the horses bad. In the view to the green is a stag-hunting: in the other morrice-dancers, and a fool collecting money from the spectators. By the dresses they appear to have been painted about the latter end of James I. or beginning of Charles; for some of the ruffs are

horizontal, some falling on the breast, which latter fashion was introduced at that period. There appears to have been a pretty detached chapel, which is not in Hollar's view, and a boarded gallery to the ferry.

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

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

THOMAS

THOMAS CECILL,

1631 } Commended by Mr. Evelyn, did a print of fir John Burgh, who
 was killed at the ifle of Rhee; of John Weaver*, which is dated 1631;
 of Walter Curle bifhop of Wincheſter; a ſmall whole length of Archee the
 king's jeſter; an oval head of John Talbot earl of Shrewſbury; queen Eliza-
 beth on horſeback; Guſtavus Adolphus †; Edw. Reynolds ‡ biſhop of Nor-
 wich; fir W. Cecil; Thomas Kiddermiſter of Langley, 1628; and the
 frontifpiece to lord Bacon's Sylva Sylvarum.

ROBERT VAUGHAN.

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

James I.

Lancelot Andrews biſhop of Wincheſter.

Sir John Wynn of Gwedur in Carnarvonſhire, knight and baronet, obiit
 1626, æt. 73; a very large head, coarſely done.

George Clifford earl of Cumberland, in an oval.

John Fiſher biſhop of Rocheſter.

Sir Francis Drake, with four Engliſh verſes.

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

Sir Walter Raleigh.

Judge Lyttleton kneeling before a deſk.

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

* It is prefixed to his Funeral Monuments: in Northamptonſhire, of which he was poſſeſſed
 the frontifpiece is by the ſame hand. in 1631. See the title to his Treatiſe of the
 † In Scudery's Curia Politicæ. Paſſions. He was not confecrated biſhop till
 ‡ This head of biſhop Reynolds was probably 1660, and none of Cecill's works bear date after
 engraven while he was only rector of Braunton the reign of Charles I.

He engraved a monument in Dugdale's Warwickshire, and some of the maps; the cuts in Norton's Ordinal, and finished those for Ashmole's *Theatrum Chemicum* in 1651, at the latter's house in Black-friars. Vertue says, from Ashmole's MSS. that during the interregnum Vaughan engraved a print of Charles II. to which he added so offensive an inscription, that an accusation was preferred against him for it after the restoration. I have a very curious little book, entitled, "The true effigies of our most illustrious sovereign lord king Charles, queen Mary, with the rest of the royal progenie; also a Compendium or Abstract of their most famous genealogies and pedigrees, expressed in prose and verse, with the times and places of their births, 1641." It contains heads of the king, queen, and prince Charles, and whole lengths of Mary, James, Elizabeth, Anne, Henry in his cradle, and an elder Charles who died. Some are by Hollar, one by our Robert Vaughan*. The duke of York is playing at tennis.

Edward Terry, rector of Greenford, Middlesex. This is the latest I find of Vaughan's works, being dated 1655. There is a print of Robert Devereux earl of Essex, general of the parliament, which Ames gives as engraved by J. Vaughan. If this is not an error of the press for R. it might be a brother. There is another of this lord by J. Hulett †, of whom I find no other work ‡, except a print of sir T. Fairfax.

Vaughan engraved some, if not all the heads in Bentivoglio's Wars of Flanders, englished by the earl of Monmouth.

WILLIAM MARSHAL §,

1634 } A more voluminous workman, who by the persons he represented I should conclude practised early in the reign of James. In the

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

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

‡ I am informed that the heads of lord Essex and Fairfax were done for Peck's Life of Crom-

well; and that Hulett executed many plates for Coetlogon's Dictionary of Arts and Sciences, and for the Life of queen Anne, both published in weekly numbers by Robert Walker. The plates for the latter were copied from Dubosc.

§ He might be brother of Alexander Marshal the painter, whom I have mentioned in vol. iii. p. 329. Another William Marshal was a print-seller in the year 1690.

year 1634, and six or seven years afterwards, he was employed by Moseley the bookfeller to grave heads for books of poetry; and from their great familiarity in drawing and ornaments Vertue supposed that he drew from the life*, though he has not expressed *ad vivum*, as was the custom afterwards; and he was confirmed in this conjecture by a print of Milton at the age of 21, with which Milton, who was handsome, and Marshal but a coarse engraver, seems to have been discontented, by some Greek lines, that are added to the bottom of the plate, which was prefixed to his Juvenile Poems. Vertue adds, that from this to the year 1670 he knows no engraving of Milton, when Faithorne executed one, with *ad vivum delineavit et sculpsit*; and this Vertue held for the most authentic likeness of that great poet, and thought Marshal's and Faithorne's bore as much resemblance as could be expected between features of 21 and 62. Marshal had the felicity too of engraving Shakespeare for an edition of his poems in duodecimo 1640, representing him with a square stiff band and a laurel in his hand. This is very hard, but not so bad as three others I have by his hand, of bishop Ridley, of doctor Whitacre, and of Robert Dudley earl of Leicester. There is besides a larger oval of Dr. T. Taylor. But the best of his works that I have seen, and that too probably one of his earliest, before employed in the drudgery of bookfellers, is the head of a young author, without a name †, æt. 18, anno 1591, but with arms, a Spanish motto, and some verses by Izaak Walton. This is much laboured. Ames has recorded about twenty more; of lord Bacon, lord Burleigh, Charles I. doctor Colet, R. Carpenter, earl of Essex, queen Elizabeth, John Hall, marquis of Hamilton, Philemon Holland ‡, Robert Jenkins, Henry earl of Monmouth, John Sym, R. Sibbes, J. Sherley, William earl of Sterling, Josiah Shute, and archbishop Usher §. Marshal also engraved, but very poorly, the frontispiece to Taylor's Liberty of prophesying; and Fairfax on horseback, for a title-page to Spragg's England's Recovery, folio.

G. GLOVER

1637 } Was cotemporary with Marshal, and engraved the portraits of Lewis Roberts in 1637, of J. Goodwin, William Barriſſ, ſir Edward Dering,

* He instances in the prints of Stapleton, Milton and Hodges. The last I find no where else.
 † It is Dr. Donne, equipped for the expedition to Cales; and is prefixed to an early edition of his poems.

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

§ I have four more; Robert Herrick, Daniel Featley, Will. Hodson, and ſir T. Fairfax on horseback. Edw. Bowers pinx.

John Lilburn, John Pym, Henry Burton, and Nat. Witt, all specified by Ames. And a small whole length of sir Thomas Urquhart*, Joannes Amos Comenius, Mrs. Mary Griffith, and some others whom he hath omitted. Sir Edward Dering's is finely finished.

HENRY PEACHAM,

author of *The Compleat Gentleman*, was certainly a judge of those arts which are the subjects of this work, and, having contributed to its illustration, deserves a larger article in such a work than I am able to give of him †. Sanderson, an intelligent writer on the same topics, is equally unknown to us; his *Graphice*, though in tortured phrase, contains both sense and instruction. The writers of that age, though now neglected for their uncouth style, their witticisms, and want of shining abilities, are worth being consulted for many anecdotes and pictures of manners, which are to be found no where else. What variety of circumstances are preserved by Lloyd, Winstanley, and such obsolete biographers! Fuller, amidst his antiquated wit, yet wit it was, is full of curious, though perhaps minute, information. His successor, Anthony Wood, who had no more notion of elegance than a scalping Indian, nor half so much dexterity in hacking his enemies, is inexhaustibly useful. Peacham finds his place here by a good print that he engraved after Holbein of sir Thomas Cromwell, knight, afterwards earl of Essex.

ROBERT DE VOERST

1635 } Was an eminent master, competitor of Vosterman, and known by some prints of merit from the works of Vandyck. In what year he came to England, or left it, does not appear: his latest works in this country are dated 1635. Vanderdort, who mentions him three or four times in king Charles's Catalogue ‡, expressly calls him the king's engraver, for whom he did two plates, one of his majesty's sister, the other of the emperor Otho, which Vandyck painted to supply the loss of one of Titian's Cæsars. Voerst

* He made the first English translation of Rabelais.

† He was of Trinity-College, Cambridge, where he took the degree of master of arts, and was tutor to the earl of Arundel's children, whom he attended into the Low Countries.

Besides *The Compleat Gentleman*, he wrote a little tract with some honour, called *The Worth of a Penny*; and divers other works, as is said in an advertisement at the end of the second edition of the last-mentioned piece.

‡ P. 71, 74.

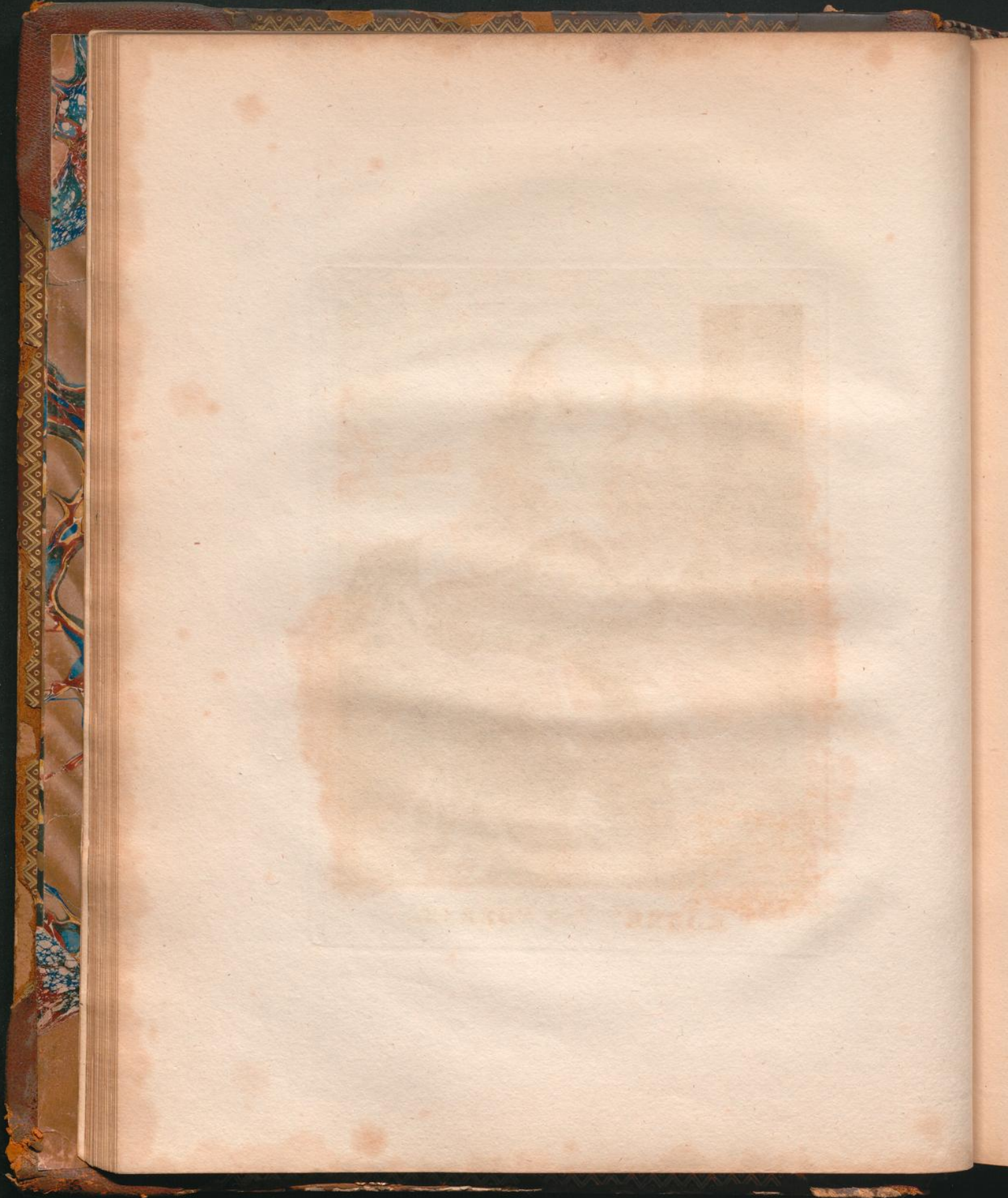
Vol. 4. P. 33.



J. Dyck pinx.

J. Chamberlain sculp.

ROBERT VAN VOERST.



made a present too to the king of a drawing on vellum with the pen, Our lady hugging Christ, and St. John. Mr. Evelyn mentioning Voerft, says *, "He has likewise graven a number of heads after Vandyck; I shall only mention (those of) the learned fir Kenelm Digby, Inigo Jones, and those two incomparable figures of king Charles and his royal consort †." He executed another of the queen alone, and the following :

Robert earl of Lindsey, from Mirevelt.

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

Philip Herbert, earl of Montgomery (afterwards of Pembroke), larger oval. Mitens pinx. Another, square, after Vandyck, very freely done.

Abraham Aurelius, small square half-length.

Sir George Carew earl of Totness, large oval, with military trophies, four Latin verses. A good print.

Elizabeth queen of Bohemia, æt. 35, anno 1631. Londini. G. a Hond-hurft p.

Ernest count Mansfeld.

Charles Lewis count Palatine.

Prince Rupert.

Robert Rich earl of Warwick.

Edward lord Littleton.

James marquis of Hamilton.

Henry earl of Holland.

Prince Charles, after Dobson.

Edward Sackville earl of Dorset.

Philip earl of Pembroke.

Simon Vouet.

* Sculptura, p. 76.

† Vertue engraved the same picture again.

William earl of Denbigh.

Henry Vere earl of Oxford, with a truncheon; young.

George Clifford earl of Cumberland, with a truncheon.

Small head of Goris, graved on silver.

Robertus Van Voerst, calcographus, Londini. A. Vandyck p. his own portrait.

He also, as I have said, cut some plates of animals for Crispin Pas's drawing-book: but his works, says Vertue, are not numerous. His head is in the collection of Vandyck's painters.

LUKE VOSTERMAN

was, I think, superior to his rival Voerst; at least his prints are more highly finished. Vertue says, he staid here about five or six years, but in different places has mentioned works that take in the space of eight years. He was employed by the king and the earl of Arundel*, and his and Voerst's plates seem to be the first that were done here from historic subjects. Vosterman, from the king's collection, engraved Raphael's St. George, Christ praying in the garden by Annibal Caracci, and his burial by Parmegiano, and Lot and his daughters by the same. For the earl of Arundel, as early as 1623, he made some drawings with the pen, particularly a woman's head from Leonardo da Vinci, and a portrait of prince Henry. And for the same lord he performed a good print from Vandyck's fine picture of the earl † and his countess Alatheia Talbot, sitting together, the earl pointing to a globe. To the same lady Vosterman dedicated a large print on six sheets, from Rubens's battle of the Amazons. And he drew the old countess Anne Dacre, the earl's mother, from whence Hollar engraved a very neat and rare print. What portraits I find of his hand are,

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

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

* He worked for the earl in 1631.

† There is another of the earl alone.

Thomas duke of Norfolk, with the staves of lord treasurer and earl marshal, from Holbein. A very fine print.

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

Eraſmus, after the ſame painter.

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

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

The old, old, very old man, Thomas Parr.

Claudius Maugis, 1630.

William earl of Pembroke.

William Cavendiſh, marquis of Newcaſtle.

Abraham Aurelius, Lond. æt. 43, 1618.

Charles duke of Bourbon.

St. George, 1627.

St. Helena.

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

In this place ſhould appear the indefatigable and admired Hollar; but the very enumeration of his works having furniſhed his no leſs laborious ſucceſſor Mr. Vertue with matter for an entire volume, it would be impertinent to dwell on his article. Though employed by bookſellers, few of his prints but
were

were useful or curious. His largest are indifferent: the nearer his works approach to wanting a magnifying glass, the nearer they advance to perfection.

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

MARTIN DROESHOUT.

His heads are Shakespeare; John Fox, martyrologist; Richard Elton; John Howson, bishop of Durham: to this print is the name of William Peake, printfeller, probably the father of sir Robert Peake, who engraved some things himself, and whom I have mentioned in the preceding volume. Droeshout was also employed for Haywood's Hierarchy of Angels, and executed a print of Dido stabbing herself, for Stapylton's Virgil, octavo, and a head of lord Mounjoy Blount.

H. STOCK.

To a print of William earl of Salisbury, oval.

H. VANDERBORCHT,

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

T. SLATER

lived, I suppose, about this time, having graved a head of George Webbe, bishop of Limerick, whose dress is of that age. See Ames, p. 180.

Some English heads were done by an engraver that I do not find was ever here, though he styled himself the king's engraver: they are very large and handsome prints, particularly those of Charles I. his queen, and the duke of Bucking-

Buckingham. There is a smaller of fir Dudley Carleton, and one still less of Antonio di Dominis, archbishop of Spalatro. This artist was William Delff, who worked chiefly after Mirevelt.

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

THOMAS CROSS

1646 } Occurs oftener: by him I find plates of

Jeremiah Burrows, 1646.

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

Thomas Doolittle, minister of the gospel.

Robert Dingley, master of arts.

John Gadbury.

Christopher Love.

Edward Leigh.

John Richardfon, bishop of Ardagh, 1654.

Philip Maffinger.

Francis Roberts.

Thomas Wilfon.

Thomas Fidell, of Furnival's-inn.

Richard Brome, six English verses.

Samuel Clarke, pastor of St. Benet Finck.

Vincent Wing.

Frontispiece to White's Rich Cabinet, 1684.

S. SAVERY

S. SAVERY

was probably in England, though of three prints with this signature there is but one which has not some foreign marks to it. This last is of Speed, who, with his hat on, is sitting in his chair. It is dedicated by George Humble. The other two are,

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

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

J. GODDARD,

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

J. DICKSON

1660 } Did a head of Edward Parry, episcopi Laonensis, anno 1660, Oxon.

A. HERTOCKS

1661 } Engraved A. Brome, 1661, oval frame.

Sir Edward Nicholas, secretary of state *; oval frame laured.

Lord chief justice Rolle, a celebrated writer on the law.

Edward Waterhouse, arm. and a few other heads.

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

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

CATALOGUE OF ENGRAVERS. 41

A frontispiece to the Icon Basiliæ, in folio. Vide Ames, p. 34. Another to the complete collection of that king's works; that to Mr. Evelyn's Sculptura *, and several others.

J. CHANTRY,

1662 } Another obscure artist, engraved the heads of Edward Leigh, esq. M. A. of Magdalen-hall, Oxford, 1660; of Thomas Whitaker, physician to Charles II; of Selden, and Gething a writing-master.

F. H. VAN HOVE,

another Dutch engraver, and more † prolific, seems to have worked here from the end of Charles I. to near the conclusion of the reign of king William: his cuts are dated in the years 1648, 1653, 1654, 1692, &c. ‡ but I have seen nothing of his hand that makes a particular enumeration of his works necessary.

ROTERMANS §

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

FRANCIS BARLOW,

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

* Vide Sculptura, p. 46.

† Ames mentions two dozen of his prints.

‡ There is a small print of king William on horseback, by Van Hove, prefixed to the Epitome of the Art of War, 1692. He did a consider-

able number of prints for John Dunton, the bookfeller, in that king's reign. See Dunton's Life and Errors, p. 346.

§ He spelled his name Rodttermont.

|| Anecdotes of Painting, p. 248.

For Edward Barlow's divine poems, called *Theophila*, fol. 1652, he drew and etched several designs, as he did for Ogleby's *Virgil* and *Æsop*.

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

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

R. GAYWOOD †,

who is mentioned both by Mr. Evelyn and Sanderfon, was scholar and close imitator of Hollar, and, though I do not know that he attempted views, may in his heads be mistaken for that master. Indeed that is not saying that he arrived at great excellence; yet he far outshone many I have mentioned. He engraved the couchant Venus of Titian with a Spaniard playing on an organ, a fine picture of king Charles's collection and since of lord Cholmondeley's. The other works of Gaywood are portraits: of Mary queen of Scots with a cross in her hand; W. Drummond of Hawthornden the Scottish historian, a small oval, with his arms; Edward Cocker, who seems to have been an engraver too ‡ (there are two different prints of this man, one of them very neat); sir Bulstrode Whitelocke; sir George Cook; William Fairfax, with six English verses; Holbein; James Hodder, writing-master; William Leybourn; Marguerite Lemon, Vandyck's mistress, with French verses; countess of Portland; John Playford (there are three different prints of this man, by Gaywood, Loggan, and Van Hove); Matthew Stephenfon, an humble author; (to this print are these jingling rhymes,

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

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

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

‡ Cocker published 14 or 15 copy-books, and engraved his own writing, some of it on silver-plates. See Biogr. Brit. artic. Bales.

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

Cuthbert

Cuthbert Sidenham, 1654; lady Eleanor Temple, with four quibbling verses, 1658; Vandyck; Charles (II.) king of Scots; Lipsius; Mahomet; monsieur de Balzac; doctor Faustus; a head of Christina (probably imaginary) for Fowler's Troubles of Sweden and Poland; and a few more.

DUDLEY AND CARTER

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

MR. FRANCIS PLACE,

a gentleman of Yorkshire, had a turn to most of the beautiful arts. He painted*, designed and etched. Vertue had heard that he learned the latter of Hollar, and has preserved a letter that he received from Mr. Place, in answer to his enquiries into that fact and about Hollar himself, of whom he relates on his own knowledge many particulars which Vertue has inserted in his life of that artist, but denies his having been instructed by him. Mr. Place was a younger son of Mr. Rowland Place of Dinsdale in the county of Durham, and was placed as clerk to an attorney in London, where he continued till 1665; in which year going into a shop, the officers came to shut up the house, on its having the plague in it. This occasioned his leaving London; and gave him an opportunity of quitting a profession that was contrary to his inclination, and of following the roving life he loved, and the arts for which he had talents †. Ralph Thoresby, in his Ducatus Leodienfis‡, often mentions

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

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

‡ Pp. 196, 466, 477, 492, 497. At the end of this account of Leeds is a catalogue of Thoresby's own museum, now dispersed, in which were some valuable and many foolish curiosities. Of the latter sort was a knife taken from one of the Mohawks 1710, so seriously was

that vision believed at that time by grave people. Another of his rarities was a leaf of an Ananas: that fruit, now so common here, was scarce enough in the year 1715 to have a leaf of it preserved in a repository. The book itself is very diverting. Thoresby, like other solemn and retired triflers, thought the world interested in knowing whatever related to them. Ashmole's Diary is ridiculously curious. Thoresby informs us that in his youth he was uneasy when he first observed that he had not the usual quantity of spittle that others have, p. 615. What a brave discovery was printing for men who wished to record how often they sneezed!

Mr. Place with great encomiums, and specifies various presents that he made to his museum. He tells us too that Mr. Place discovered an earth for, and a method of making porcelaine*, which he put in practice at the manor-house of York, of which manufacture he gave Thoresby a fine mug †. From the same account we learn that Mr. Place discovered porphyry at Mount Sorril in Leicestershire, of which he had a piece of grind colours on. This author specifies views of Tinmouth-castle and light-house; the cathedral of York, churches and prospects of Leeds, drawn and etched; and a mezzotinto of Henry Gyles the glass-painter, executed by Mr. Place. He also scraped three plates of John Moyser, esq. of Beverley, his particular friend; of Thomas Comber dean of Durham, and of bishop Crew: the last is finely executed. Many sketches of castles and views which he took in Wales, and of various other places in England, Scotland, and Ireland, several of them well finished, are extant, and have been engraved. A view of Scarborough-castle was drawn as late as the year 1715. His prints are very scarce. He seldom resided in London, and drew only for his amusement, seldom completing what he undertook, and in his rambles painting, drawing, and engraving, occasionally. In the reign of Charles II. he was offered a pension of 500*l.* a year to draw the royal navy; but declined accepting it, as he could not endure confinement or dependence. In Thoresby's Topography of Leeds are some churches drawn by Place. Ames mentions a print by him, which I have, of Richard Thompson, from a painting of Zouft: it is boldly done. Another is of Sterne, archbishop of York. He also did some plates of birds (see Anecdotes of Painting, article Griffiere); and the figures for Godartius's book of insects. Mr. Place died in 1728; and his widow, by whom he had a daughter married to Wadham Wyndham, esq. quitting the manor-house in York, disposed of his paintings, among which were an admired piece of fowls, others of flowers and fish, unfinished. There are two heads of Mr. Place extant, one by himself, the face only finished, and another by Murray.

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

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

J. SAVAGE

May be styled engraver to a set of heroes, whom Prior calls *the unfortunate brave*. No country preserves the images and anecdotes of such worthies with such care as England. The rigour of the law is here a passport to fame. From the infringers of Magna Charta to the collectors on the road, from Charles I. to Maclean, every sufferer becomes the idol of the mob. Some of the resemblances preserved by Savage are of men who fell in a better cause; bishop Latimer, Algernon Sidney, alderman Cornish, the earl of Argyle, sir Edmondbury Godfrey *, sir Thomas Armstrong, and the duke of Monmouth. He has also done heads of John Gadbury, sir Henry Chauncy, sir Henry Pollexfen, John a Laſco †, Arthur earl of Torrington, Ch. Leigh, M. D. ‡ some coins in Evelyn's Numismata, and two plates for Guidott's *Therma Britannicæ*.

MR. WILLIAM LODGE

was son of Mr. William Lodge of Leeds, merchant, by Elizabeth, daughter of Mr. John Sykes, eldest son of Richard Sykes, esq. one of the first aldermen of that town [then § newly made a corporation by Charles I.], where our artist was born July 4, 1649, and inherited an estate of 300*l.* a year. From school he was sent to Jesus-college, Cambridge, and thence to Lincoln's-inn; but more pleasurable studies suiting his genius, he attended Thomas lord Bellaffis, afterwards viscount Falconberg, in his embassy to Venice; where meeting with Giacomo Barri's *Viaggio Pittoreſco*, wherein are particularized the chief pictures in Italy, and an account of Canon Settala's famous cabinet at Milan; Mr. Lodge translated it into English, and added of his own graving heads of

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

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

‡ This doctor ought not to be forgotten for his translation of a Latin epitaph, which he has given in his *History of Lancashire*: the latter part of the inscription runs thus:

"L. Julius Maximus
—Alæ Sar. Conjux
Conjugi incomparabili
Et Filio Patris pientis
fimo et Soceræ tena
ciffimæ Memoræ, p."

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

"Julius Maximus & Alæ a Sarmatian, wife to her incomparable husband, erects this to perpetuate the memory of Simo, the son of a pious father and his father-in-law."

§ Anno 1626.

the

the most eminent painters, and a map of Italy, printed in octavo 1679. While on his travels he drew various views, which he afterwards etched. Returned to England he assisted Dr. Lister of York in drawing rare shells and fossils, which the doctor transmitted to the Royal Society, and are inserted in their Transactions, particularly the Table of Snails, No. 85; the Trochitæ and Entrochi, No. 100; the Astroites, No. 112; the drawings of which were in Thoresby's museum, from whom Vertue received these memoirs. He also drew for Dr. Lister thirty-four different sorts of spiders. There was then at York a club of virtuosi, composed of Dr. Martin Lister, John Lambert, esq. Thomas Kirke, esq. Mr. Lodge, and Mr. Francis Place. Between the two last congenial artists was a strict friendship. Once on their rambles, on which they often staid three or four months, as they were taking views in Wales, they were suspected for Jesuits [it was at the time of the Popish plot], seized, imprisoned, and not released but on the appearance of some friends from Chester. Thoresby, who amidst his puerile or anile ideas could not avoid the superstition of dreams, related to my author, that Lodge being on a fishing party at Mr. Boulter's, at Stank near Harwood, dreamed [it seems he had never dreamed before, and Thoresby quotes Mr. Locke* for another mononeirist] that he should be buried in Harwood church. This vexed him, as he had destined his sepulture at Gisburn, near Craven, by his mother. A dream is nothing without the completion: Lodge died at Leeds; but as the horse passed by Harwood the carriage broke, the coffin was damaged, and the dream happily fulfilled, the corpse being interred in the choir there Aug. 27, 1689. One captain Fisher wrote upon Mr. Lodge's picture, "Parisiis, Burdegalæ, Romæ, ac postremo Venetiis humanioribus studiis juxta biennium versatus, jam tandem honestis litteris et artibus excultus, natale solum petiit 1671, ætatis 23, jam pridem hospitii Lincolnienſis admisso socio."

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

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

Pozzuolo, Caracalla's Mole, Baia, &c.

Ruins of the amphitheatre and aqueduct at Minturnum.

Promontory of Circe, temple of the sun, &c.

* Essay, vol. i. p. 74.

Lambeth-house from the Thames.
 Westminster-hall and the Abbey.
 Sheriff-hutton castle.
 Clifford's tower.
 View of York from the water-house to the ruins of the manor-house.

Besides these, which were small, he did some large plates of
 The Pont du Gard in Languedoc. To this he signs W.
 The Monument. This is reckoned the best draught of it.

Leeds, with the ruins of Kirkstall and Fountain abbeys, with a map of the wapentakes of Shireach and Morley, and a prospect of Wakefield.

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

Edinburgh, Glasgow, and Dysart; different plates.

Oliver Cromwell and his page; dedicated to the Protector.

Samuel Malines, after a picture by Claret.

He painted some few things from the life in oil.

WILLIAM SHERWIN,

1670 } Son of a divine of the same names, is the only person whom I find to
 have been royal engraver by patent, which himself, on a print of his
 father, prefixed to the latter's Clavis, tells us * he was. By what interest he
 obtained this distinction, does not appear; certainly by no great excellence in
 his profession. Nor are his works numerous, though he exercised his art for

* Vide Ames, p. 157.

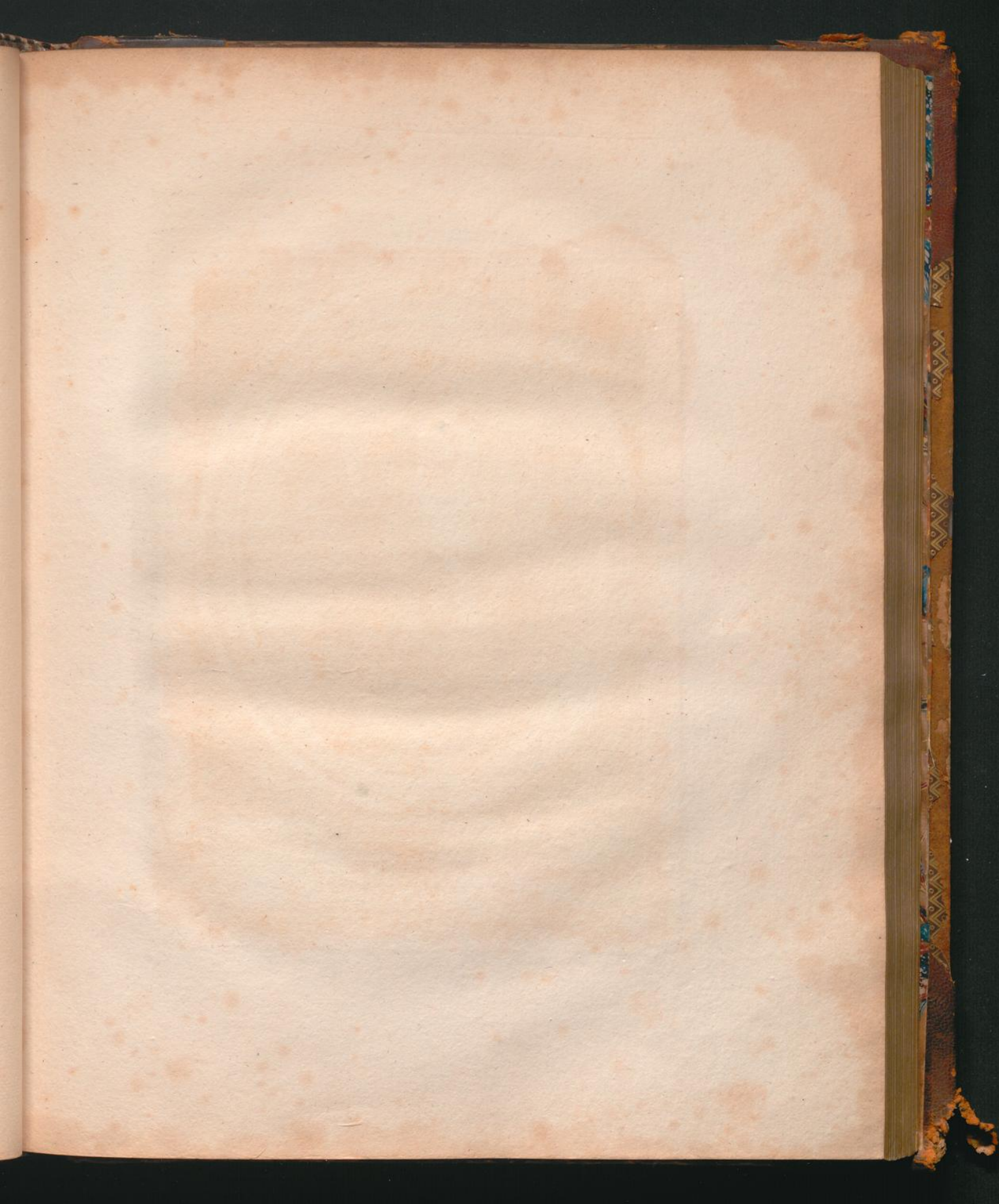
many

many years. Ames mentions about sixteen heads by him; and there is another, which he has omitted, of John Gadbury the almanack-maker, who has been represented by no less than four artists. Sherwin perhaps engraved other plates besides portraits. He has done two of Charles II. one, whole length, prefixed to Ashmole's Order of the Garter. The first works I find by him are, William Bridge and William Salmon, both in 1670; the latest, judge Powel, in 1711. The regular architect of the general rule of the five orders, by Vignola, with additions by Michael Angelo, done into English by J. Leak, was printed for W. Sherwin, engraver, 1669.

JOSEPH NUTTING

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

We now come to one of the most capital engravers that has appeared in this country. The number of those whose works deserve intrinsic regard, abstracted from their scarcity or the curiosity of the persons and objects represented, is very small and soon enumerated. The family of Pafs were singularly neat: Hollar still surpassed them, and in branches to which their art never extended. Vorst and Vosterman shone in a higher style. Lombart added roundness to delicacy, and was even a great performer, if compared with most of his successors, of whom Robert White seems to have declined the least. John Smith carried the new discovered art of mezzotinto to the greatest perfection we have seen it attain. The last John Faber in some things was, though far inferior, a good workman. Kirkall, commonly a wretched labourer, had singular merit in one branch that will be mentioned. Mr. Strange, ashamed of the creeping and venal style to which the art was sunk in Britain, has given us the works of Italian masters with a tool worthy of Italian engravers. But yet there had been one Englishman, who without





WILLIAM FAITHORNE.

Spiss pinxit.

A. Bannerman sculp.

the timid perfection of French masters, had shown that softness and force, freedom and finishing, were compatible, and that the effect of chiaro scuro did not depend upon unblended masses of white and black : this was

WILLIAM FAITHORNE.

He * was born in London, in what year is uncertain †, and bred under Peake, painter ‡ and printfeller, afterwards knighted, with whom he worked for three or four years before the eruption of the civil war, and whom he accompanied into the king's service. Being made prisoner at Basing-house, Faithorne was brought to London, and confined in Aldersgate, where he reverted to his profession, and among other heads did a small one of the first Villiers duke of Buckingham, in the manner of Mellan. After much sollicitation by his friends, he was permitted to retire § to France, where he found protection and encouragement from the abbé De Marolles, a singular man, who, with slender competence of parts, drummed and trumpeted for learning and the arts till he was admitted into the profession. His memoirs are their memoirs; and one reads them, though they inform one of little more than that he was a good man, and acquainted with several that were great ||. About the year ¶ 1650, Faithorne returned to England; and soon after married the sister of one whom my authors call the famous captain Croud. By her he had two sons and a daughter; Henry bred a bookseller, William to his father's profession. Faithorne now set up in a new shop, at the sign of the Ship next to the Drake, opposite to the Palsgrave's-head-tavern without Temple-bar; where he not only followed his art, but sold Italian, Dutch and English ** prints, and worked for booksellers, particularly Mr. Royston the king's bookseller, Mr. Martin his brother-in-law in St. Paul's church-yard, and Mr. William Peake a stationer and printfeller on Snow-hill, the younger

* This account is taken from a MS. of Vertue, who received the particulars from Mr. Bagford, librarian to lord Oxford, and intimate with Faithorne; and from another of his friends, Mr. W. Hill Charke.

† Vide Anecdotes of Painting, p. 154.

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

§ Graham says he was banished for refusing to take the oaths to Oliver: but by the account of his two friends whom I transcribe, he returned

to England before the protectorate; which agrees better with a head I shall mention presently, and with a shepherdes which he did at Paris in 1649. Graham adds, that he studied several years under Champagne; which is also doubtful.

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

¶ Bayfield's head is dated 1654.

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

brother of his old master. Some time after the year 1680, Faithorne quitted his shop, and retired to a more private life in Printing-house-yard, Blackfriars, still engraving, but chiefly painting from the life in crayons, in which branch he had formerly received instructions at Paris from Nanteuil. To these portraits I suppose we must refer such of his prints as have W. Faithorne pinxit; though he also drew in black* and white, as John Aubrey in the Museum at Oxford. His crayon heads, mentioned by his biographers, were Mr. Lepiper the painter, col. J. Ayres, Mr. Allen, Mr. Smith, Mr. Sturt †, and Mr. Seddon, and most of the noted writing-masters. The last he undertook was of Mr. Jo. Oliver, surveyor of the works at St. Paul's. The misfortunes of his son William broke his spirits ‡, though he was a robust and vigorous man: a lingering consumption put an end to his life. He was buried near his wife, in St. Anne's Blackfriars, May 13, 1691. Besides his pictures and plates, he published his Art of Graving § in 1662, dedicating it to his master sir Robert Peake. His friend Flatman || consecrated a poem to his memory, concluding,

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

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

CLASS I.

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

Sir William Pafton, baronet, 1659. A plump gentleman, very long hair,

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

† Sturt's head was in lord Oxford's collection.

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

§ The whole title is, The Art of Graving and Etching, wherein is exprest the true way of

graving in copper. Also the manner and method of that famous Callot and Mr. Bosse, in their several ways of etching.

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

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

filk mantle over one shoulder. Every part of this print, which I think the best of his works, is finished in the highest perfection.

Lady Paston, same year; probably after a picture of Vandyck.

Margaret Smith, widow of Thomas Smith, and wife of sir Edward Herbert; from Vandyck. A whole length of her by the same master was in the Wharton collection, afterwards in my father's, and now mine.

Montagu Bertie second earl of Lindsey, from Vandyck.

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

Carew Reynel, armiger. Young man; long hair, short band tied.

Samuel Collins, doctor of physick, æt. 67. W. Faithorne ad vivum delin. et sculp.

Anne Bridges countess of Exeter, from Vandyck.

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

John La Motte, esq. citizen of London, born 1577, deceased 1655.

John viscount Mordaunt. Head in armour, oval frame surrounded with arms, in the manner of prints of the Scottish nobility. Titles in Italian.

Thomas earl of Elgin, æt. 62, 1662. Old man with long hair, holding his mantle with his right hand.

Mary daughter of sir Edward Alston, wife of sir James Langham.

Henry Cary earl of Monmouth.

John Pordage, philosopher, physician, divine.

Thomas Killigrew, in a fur cap, sitting at a table on which lie several of his works. Head of Charles I. hung up, a dog by the table. W. Sheppard pinx.

George Rodolphus Weckerlin, æt. 50. Mytens pinx.

Thomas Stanley, octagon frame. P. Lilly pinx.

Robert Bayfield, æt. 25, 1654, in a large hat, four English verses.
Another of the same person without a hat, æt. 27.

Francis Rous, provost of Eton, large hat, æt. 77, 1656, four English verses.
Small head of a man with long hair and little band, in an oval, with six verses, inscribed J. S. Wright, which shew the person represented to have been an author.

Another small head of a man looking off, long hair curled, four English verses, inscribed G. W. It is the portrait of Noah Bridges, clerk of the parliament.

Sir Henry Spelman, ruff and point night-cap.

Thomas Hobbes, æt. 76. En quam modice habitat philosophia.

One Loveday, in an octagon frame, with six English verses, devices, and French mottos.

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

Samuel Leigh, young man's head. Arms, æt. suæ 15, 1661. Incipe & perface, Domine.

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

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

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

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

Sir Orlando Bridgman, with the purse, half-length.

Sir John Fortescue †.

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

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

- Robert Boyle, in an oval, with an air-pump.
- Elias Ashmole, bust in a niche. He paid Faithorne seven pounds for the plate.
- William Oughtred, æt. 83, in the manner of Hollar, and as good.
- John Wallis, S. T. D. prefixed to his *Mechanica*.
- Head of a young man, in his own hair, cravat tied with a ribband before; mantle. Arms, a lion rampant crowned, within a bordure. Half sheet.
- A large emblematic sheet print of Oliver Cromwell, whole length, in armour, with variety of devices and mottos. This very scarce print is in my possession: I never saw another proof of it.
- Sir Francis Englefield, knt. and bart. of Wotton Bassett, in the county of Wilts. Oval, armour, flowing hair; half sheet; exceedingly scarce.

C L A S S II.

Henry Somerset marquis of Worcester, in armour, with a truncheon*. I have a proof of this, on which the titles are finely written by Faithorne himself, otherwise the plate had no inscription.

Queen Catherine in the remarkable habit in which she arrived, long dark hair curled in rows like a periwig, and spreading wider to her shoulders; frait point handkerchief, black gown laced, the sleeves slashed, and coming down to the middle of her arm, over which are turned up broad round ruffles, white tabby petticoat laced, over a farthingale, gloves in her left hand.

Barbara countess of Castlemaine, half-length, leaning on her left hand, in an oval frame.

* This print has the garter, though it was never given to the marquis. Probably it was promised; and the plate wanting the titles, looks as if lord Somerset died before it was finished, and before the promise could be completed through the misfortunes of both the king and the marquis. I once took this for a print of his son Edward, and so did Vertue; but it is evidently copied from an older print done when Henry was only earl, and which has his name, and was sold by Stent. In that print there is much less appearance of a ribband; so small a bit, that it might not be intended for the garter, and Faithorne by mistake might supply the rest and the George as he has done.

Christopher

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

Prince Rupert, dishevelled hair, ribband with a large knot round his neck, broad sash laced, a remarkable print, G. Dobson pinx.

Small head of some author, in a Roman habit; six English lines.

Charles I. small head in an oval frame, with cornucopiæ and stone-work; seems a head-piece to some book.

John Bulwer, long Latin inscription.

Edward Boys, S. T. B. æt. 66.

Mrs. Sarah Gilly, small head in oval. This plate is sometimes inscribed Hannah Wooley, but the best impressions have the name of Gilly.

A woman whole length, small, in short vest, long petticoat, a cloak with loops hanging behind. Under the figure, Mariana, 1655.

Mrs. Katherine Philips, a bust; on the pedestal, Orinda.

Mr. Abraham Cowley. W. Faithorne sculp. 1687. Another smaller, en buste; a third to his Latin poems.

Richard Carpenter, in the same frame a profile, out of the mouth of which proceeds an animal's head breathing fire. Four Latin lines.

Francis Glisson, doctor of physic, æt. 75.

William Gouge, æt. 79, 1653.

Valentine Greatrakes, the stroker, stroking a boy's head. See an account of him in St. Evremont.

John Mayow, in the habit of a doctor of physic.

Sir Richard Fanshaw. Died at Madrid 1666.

Bust of Lucian in a niche, Greek motto, ten English verses.

Dr. Harvey, bust on a pedestal.

- Charles II. round the frame, *Honi soit qui mal y pense*.
 Two others larger, one in armour, with six English verses; the other in robes of the garter, the royal arms disposed at the four corners.
 Sir Thomas Fairfax. Rob. Walker pinx. in the manner of Mellan.
 John Milton, æt. 62, 1670. Guil. Faithorne ad vivum delin. et sculpsit.
 Francis More, serjeant-at-law.
 John Hacket, bishop of Litchfield and Coventry. Four English verses.
 Cardinal Richelieu, prefixed to the English translation of his Life by John Doddington.
 Monsieur de Thevenot, whole length, in an Asiatic habit.
 Henry Terne, with an account of him in Latin. W. Sheppard pinx.
 Lord chief justice Anderfon, æt. 76.
 Sir Henry Coker, æt. 48, 1669. Account of him in English.
 Sir Bulstrode Whitelocke in armour*.
 Charles earl of Carlisle in armour, octagon frame.
 John Ogilby. P. Lilly pinx.
 Horace lord Vere, sir Francis Vere, and sir John Ogle, one eye.
 Olivarius Britannicus heros, in armour on horseback.
 Olivarius primus †.
 Don John De Castro, the fourth viceroy of India.
 Samuel Bolton, S. S. Theol. D. in oval, four Latin verses.

C L A S S III.

These do not deserve to be particularized, I shall barely name them:

* The reason of Whitelocke being drawn in armour, though a lawyer, was his being deputy-lieutenant of the militia, in which capacity he acted in the civil war. † This and the preceding belong to a little book called *Parallelum Olivæ*; the frontispiece to which was also executed by Faithorne.

Richard

Richard Hooker; Edmund Castelli; Ricraft, a merchant; the emperor Marcus Aurelius; Henry Lawes; bishop Brownrig; Robert, second earl of Essex; Charles I. in armour; John Ray; Dominicus Contareno, dux Venetiarum.

C L A S S IV. and V.

I join these, as I have seen very few of his historic prints or title-pages; but will separate them by placing the heads I have not, last.

Parallelum Olivæ. Gods in council at top; Pallas and Neptune on the sides.

An emblematic print; a pilgrim* fitting and writing; a pyramid before him with figures and inscriptions; Venice at a distance. This is a frontispiece to Pordage's book, whom I have mentioned before.

Æneas killing Turnus, for Ogilby's Virgil.

Hero and Leander, two prints, for David Whiteford's translation of Musæus.

Thomas Killigrew and the lord Coleraine, the princely shepherds. I suppose this was for a mask.

Mercurius Christianus.

Mercurius Rusticus.

Our Saviour on the cross, and St. Benedict.

The assembly-man.

Lucaſta, for Lovelace's poems.

A plan of London and Westminster in six sheets and two half sheets. Published and surveyed by Newcourt, 1658 †.

Christ after Raphael. I believe this was finished by Fillian.

A Madonna, and Joseph, with a lamb, after La Hire: done while Faithorne was at Paris.

* It is said to be lord Coleraine. Vide Granger's Supplement, p. 337.

† Vide Gough's Brit. Topogr. in London.

CATALOGUE OF ENGRAVERS. 57

Title-plates: to Taylor's Life of Christ, extremely fine; to The Compleat Embassador; to Collins's Anatomy; to Jerye's Copy-book; to Hooke's Micrographia; and to The Philosophical Transactions. Some of these may be only heads already mentioned; the list I transcribe is imperfectly taken.

Heads of sir Francis Bacon, sir Philip Sidney, and two foreigners; a frontispiece*.

Charles I. in an oval; above, the Church of England as a matron expiring; frontispiece to the History of Charles I. by Hamon L'Estrange †.

The story of Mr. Crofs and Wahorne. I do not know what this means; I suppose it is the duel of Mr. Crofts and Jeffery Hudson.

Charles II. on his throne; archbishop Sheldon, lord Clarendon, and Monke duke of Albemarle, standing; some birds in Barlow's book.

Frontispiece to the English translation of Mezerai's History of France; poorly executed.

In Taylor's Life of Christ, the four evangelists, and several historic prints in the book; some in the style of Goltzius, others of Hollar: the Annunciation, in his own manner, very good.

Frontispiece to Horneck's Crucified Jesus.

Ditto, to an old edition of Glanville on Witches.

Six cuts to Sleiden's History of the Reformation in Germany, the English edition.

Charles II. sitting between Sheldon and sir Orlando Bridgman; for The Present State of England.

Frontispiece to Legrand's Philosophia.

Some plates for The Philosophical Transactions.

Frontispiece to sir J. Birkenhead's Assembly-man ‡.

H E A D S.

Henry VIII; Richard Lovelace; Charles II. no name of engraver, one

* Vide Granger's Supplement, in James I.
p. 136.

† Granger's Supplement, p. 177.

‡ Ib. p. 290.

of his first works; Charles II: inscribed, This is Charles the first's heir*; Endymion Porter; James earl of Perth, drawn by Faithorne, graved by Vanderbank; sir Bevil Granville; an octavo print, ex dono Rich. Hacket Litchf. et Cov. episc. † 1670: *Inserui Deo & latere*. Vertue mentions a head of the protector dedicated to him by Lud. Lambermontius a physician, with medals at the four corners of David, Solomon, Alexander, and Julius Cæsar, which, though without any name of engraver, he believed was Faithorne's work. Villiers duke of Buckingham, in the manner of Mellan; sir John Hoskins; archbishop Usher, and a smaller; Roger earl of Castlemain; Robert Henley, this is doubtful; a man's head, no name, Latin inscription beginning, *Quodcunque manus tua facere potest*; sir James Harrington; Katherine lady Harrington; Tobias Venner; James duke of York; John Prideaux bishop of Worcester; Mr. Richard Zebelina, teacher of short-hand; Thomas Osborne earl of Danby; William Bates; Edward Stillingfleet bishop of Worcester; Quarles; Tafiletta; count Serena; a bishop of Durham; general Monke; sir William Davenant; Dr. Charles Leigh ‡; Penelope Herbert, doubtful; Dr. Colet, Glanvill, and J. Murcott. These three last are prefixed to their works. Sir William Davenant's was for the folio edition of his works. Ames gives some other heads with the name of Faithorne; but as he has always omitted to specify whether engravings or mezzotintos, I should suppose them the latter, and the works of our artist's son

WILLIAM FAITHORNE JUNIOR,

who worked only in that kind, and arrived to a good degree of excellence. He was negligent; and I believe fell into distresses which my authors say afflicted his father, and obliged himself to work for bookfellers. He died about thirty years old, and was buried in the church-yard of St. Martin's. His prints are,

Thomas Flatman, probably his first work.

Mary princess of Orange.

Sir William Reade §, oculist to queen Mary.

* This is not authentic, but the head of the earl of Essex, inscribed with Porter's name, and done in the manner of Mellan.

† It is the bishop's own head.

‡ This I am informed was engraved by Savage after Faithorne.

§ He was a mountebank, knighted by queen Anne, and appointed her oculist. See The Life of Mr. Nash.

- Mr. Dryden, in a long wig.
 Queen Anne, with loose hair, garter-ropes.
 Prince George of Denmark.
 Mr. Jeremiah Collier.
 John More bishop of Ely.
 Frederick count of Schomberg.
 Another, when duke.
 John Cooper, a boy with a dog.
 Lady Katherine Hyde.
 Mrs. Mariamne Herbert.
 The princess of Hanover.
 Charles XII. king of Sweden.
 A lady, half-length, with a basket of flowers; no name.
 Lord Henry Scott.
 Mr. James Thynne, a boy.
 Mr. Richard Gomeldon.
 Queen Mary.
 Shadwell, the poet.
 Sir Richard Haddock, fine.
 Mrs. Plowden, with a garland, gown lined with striped silk; no name.
 Another; but instead of the garland she has a necklace in her hand.
 Sancta Maria Magdalena.
 A Cupid, after Parmentier.
 A death's head between a watch and a rose in a glass bottle.
 A black giving fruit to a girl, inscribed, Beauty's Tribute.

Others mentioned by Ames are,

The princess Sophia.

W. Bagwell.

W. Boys.

J. Seddon.

Mrs. Smith.

Madam Nichols. This I believe is the same with Mrs. Plowden.

Benedict Ithell; oval: arms beneath. G. Faithorne ad vivum delin. & fec.

JOHN FILLIAN

was scholar of the elder Faithorne, whose head he copied, and was living in 1676; but probably died young, as only two more plates appear of his hand; the heads of Thomas Cromwell earl of Essex, and of Paracelsus. Mr. Hill the painter was a disciple of Faithorne, but never applied to engraving.

PETER LOMBART.

1660 } Vertue had been able to trace no circumstances of his life, but that he came from Paris, and returned thither, the first certainly before the Revolution, as he graved a plate of the protector; a frontispiece to Ogilby's Virgil, published in 1654; a title to a small octavo in 1658; and sir Robert Stapleton's head for his Juvenal before 1660. In fact, he does not seem to have staid long here in the reign of Charles II. a cut of Antoine Grammont* being dated at Paris in 1663. In 1660 he made a large title-plate with many figures for Field's Bible, printed at Cambridge. His best works are the twelve half-lengths from Vandyck, too well known to be particularised. His other plates I will repeat briefly, as I shall those of subsequent engravers. As

* So Vertue. I suppose this was Antony first duke of Grammont. Of his brother Philibert, the famous count Grammont, I have given a print to his Memoires from his portrait among the knights of the St. Esprit in the Sale des grands Augustins at Paris—a collection it is

surprising the French have never engraved, as it contains so many of their great men. Every new knight sends his portrait to that repository. It is pity the same practice is not observed by our knights of the garter.

they

they grow nearer to our own times and are common, to describe them is unnecessary.

Head of Walker, the painter; something different from that at Oxford.

Charles I. on horseback, from Vandyck. Lombart afterwards erased the face, and inserted that of Cromwell, and then with the vicar of Bray's graver restored the king's.

Cromwell, half-length in armour, page tying his scarf.

Sir Samuel Moreland.

John Ogilby.

Charles V. emperor.

Dr. Charlton.

William Davison, physician.

Anne Hyde duchess of York.

Dr. Donne*.

Dr. Christopher Terne.

Samuel Malines.

Sir Henry Wootton.

Father Paul.

John Dethick.

Dr. Taylor.

Cartwright, author.

Alexander Rofs.

Thomas Taylor.

* There is a frontispiece to his eighty fermons, with his head and emblematic figures, engraved by M. Merian junior, but I suppose not done in England. To Howel's Dodona's Grove the plates were executed by C. Merian junior.

Brian

Brian Walton.

De la Fond, gazetteer of Amsterdam, 1667.

Johannes Dallæus.

Charles Emanuel prince of Savoy, 1671. This seems the latest of his works.

In Overton's catalogue of prints dated 1672, is mentioned a book of the Seven Sciences, eight plates by Lombart, but probably executed when he was in England.

Vertue also names an emblematic print which he calls Theophila, or Love-sacrifice, with the device of the Trinity. It is the title to Bendlowe's Divine Poems, folio 1652.

JAMES GAMMON

"can hardly," says Vertue, "be called an engraver," so poor were his performances; yet one of them has preserved a memorable person, Richard Cromwell, and authenticated a picture that I have of him by Cooper. Gammon's few other heads are, fir Toby Mathews; Catherine of Braganza, and Mascall the painter, from a picture done by himself.

ROBERT THACKER,

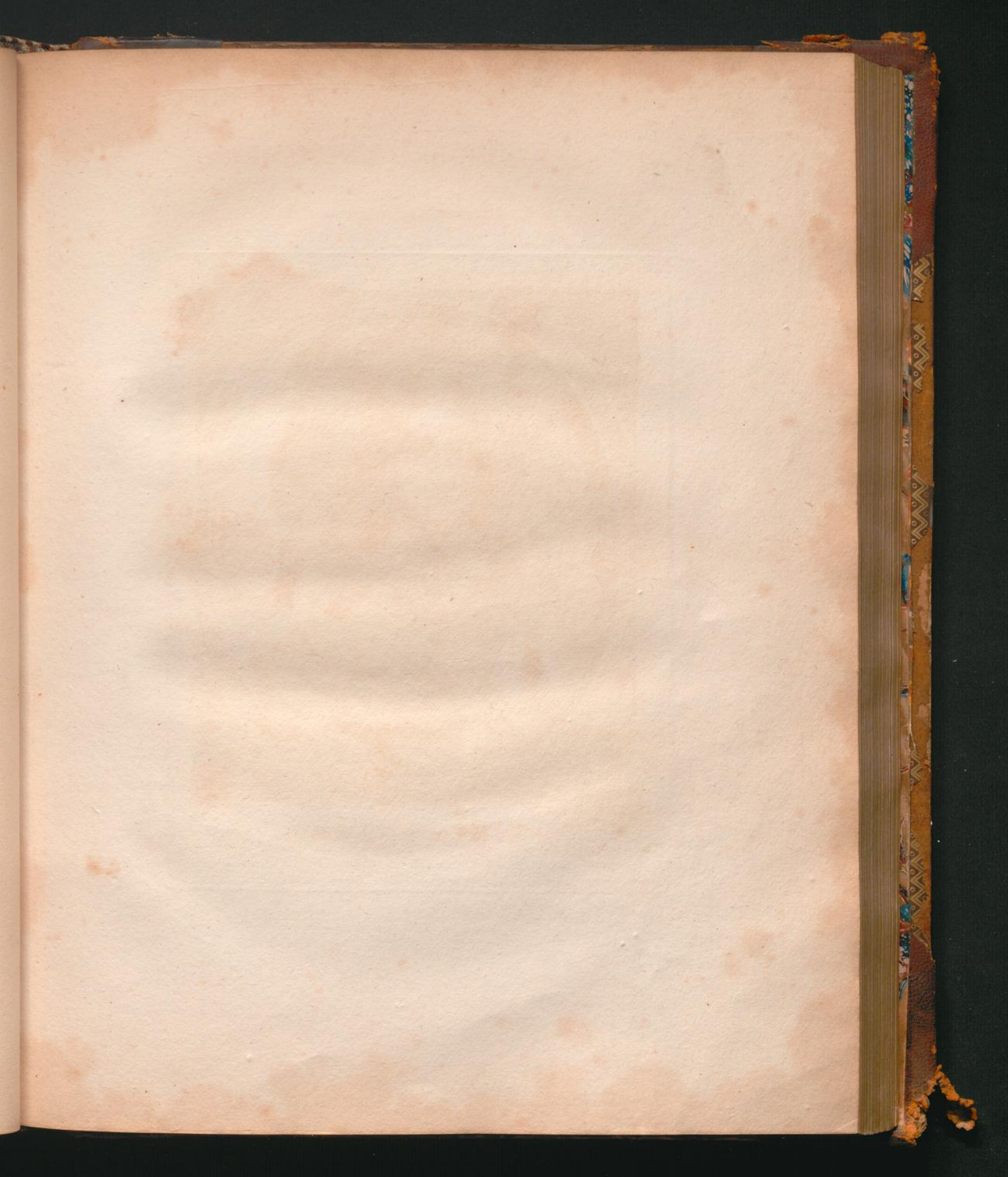
calling himself designer to the king, engraved a large print on a plate of four sheets of the Cathedral at Salisbury. Morgan, of whom I find as little, may be mentioned with him, having done a plan of London for Ogilby.

WILLIAM SKILLMAN,

living between 1660 and 1670, engraved the façade of Albemarle-house, and a view of the Banqueting-house.

JOHN DUNSTALL

1662 } Lived in the Strand, and taught to draw. In 1662 he designed and etched a book of flowers. His portraits are, William Gouge; Samuel Clarke, martyrologist; and king William and queen Mary.





Delin. pinx.

J. Chambers sculp.

PRINCE RUPERT.

J. BROWN.

1676 } A name that might well escape Vertue, since it is only found to a
 single print in Ames's catalogue of a supervisor of excise at Bristol;
 the plate done at Tedbury. Vide p. 48.

PRINCE RUPERT.

It is a trite observation, that gunpowder was discovered by a monk, and printing by a foldier. It is an additional honour to the latter profession to have invented mezzotinto. Few royal names appear at the head of discoveries; nor is it surprizing. Though accident is the most common mother of invention, yet genius being a necessary midwife to aid the casual production, and usher it to existence, one cannot expect that many of the least common rank should be blest with uncommon talents. Quickness to seize and sagacity to apply are requisite to fortuitous discoveries. Gunpowder or printing might have fallen in many a prince's way, and the world have been still happy or unhappy enough not to possess those arts. Born with the taste of an uncle, whom his sword was not fortunate in defending, prince Rupert was fond of those sciences which soften and adorn a hero's private hours, and knew how to mix them with his minutes of amusement, without dedicating his life to their pursuit, like us, who wanting capacity for momentous views, make serious study of what is only the transitory occupation of a genius. Had the court of the first Charles been peaceful, how agreeably had the prince's congenial propensity flattered and confirmed the inclination of his uncle! How the muse of arts would have repaid the patronage of the monarch, when for his first artist she would have presented him with his nephew! How different a figure did the same prince make in a reign of dissimilar complexion! The philosophic warrior, who could relax himself into the ornament of a refined court, was thought a savage mechanic, when courtiers were only voluptuous wits. Let me transcribe a picture of prince Rupert, drawn by a * man who was far from having the least portion of wit in that age, who was superior to its indelicacy, and who yet was so overborne by its prejudices, that he had the complaisance to ridicule virtue, merit, talents.—But prince Rupert, alas! was an awkward lover!

* Count Hamilton.

“ Il étoit brave & vaillant jufqu'à la temerité. Son esprit étoit fujet à quelques travers, dont il eut été bien fâché de fe corriger. Il avoit le genie fecond en expériences de mathematiques, & quelques talens pour la chimie. Poli jufqu'à l'exces, quand l'occasion ne le demandoit pas, fier, & même brutal, quand il étoit queftion de s'humanifer. Il étoit grand, & n'avoit que trop mauvais air. Son vilage étoit fec & dur, lors même qu'il vouloit le radoucir ; mais dans fes mauvaises humeurs, c'étoit une vraie phifionomie de prouvé.”

What pity, that we who wish to tranfmit this prince's refemblance to pofterity on a fairer canvas, have none of thefe inimitable colours to efface the harfher likenefs ! We can but oppofe facts to wit, truth to satire. How unequal the pencils ! Yet what thefe lines cannot do, they may fuggelt: they may induce the reader to reflect, that if the prince was defective in the tranfient varnifh of a court, he at leaft was adorned by the arts with that polifh which alone can make a court attract the attention of fubfequent ages.

We muft take up the prince in his laboratory, begrimed, uncombed, perhaps in a dirty fhirt : on the day I am going to mention he certainly had not fhaved and powdered to charm Mifs Hughes ; for it happened in his retirement at Bruffels, after the catastrophe of his uncle. * Going out early one morning, he obferved the fentinel at fome diftance from his poft, very bufy doing fomething to his piece. The prince asked what he was about ? He replied, the dew had fallen in the night, had made his fufl rusty, and that he was fcraping and cleaning it. The prince looking at it, was ftruck with fomething like a figure eaten into the barrel, with innumerable little holes clofed together, like friezed work on gold or filver, part of which the fellow had fcraped away.

One knows what a mere good officer would have faid on fuch an accident : if a fashionable officer, he might have damned the poor fellow, and given him

* This account Vertue received from Mr. Killigrew of Somerfet-houfe, who had it from Evelyn. In the General Dictionary a MS. faid to be drawn up by Mr. Evelyn himfelf, afcribes the invention to the foldier. Yet in Mr. Evelyn's printed account of the difcovery he expreffly calls it, Invented by the prince. It is poffible that the foldier might have obferved the effect of fcraping the ruft from his piece, and yet have little thought of applying it, which probably was his highnefs's idea. In the Parentalia the invention is afcribed to fir Christopher Wren, who is there faid to have communicated the difcovery to the prince, p. 214.

a shilling; but the *genie fecond en experiences* from so trifling an accident conceived mezzotinto. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black, and that by scraping away proper parts the smooth superficies would leave the rest of the paper white. Communicating his idea to Wallerant Vaillant, a painter whom he maintained, they made several experiments, and at last invented a steel roller, cut with tools to make teeth like a file or rasp, with projecting points, which effectually produced the black grounds; those being scraped away and diminished at pleasure, left the gradations of light.

The surprize occasioned by the novelty of the invention, by its softness, and union of parts, cannot better be expressed than in the words of Mr. Evelyn, whose abilities deserved the compliment paid to him by the prince, of being one of the first to whom this secret or mystery, as they held it, was imparted, and who was so dazzled with the honour of the confidence, or with the curiosity of the new art, that, after encouraging the world to expect the communication, he checked his bounty, and determined not to prostitute the arcanum, but to disclose it only to the elect.—Here * is his oracular description :


“ It would appear a paradox to discourse to you of a graving without a graver, burin, point or aqua fortis; and yet this is performed without the assistance of either: that what gives our most perite and dextrous artists the greatest trouble, and is longest finishing (for such are the hatches and deepest shadows in plates) should be here the least considerable, and the most expeditious; that, on the contrary, the lights should in this be the most laborious, and yet performed with the greatest facility: that what appears to be effected with so little curiosity, should yet so accurately resemble what is generally esteemed the very greatest; viz. that a print should emulate even the best of drawings, chiaro e scuro, or (as the Italians term it) pieces of the mezzotinto, so as nothing either of Hugo da Carpi, or any of those other masters who pursued his attempts, and whose works we have already celebrated, have exceeded, or indeed approached; especially for that of portraits, figures, tender landscapes, and history, &c. to which it seems most appropriate and applicable.”

* Sculptura, p. 146.

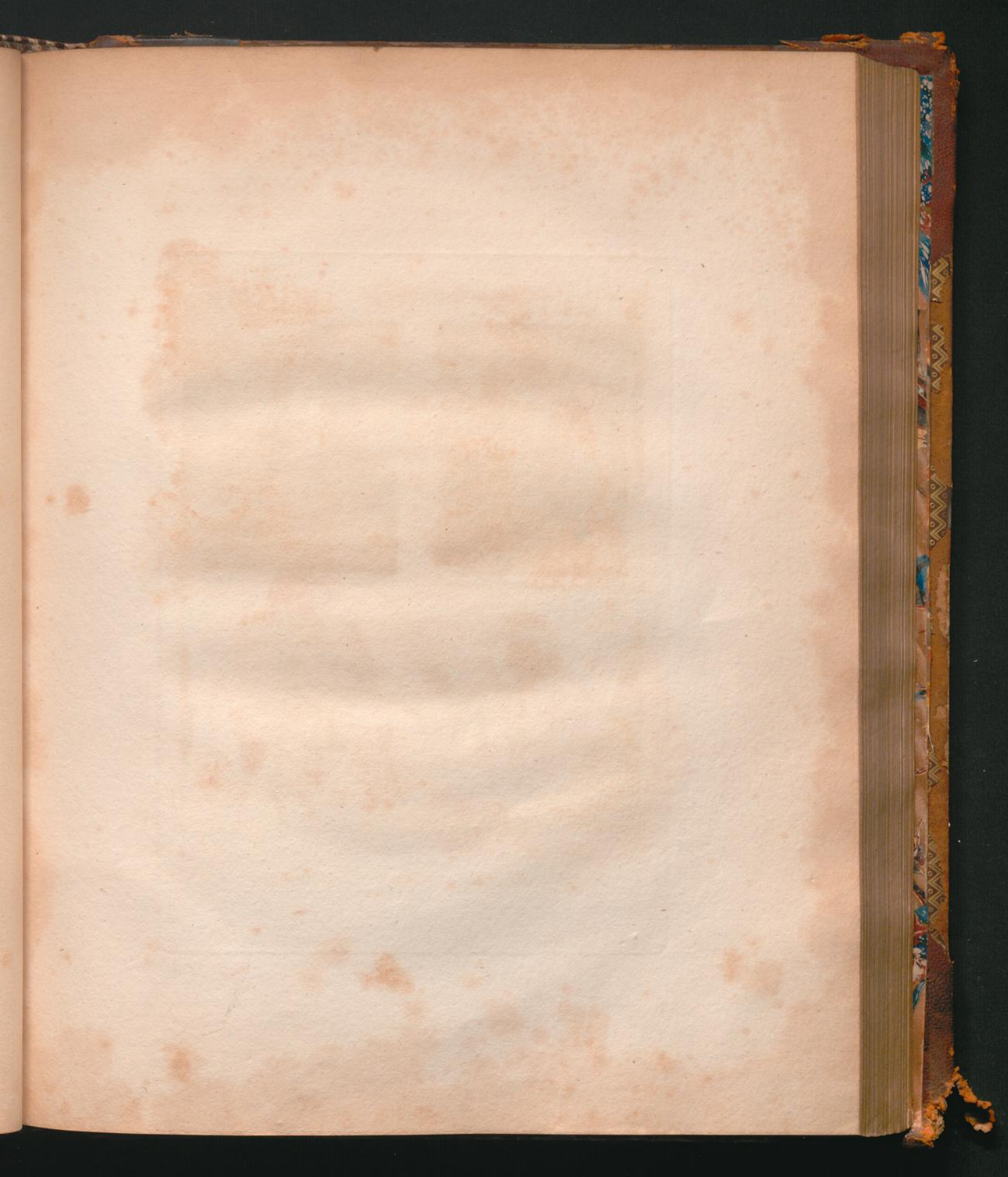
Thus, as he owns, he leaves it enigmatical; yet thinks he has said enough to give a hint to ingenious persons how it is performed.—In truth, they must have been more ingenious even than the inventor himself to have discovered any thing from such an indefinite riddle. One knows that ancient sages used to wrap up their doctrines, discoveries, or nonsense, in such unintelligible jargon; and the baby world, who preferred being imposed upon to being taught, thought themselves extremely obliged for being told any secret which they could not comprehend. They would be reckoned mountebanks in this age, who should pretend to instruct without informing; and one cannot help wondering that so beneficent a nature as Mr. Evelyn's should juggle with mankind, when the inventor himself had consented that the new art should be made public*.

Indeed, curious as the discovery was, it did not produce all it seemed to promise; it has diversified prints, rather than improved them; and though Smith, who carried the art to its greatest height yet known, had considerable merit, mezzotintos still fall short of fine engravings. But before the secret passed into his hands, it was improved by Bloteling, who found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for forming the black spot in eyes, and sharpening the light, which in preceding mezzotintos he observed had never been sufficiently distinct.

Some have thought that the prince only improved on Rembrandt's manner in his prints; but there is no account of the latter making use of a method at all like that practised for mezzotintos.

Prefixed to Evelyn's account is a kind of Saracen's head performed by that prince, with his highness's mark thus, . There is another of the same R p f. in large; a man with a spear; and a woman's head looking down, in an oval, no name to it. These are all his works in mezzotinto. Landscapes I think I have seen some etched by him; and in Jervas's sale were some small figures drawn loosely with the pen on white paper; under them was written, *Deffinati per il principe Roberto à Londra 23 Settembre.* The earliest date of a

* See Mr. Evelyn's own excuse for not telling his secret of mezzotinto, in his *Sculptura*, p. 148.
mezzotinto

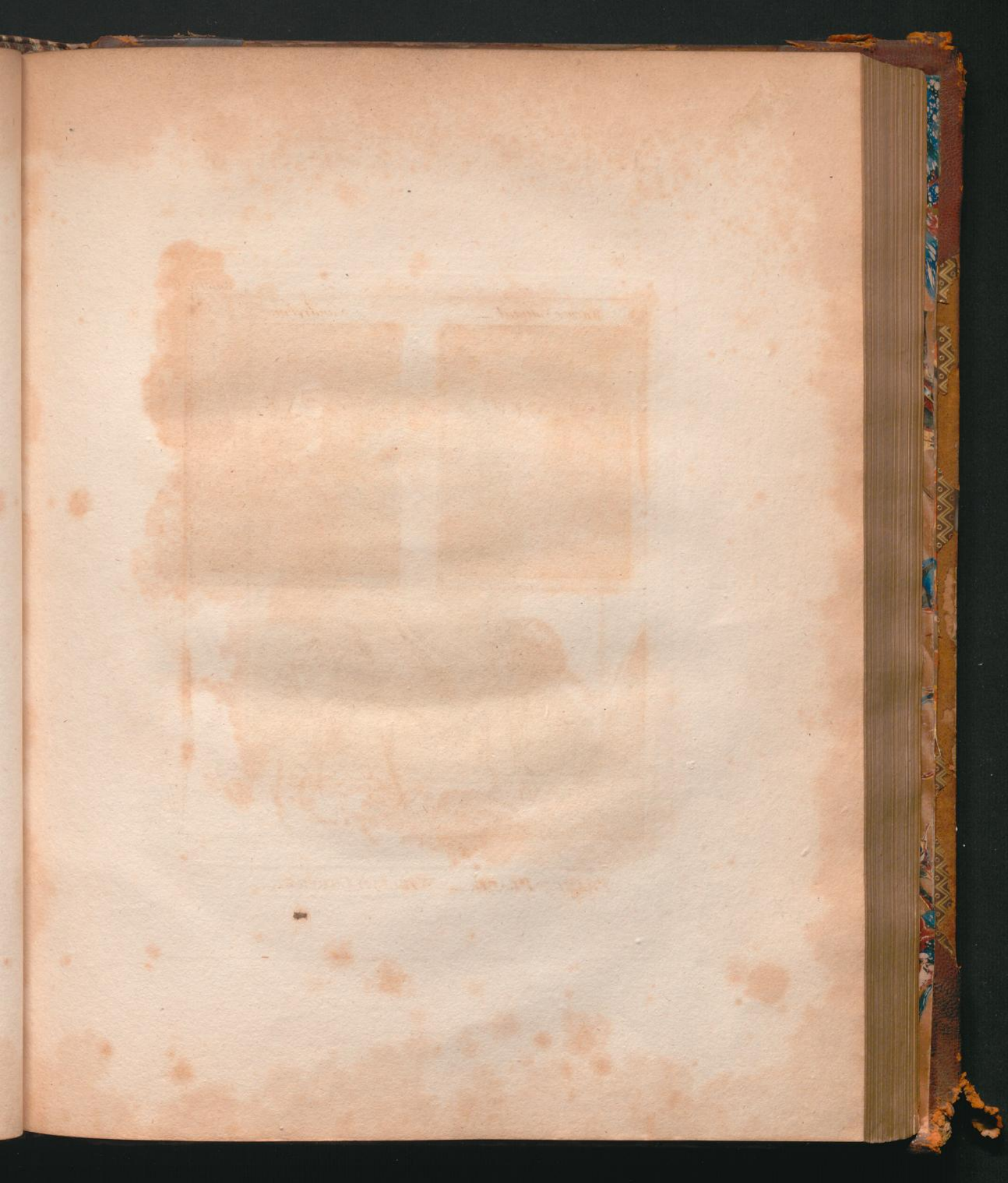




Warner Valliant

Vandrebanc

FRANCIS PLACE. — WILLIAM LODGE.





A. Bannerman. Sculp.

John Evelyn Esq. —

mezzotinto that Vertue had seen was an oval head of Leopold William archduke of Austria, with this inscription, Theodorus Casparus à Furstenburgh, canonicus, ad vivum pinxit et fecit 1656. This person had undoubtedly received the secret before his highness returned to England.

WALLERANT VAILLANT,

though a painter of some reputation, belongs to this work in the light only of engraver. He was born at Lille in 1623, but studied under Erasmus Quellin at Antwerp; on leaving whose school he applied himself to portrait-painting; and being advised to go to Franckfort against the coronation of the emperor Leopold, drew his picture with such success, that Vaillant soon found himself overwhelmed with business, till the Marechal de Grammont carried him to Paris, where in four years he found business enough to enrich him. He returned to Amsterdam, and died there in 1677. At what period of his life he came to England does not appear; yet here he certainly was, and came with prince Rupert, who taught him the secret of mezzotinto. Descamps says that this mystery, as it was then held, was stolen from Vaillant by the son of an old man who scraped the grounds of his plates for him. This might be one of the means of divulging the new art; yet, as I shew in the Life of Becket, he and Lutterel both learned the secret by other means. Vaillant also drew from the life in black and white. There is a mezzotinto, as I am informed, by him, of queen Henrietta Maria sitting in a fringed chair, with a little girl resting against her knees, and a young man leaning on the back of the chair; he has a ribband cross his shoulder, the edges of which are a little fringed: the lady is at work. I have never seen this print; but it corresponds so much with part of the picture of sir Balthazar Gerbier's family by Vandyck, mentioned in The Anecdotes of Painting, art. Gerbier, that I suspect the lady is not the queen, but Gerbier's wife.

MR. JOHN EVELYN.

If Mr. Evelyn had not been an artist himself, as I think I can prove; I should yet have found it difficult to deny myself the pleasure of allotting him a place among the arts he loved, promoted, patronized; and it would be but justice to inscribe his name with due panegyric in these records, as I have once or twice taken the liberty to criticize him: but they are trifling blemishes com-

pared with his amiable virtues and beneficence; and it may be remarked that the worst I have said of him is, that he knew more than he always communicated. It is no unwelcome fate, to say that a man's intelligence and philosophy is inexhaustible. I mean not to write his life, which may be found detailed in the new edition of his *Sculptura*, in Collins's *Baronetage*, in the *General Dictionary*, and in the *New Biographical Dictionary*; but I must observe that his life, which was extended to 86 years, was a course of enquiry, study, curiosity, instruction, and benevolence. The works of the Creator, and the mimic labours of the creature, were all objects of his pursuit. He unfolded the perfection of the one, and assisted the imperfections of the other. He adored from examination; was a courtier that flattered only by informing his prince, and by pointing out what was worthy for him to countenance, and was really the neighbour of the gospel, for there was no man that might not have been the better for him. Whoever peruses a list of his works, will subscribe to my assertion. He was one of the first promoters of the Royal Society, a patron of the ingenious and indigent, and peculiarly serviceable to the lettered world; for, besides his writings and discoveries, he obtained the Arundelian marbles for the University of Oxford, and the Arundelian Library for the Royal Society: nor is it the least part of his praise, that he who proposed to Mr. Boyle the erection of a philosophic college for retired and speculative persons, had the honesty to write in defence of active life against Sir George Mackenzie's *Essay on Solitude* *. He knew that retirement in his own hands was industry and benefit to mankind; but in those of others laziness and inutility.

Vertue discovered that long before the appearance of Mr. Evelyn, his family had been engaged in what then were curious arts. In an ancient MS. in the Office of Ordnance he found these entries:

A patent for making salt-petre granted to George Evelyn and others 1587.

Powder-makers; George Evelyn, esq. of Wooton in Surrey 1587. Mr. John Evelyn; Mr. Robert Evelyn; Mr. George Evelyn, till the beginning of 1637.

* This was the more remarkable, as Evelyn was continually engaged in the bustle of business lived in the shade of philosophy; Mackenzie and fiercest violence of party.

The

The lady of our Mr. Evelyn had correspondent talents; she designed the frontispiece to his Essay on the first book of Lucretius*.

But to come to the point which peculiarly entitles Mr. Evelyn to a place in these sheets.

There are five small prints of his journey from Rome to Naples, which are generally † supposed to be etched by one Hoare from Mr. Evelyn's drawings; but a very ingenious and inquisitive gentleman ‡ has convinced me that they are performed by his own hand. I cannot give the reader better satisfaction than by transcribing part of a letter which that gentleman was so obliging as to send me, and his modesty I hope will forgive the liberty I take with him.

“ Copy of the title to Mr. John Evelyn's five prints for his Journey from Rome to Naples;

The inscription is engraved on the superficies of a large broken stone table, sustained by a little genius with wings, standing about the middle of the plate: on each side are views of the Roman antiquities, particularly on the left is seen the arch of Septimius Severus:

Locorum aliquot insignium & celeberrimorum inter Romam et Neapolin jacentium *ὑποδείξεις* et exemplaria Domino Dom^o. Thomæ Hensheaw Anglo omnium eximiarum & præclarissimarum artium cultori & propugnatori maximo et *συναψαμενῶ ἀντῶ* (non propter operis pretium, sed ut singulare amoris sui testimonium exhibeat) primas has *δοκιμασίας* aquâ forti excufas & infulptas

R. Hoare excu.

Jo. Evelynus delineator
D. D. C. Q.

* Hollar inscribed a head of Vandyck to Mr. Evelyn.

† So the author of his life says, transcribed in the Biogr. Dict. The General Dictionary in-

deed calls them Mr. Evelyn's own engravings, which the following account will make clear.

‡ Mr. Nathaniel Hillier.

The above is an exact copy of the titular dedication to Mr. Evelyn's five prints of his Journey from Rome to Naples; and it is imagined that upon the face of the inscription there is a manifest appearance of Mr. Evelyn's being not only the designer, but also the engraver, as well as the dedicator of the prints; notwithstanding the author of his Life, prefixed to the new edition of his Sculptura, says that they were engraved from his sketches by Hoare, an artist of character at that time: for, when we come to examine the prints, and find the title exactly conformable to the above copy, and that the five views themselves are all of them subscribed *J E f.* at the right hand corner, and no other notation at all concerning any designer, engraver, or publisher whatever (except the little '*R. Hoare excu.*' at the bottom of the title just as above described); one can hardly think otherwise than the author of Mr. Evelyn's life must have been misinformed, and never have seen or carefully considered the inscription on the title dedicatory and the prints themselves. Besides, I should be glad to be informed how the author of Mr. Evelyn's Life came to know that Hoare was an artist, or engraver at all, and more especially one of character at that time, since Mr. Evelyn himself has not inserted him among the eighteen English engravers whose praise he has celebrated, and whose names he has given us p. 91 of his Sculptura: and though he tells us in p. 92, that there were some other English artists, who had merited with their graver, but were unknown to him by name; yet surely, of all others, the artist who had engraved his own designs could not have been among that number, more especially if he had been an artist of character. Not to mention a particular circumstance attending my set of the prints in question, (which I have great reason to believe were one of the sets which Mr. Evelyn kept for himself) being superscribed with a pen and ink, *My journey from Rome to Naples*, and with a black lead pencil, *Sculpsit Johannes Evelynus Parisiis 1649*. However, it ought to be mentioned that the pen and ink and the black lead do not appear to be of the same hand-writing."

The General Dictionary corroborates the great probability of Mr. Evelyn engraving these views, by quoting more etchings by him, a view of his own seat at Wooton, and another of Putney; and Thoresby in his Museum says expressly, p. 496, that the prints of the Journey from Rome to Naples were done by Mr. Evelyn, who presented them to him, with his own head by Nanteuil.

DAVID

DAVID LOGGAN

was born at Dantzick, and is said to have received some * instructions from Simon Pafs in Denmark. Passing through Holland he studied under Hondius, and came to England before the Restoration. Being at Oxford, and making a drawing for himself of All-fouls-college, he was taken notice of and desired to undertake plates of the public buildings in that university, which he executed, and by which he first distinguished himself. He afterwards performed the same for Cambridge, but is said to have hurt his eye-sight in delineating the chapel of King's-college. He also engraved on eleven folio copper plates *Habitus Academicorum Oxoniæ à Doctore ad Servientem*. In the Registry of Matriculation there is this entry, David Loggan *Gedanensis, Universitatis Oxon. Chalcographus*, July 9, 1672. He had a licence for fifteen years for vending his *Oxonia Illustrata*. He frequently drew heads in black lead, as Mr. Ashmole's † in 1677, and the lord-keeper North's at Wroxton; and was one of the most considerable engravers of heads at that time. Dryden, satirizing vain bards, says,

And in the front of all his senseless plays
Makes David Loggan crown his head with bays ‡.

He married Mrs. Jordan, of a good family near Witney in Oxfordshire, and left at least one son, who was fellow of Magdalen-college Oxford. David lived latterly in Leicester-fields, where he died 1693 §. His portraits, as enumerated by Vertue, are:

John Sparrow, 1653.

William Hickes, 1658.

Charles II. without his name, and only with *Fidei Defensor*; therefore probably done before the Restoration.

Another in armour.

* Mich. Burghers told Vertue that he had Loggan's own head done by himself in black lead, æt. 20. 1655 (if so, he was born in 1635); and knew of no other portrait of him; but he certainly sat to Soest.

† Vid. Ashmole's Diary, p. 58.

‡ Art of Poetry, canto 2d.

§ In another place Vertue says, in 1700.

Another,

Another *, leaning his hand on archbishop Sheldon; at bottom, a small head of Moncke.

Another of the King.

Queen Catherine.

James duke of York, at length, garter robes.

George duke of Albemarle, half length in armour, done from the life by Loggan, and is one of his best works.

Sir Edward Coke, in Dugdale's Origines Juridicales.

Edward earl of Clarendon, from the life, a fine head in the same book.

Head of a divine; no name. English verses.

Bishop Mew, from the life.

Thomas Ihham, from the life, but, as Vertue thought, engraved by Valck*.

Robert Stafford, with the same circumstances.

Archibald earl of Argyle, ditto.

Isaac Barrow, ditto.

Mother Loufe of Loufe-hall. This partly gained him his reputation at Oxford.

Sprat bishop of Rochester.

Reynolds bishop of Norwich. Qu. if not by T. Cecil?

Archbishop Usher.

Edward Reynolds.

A man's head, no name, 1660.

A physician, do. ætat. 45. Supposed to be Dr. Willis.

* This is the frontispiece to Richard Atkins's Growth of Printing.

disciple, told him that Loggan used long strokes in expressing flesh; and that where faces appear dotted in his prints, they were executed by the persons he employed.

† Vertue says that Vandergutch, Loggan's

- Sir Henry Pope Blount, with only his initials and arms.
- Dr. Charleton, from the life.
- Ralph Bathurst, do.
- William Holder, do. Vertue thought the face by Vanderbank.
- Boyle archbishop of Armagh.
- Sir John Chardin, from the life.
- John Mayow.
- A youth, in an oval, no name, but supposed an ancestor of judge Holt.
- Arthur Jackson.
- James duke of Ormond, from the life.
- Sir Grevil Verney.
- Sir Edward Coke.
- John Bulfinch, printfeller, from the life.
- Bishop Seth Ward, do.
- Lake bishop of Chichester.
- Crew bishop of Durham.
- Compton bishop of London.
- Meggot dean of Winchester. There is another of him by White.
- Lord-keeper Guilford, from the life; one of his best prints.
- Thomas Barlow, from the life.
- Thomas Fuller, 1661.
- A. Brome, 1664.
- John Wallis.
- Pearson bishop of Chester, from the life.

John Cockshut.

The seven bishops, copied from White's plate for Loggan by Vanderbank, who worked for him towards the end of his life.

Duke of Ormond, in an oval.

James duke of Monmouth, young, in the robes of the garter. The handsomest print of him.

James earl of Derby.

Thomas Sanders. Fleshiere pinx.

Richard Allestry, from the life.

Gunning bishop of Ely.

Mr. Waterhouse.

Mr. Joshua Moone.

Dr. Henry More.

George Walker of Londonderry.

Leonard Plukenet, 1690.

Archbishop Sancroft, from the life.

Lloyd bishop of St. Asaph.

Queen Henrietta Maria.

Frontispiece to a Common-prayer-book in folio, 1687, designed by John Bapt. Gaspars.

Titus Oates.

Sir George Wharton, but no name, æt. 46.

Another, 1657.

George prince of Denmark, from the life.

Pope Innocent XI.

An emblematic print of Cromwell at length in armour, A. M. esq. fe.

The Academy of Pleasure, 1665. Head of a man with a high-crowned hat.

Frontispiece to Rea's Florist, something in the manner of Cornel. Galle.

Frontispiece to Guidott's *Thermæ Britannicæ*.

Loggan brought over with him Blooteling and Valck, whom I am going to mention. Vanderbank worked for him, and one Peter Williamfon, of whom I find no account but that Vertue thought the emblematic print of Cromwell in the above list might be done by him.

ABRAHAM BLOOTELING

came from Holland in 1672 or 73, when the French invaded it, but staid not long, nor graved much here, but did some plates and some mezzotintos that were admired. Vertue says he received 30 guineas for etching a portrait of the duke of Norfolk. At Amsterdam, after he had left England, he published Leonardo Auguftino's *Gems* in 1685, and etched all the plates. His portraits are,

Prince Rupert, after Lely, 1673.

Edward earl of Sandwich, ditto, a head.

Another, half length.

Edward Stillingfleet, canon of St. Paul's.

The same, with the inscription altered after he was bishop of Worcester.

Anthony earl of Shaftsbury, sitting; one of his most scarce works.

Thomas earl of Danby, after Lely.

James duke of Monmouth.

Thomas Sydenham, after Mrs. Beale.

Henry duke of Norfolk, 1678, large.

Jane duchefs of Norfolk, ditto, Bruxelles, 1681.

J. Wilkins, bishop of Chester, after Mrs. Beale.

Henry marquis of Worcester.

An old man's head, profile; etched.

A boy's head with feathers in his cap, ditto.

John Tillotson dean of Canterbury, fine.

Cecil Calvert, lord Baltimore.

Charles Howard earl of Carlisle.

Admiral Tromp, 1676.

Van Haren, done in Holland, 1680.

GERARD VALCK

was Blooteling's servant, and then married his sister; came with him from Holland, and returned with him, though he sometimes worked for Loggan. Valck engraved one of the finest prints we have: it is the famous duchess of Mazarin, sitting in very loose attire, with one hand on an urn. There is a beautiful portrait of the same duchess in a turban, painted in Italy, at the duke of St. Alban's at Windsor. Vertue knew but three more of Valck's entire works; Robert lord Broke, done in 1678; John duke of Lauderdale, in robes of the garter, and an indifferent mezzotinto of Mrs. Davis* after Lely.

EDWARD LE DAVIS,

of Welsh extraction, was apprentice to Loggan; whose wife obliging him to follow her in livery, he ran away to France, and became a dealer in pictures, by which on his return he made a good fortune. He engraved

James duke of York; a large head, with flowers round the oval.

Bertram de Ashburnham, for Guillim's Heraldry.

Duchess of Portsmouth, sitting.

* There is another of her in small quarto after Cooper. Valck assisted Schenk in publishing the large Dutch Atlas in 2 vols. folio, 1683.

St. Cecilia playing on a base-viol, with boy-angels flying; probably done at Paris, after Vandyck.

Mary princess of Orange, 1678.

William prince of Orange; both after Lely.

General Moncke.

Stephen Montague, 1675.

Charles II. sitting; the face expunged afterwards, and replaced with king William's.

A merry Andrew, after Francis Halls, graved in an odd manner.

An Ecce Homo, after Caracci, scarce.

Charles duke of Richmond, a boy, after Wiffing, 1672.

— LIGHTFOOT,

says Mr. Evelyn*, "hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierinx; and has published two or three Madonnas with much applause." I suppose he is the same person with William Lightfoot, a painter, mentioned in The Anecdotes of Painting, p. 290.

MICHAEL BURGHERS

came to England soon after Louis XIV. took Utrecht, and settled at Oxford, where, besides several other things, he engraved the almanacs: his first appeared in 1676, without his name. He made many small views of the new buildings at Queen's-college, and drew an exact plan of the old chapel before it was pulled down. His other works were,

Sir Thomas Bodley; at the corners, heads of W. earl of Pembroke, archbishop Laud, sir Kenelm Digby, and John Selden.

William Somner, the antiquary.

Franciscus Junius, from Vandyck.

A medal and reverse of William earl of Pembroke (who lived) in 1572.

* Sculptura, p. 99.

- John Barefoot, letter-doctor to the University, 1681.
 Head of James II. in an almanac, 1686.
 Small head of T. V. fir Thomas Wyat.
 Antony Wood, in a niche.
 King Alfred, from a MS. in the Bodleian-library.
 Archbishop Chichele.
 John Baliol.
 Devorguilla, his wife.
 William earl of Pembroke.
 Timothy Halton, provost of Queen's-college, from the life.
 Dr. Wallis, 1699.
 Two of Dr. Ratcliffe.
 Sir Kenelm Digby.
 Archbishop Laud.
 John Selden*.
 A large face of Christ, done with one stroke, in the manner of Mellan.
 Many frontispieces for the Classics published at Oxford.
 Several views of houses for Dr. Plot's Works, and for other books.
 Ditto for the English translation of Plutarch's Lives; and probably the vignettes to the Catalogus Libr. MSS. in Angliâ.

PETER VANDERBANK†

1674 } Was born at Paris, and came to England with Gaspar, the painter,
 about the year 1674. He married the sister of Mr. Forester, a gen-

* The heads of Digby, Pembroke, Laud and Selden are the same I have mentioned at the corners of fir T. Bodley's print.

† He sometimes wrote his name Vandrebanc.

tleman who had an estate at Bradfield in Hertfordshire. Vanderbank was soon admired for the softness of his prints, and still more for the size of them, some of his heads being the largest that had then appeared in England. But this very merit undid him; the time employed on such considerable works was by no means compensated in the price. He was reduced to want, and, retiring to his brother-in-law, died at Bradfield, and was buried in the church there in 1697. After his death, his widow disposed of his plates to one Brown, a printfeller, who made great advantage of them, and left an easy fortune. Vanderbank had three sons. The eldest had some share in the theatre at Dublin. The youngest, William, a poor labourer, gave this account to Vertue. In the family of Forester was a portrait of the father by Kneller, and of the eldest son. Vanderbank's prints,

- Charles II. in garter robes, Gaspar pinx. 1675.
- Ditto, 1677, 2 feet 4 inches high, by 2 feet wide.
- James II. large sheet, Kneller p.
- Mary his queen, ditto.
- Another, after Wiffing.
- King William, after Kneller.
- Another, after Wiffing.
- Queen Mary, after the same.
- Prince George of Denmark.
- Princess Anne.
- Louis Quatorze, large head.
- Statue of Charles II. in the Royal Exchange.
- Archbishop Tillotson, after Mrs. Beale; the face was rubbed out, and re-engraved by R. White.
- Archbishop Tenison, after Mrs. Beale, 1695.
- Prince George of Denmark, folio sheet.
- Princess Anne, at length.

Princess

- Princess Mary, at length.
 Thomas earl of Ossory, large head.
 Alexander earl of Moray, 1686.
 George viscount Tarbatt, 1692.
 Sir William Temple, after Lely, 1679.
 John Smith, writing-master, Faithorne delin. Vertue says a great contest
 happened about the payment for this fine head.
 James earl of Perth, 1683.
 Thomas Lamplugh archbishop of York; one of the finest of his works.
 George Walker, who defended Londonderry.
 Thomas Dalziel, a Scotch general; scarce.
 John Locke, in a periwig.
 Sir Edmundbury Godfrey.
 Another, smaller.
 Edmund Waller, æt. 23.
 Another, æt. 76.
 Sir Thomas Allen, very large.
 James duke of Monmouth, ditto.
 Richard lord Maitland, 1683.
 William lord Ruffel, after Kneller.
 Lady Litchfield, Verelst pinx.
 Sir George Mackenzie.
 Henry More, Loggan delin. It has not Vanderbank's name.
 Archibald earl of Argyle.
 Frederick duke of Schomberg.

Young man's head, Fide et fiducia. Riley pinx.

John Cotton Bruce, very large.

Robert earl of Yarmouth, ditto.

Sir Thomas Brown, M. D.

Head of a Scotch gentleman, altered to the earl of Marr. Hassel pinx.

John earl of Strathnaver; *i. e.* J. earl of Sutherland, who died about 1734.

William duke of Queensberry.

William duke of Hamilton.

George lord Dartmouth.

His own head.

Samuel Wood*.

Vanderbank engraved a set of heads for Kennet's History of England; they were designed by Lutterel. Vanderbank executed from the Conqueror to queen Elizabeth; the rest were finished by M. Vandergutch.

He also graved after Verrio's paintings at Windsor, and some other histories, and did some plates which have his name in Tijon's Book of Ironworks. He appears too to have had some concern in a manufacture of tapestry; in the duke of Ancafter's sale was a suite of tapestry with Vanderbank's name to it.

NICHOLAS YEATES AND JOHN COLLINS,

1680 } Two obscure engravers, whom Vertue mentions together for these plates,

Sir William Waller, ob. 1669.

Embassadors from Bantam. H. Peart pictor. Printed 1682, large folio.

* I am informed that this head of Wood could not be done by P. Vanderbank the elder, whose arm was torn off in 1737. See Phil. Trans. for 1738. As I find no account of his second son, his name was probably Peter, and he might be an engraver.

Leonard Plukenet, M. D. Collins sculp. 1681.

Oliver Plunket, archbishop, ob. 1681. Collins Bruxell. sculp.

I find the name of R. Collins jun. to a print, done by him from the life, of Francis Peck, the antiquary, born 1692. Vide Ames, p. 135.

WILLIAM CLARKE

did a head of George duke of Albemarle, from a painting of Barlow, and another of John Shower, from a picture of his own; the latter is a small mezzotinto.

JOHN CLARKE

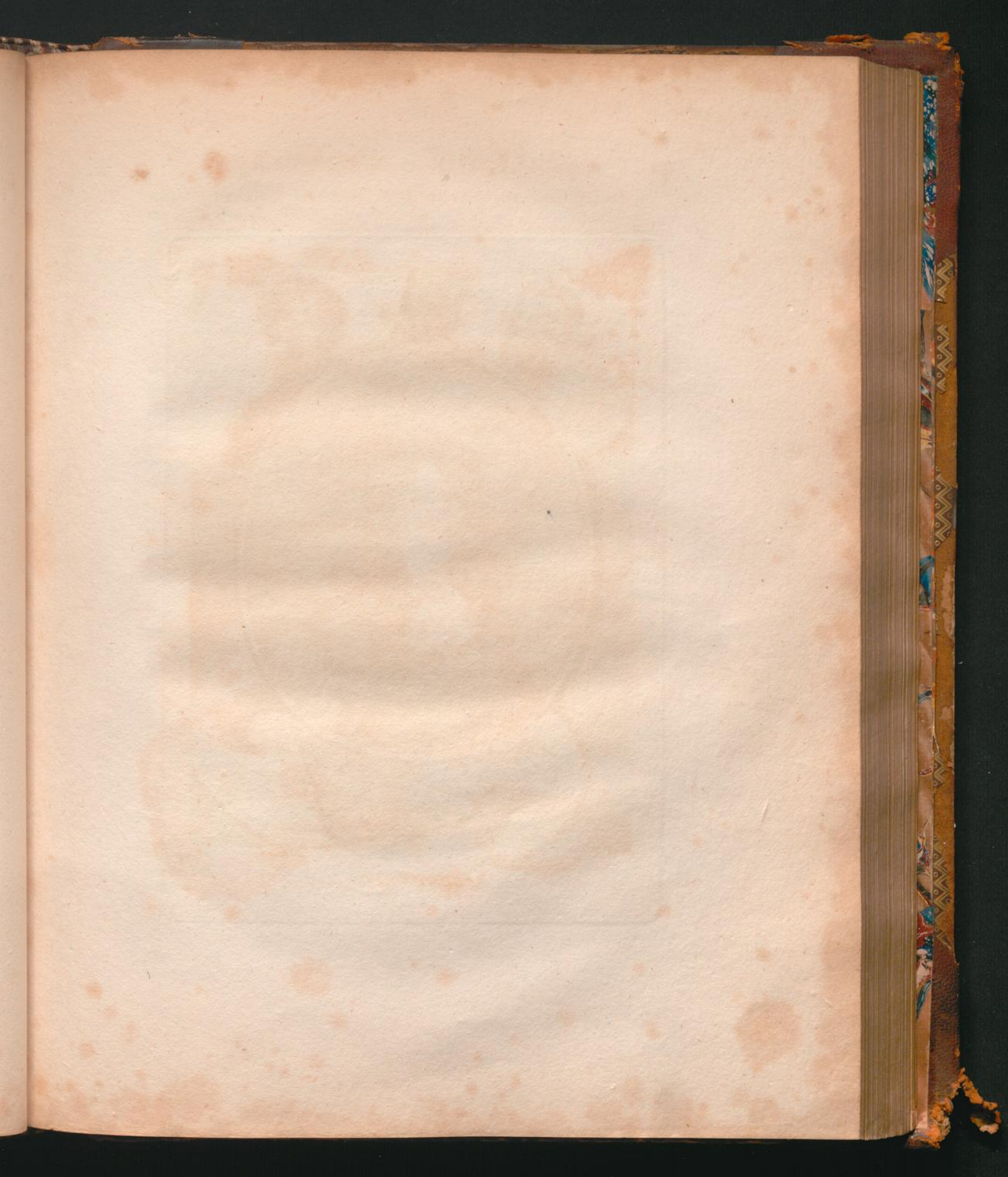
1690 } Was an engraver at Edinburgh, where he did two profile heads in medal of William and Mary, prince and princess of Orange, yet dated 1690; and prints of sir Matthew Hale, of George baron de Goertz (this was in concert with Pine), of Dr. Humphrey Prideaux, and a plate with seven little heads of Charles II. and his queen, prince Rupert, prince of Orange, duke of York, duke of Monmouth, and general Moncke. There was another John Clarke, who lived in Gray's Inn; he engraved a quarto print of Rubens, and, probably, the plates for Bundy's translation of Catrou, and Rouille's Roman History, and the vignettes for lord Lansdowne's works. Gerard and Robert Vandergutch were also employed for the latter book.

R. TOMPSON,

a name to a print of Nel Gwynn and her two sons, and to a few others. Though he only puts *excudit* on his plates, and on those sold by Alexander Brown, he probably scraped them. Brown, besides his mezzotintos, engraved the plates to his Art of Painting, 1669. See Payne Fisher's verses prefixed to that work. Brown's plates in that piece are chiefly copied from Bloemart's drawing-book. Trevethan is mentioned by Sanderfon, but I know none of his works. To a print of bishop Russel is said, Thomas Dudley Anglus fecit 1679.


PAUL VANSOMER,

1678 } Another artist of no great fame, whom I give to complete the list, and as I find them, not confining myself strictly to dates, which would





ROBERT WHITE.

would be difficult to adjust when there were so many of the profession about the same period. Vansomer at first executed many plates both graved and in mezzotinto after the works of Lely; his drawings were commonly made in two * colours by Gaspar Baptift, and sometimes by Lemens; and he was so expeditious as to finish a half-length plate in a summer's day—sufficient reason for me not to specify all his works. Before he arrived here, he had performed a print of Charles duke of Bavaria and his secretary in 1670. His mark was thus .* Another print was of a countess of Meath after Mignard; and a third of the duke of Florence and his secretary. Towards the end of his time the art was sunk very low: Vertue says that about the year 1690 Verrio, Cooke and Laguerre could find no better persons to engrave their designs than S. Gribelin and Paul Vansomer—he might in justice have added that the engravers were good enough for the painters; and in 1702 that J. Smith was forced to execute in mezzotinto the frontispiece to signor Nicolò Cofimo's book of music. But before we come to that period we have one or two more to mention, and one a good artist:

ROBERT WHITE

was born in London 1645, and had a natural inclination to drawing and etching, which he attempted before he had any instructions from Loggan, of whom he learned, and for whom he drew and engraved many buildings. What distinguished him was his admirable success in likenesses; a merit that would give value to his prints, though they were not so well performed. Many of his heads were taken by himself with a black lead pencil on vellum: Mr. West has several, particularly his own head at the age of sixteen: Vertue thought them superior to his prints. The heads of sir Godfrey Kneller and his brother in Sandrart were engraved from drawings by White, whose portrait sir Godfrey drew in return. Many of the portraits in Sandford's curious coronation of James II. were done from the life, as Vertue thought, by White. In 1674 he graved the first Oxford Almanac, as he did the title-plate designed by Adr. Hennin to the History and antiquities of that university. He also engraved Moncke's funeral. For a plate of the king of

* Mr. Scott, in Crown-court, Westminster, has a copy in two colours in oil by Vansomer himself, The last supper, after Poussin; very freely done. † As Vertue sometimes calls him Paul, and sometimes John Vansomer, I conclude they were different persons, and that this mark belonged to the latter.

Sweden he received 30*l.* from one Mr. Sowters of Exeter. Of his own works he made no regular collection; but when he had done a plate, he rolled up two or three proofs, and flung them into a closet, where they lay in heaps. Thus employed for 40 years together, he had saved about four or five thousand pounds; and yet, by some misfortunes or waste at last, he died in indigent circumstances*; and his plates being sold to a printfeller in the Poultry, enriched the purchaser in a few years †. As no man perhaps has exceeded Robert White in the multiplicity of English heads, it may be difficult to give a complete catalogue of them; yet as my author had formed a long list, it would be defrauding curious collectors if I refused to transcribe it: one would not grudge a few hours more, after the many that have been thrown away on these idle volumes. I seem to myself a door-keeper at the Temple of Fame, taking a catalogue of those who have only attempted to enter.

Edward the Black Prince, in an oval.

Ditto in armour, at length.

Edward IV. without a name, arms, or inscription. It was done for the *Fœdera*, and placed at the reign of Henry V; but Rymer doubting if it was that king, the name was omitted. Rapin finding it there, had it copied for his first French edition. It is a profile from the whole length at St. James's, which has since appeared, by Vanderdort's catalogue, to be Edward IV. by Belcamp: there is also a wooden cut done temp. Eliz. which agrees with Vanderdort's account.

Charles I. after Van Vorst.

Charles II. large head, 1679.

Ditto, whole length, in robes of the garter.

Queen Anne 1703, poorly done.

Queen Elizabeth sitting under a canopy.

* He died suddenly at his house in Bloomf-bury in 1704.

† Vertue says the same success attended Cooper and Bowles, printfellers: a profession which

Vertue thought very justly did not deserve to thrive beyond the laborious artists whom they employed.

CATALOGUE OF ENGRAVERS. 85

- The three first Edwards, and Richard II. for Brady's History of England.
James II. under a canopy, with Sancroft and Jeffries.
Another when duke of York, garter-robcs.
Another, large head, 1682.
The same, altered when king.
Mary of Este, duchess of York.
Another, whole length.
Henry duke of Gloucester, whole length.
King William and queen Mary, prefixed to Cox's History of Ireland.
Two dukes of Hamilton, in Burnet's Memoirs of that family.
George earl of Cumberland, dressed as for a tournament; a beautiful print.
Lady Mary Jolliffe.
Nine small heads of the family of Rawdon. Thoresby says they were done for a MS. account of that family. I have eight of these cuts.
Robert Morison, M. D.
Richard Meggot, dean of Winchester.
Thomas duke of Leeds, ad vivum.
Heneage earl of Nottingham.
Seven lords justices in 1695. One plate.
Sir Edward Ward, chief baron, 1702.
Sir George Treby, ad vivum, 1694.
Patrick earl of Strathmore, 1686.
Sir John Somers lord-keeper, 1693.
William Salmon, M. D. 1700.
Five bishops martyrs. One plate.

Nathaniel

Nathaniel Vincent, 1694.

Everard Maynwaringe, M. D.

Ezekiah Burton, after Mrs. Beale.

Two of John Partridge.

Sir George Ent, M. D.

Two of Samuel Pepys, of his best graving.

Two of sir William Temple.

Joseph Perkins, A. B.

Cole, a physician. His name is only mentioned in two Latin verses under the head.

Robert South, S. T. P.

Dr. Stillingfleet, bishop of Worcester.

John Bunyan.

Two of sir Roger Lefrange.

Henry Purcel, after Clofterman.

Count Konigsmark.

Simon Patrick, bishop of Ely.

Two of Antony earl of Shaftsbury.

George earl of Melvil. Sir John Medina p.

James earl of Perth, after Kneller.

Another after Riley, titles in French. This is reckoned one of White's best. Of this lord there are prints by Faithorne, Vanderbank and White.

The seven bishops, in one plate.

A gentleman, full-bottomed wig, arms, no name.

Archbishop Tenison, from the life.

William

* William Camden, ætat. 58.

John Owen, D. D.

Mary countess dowager of Warwick.

Sir Alexander Temple }
Sufanna lady Temple } In habits of the time of James I.

Lord chancellor Clarendon, after Lely.

John earl of Rochester.

John duke of Newcastle.

Robert Leighton, S. T. P. ætat. 46.

James Cooke, M. D.

George Hickes, S. T. P. from the life, 1703; one of his last works. There is another earlier.

Bishop Burnet, after Mrs. Beale.

Another, from the life.

Queen Mary of Este.

Thomas Street, judge, from the life.

John Ashton, gent. after Riley.

Mr. Fleetwood, from the life.

Benjamin Whitchoy, S. T. P.

A clergyman, in his own dark hair.

A young gentleman, in full-bottomed wig, laced cravat; said to be Mr. Benj. Hewling.

* For this plate he received four pounds; well, bookseller in St. Paul's church-yard. For which seems to have been his most common the print of queen Mary, done in 1694, White price, as appeared by the receipt-book of Chif- had four pounds ten shillings.

Sir

- Sir Edward Lutwyche, serjeant at law.
 Sir Thomas Pilkington, lord-mayor.
 Sir Peyton Ventris, judge, 1691.
 Sir Creswell Levinz, judge.
 John Overall, bishop of Norwich.
 Thomas Creech, M. Sunman pinx.
 Thomas Gouge, after Riley.
 James Bonnel, esq.
 Robert earl of Ailesbury.
 John How, V. D. M.
 Dr. Antony Horneck, after Mrs. Beale.
 Vera effigies Venturi Mandey, ætat. 37, 1682.
 Thomas Flatman. Hayls pinx.
 Sir John Cotton, 1699.
 Mr. Parker of Lees, Hebrew motto and arms, but no name.
 Mr. Joseph Moone.
 Four different plates of archbishop Tillotson.
 John Wilkins, bishop of Chester.
 Three of William Bates, S. T. P.
 William Walwyn, ætat. 80.
 Archbishop Sancroft.
 Dr. Busby, ob. 1695.
 John Fryer, M. D. from the life.
 Samuel Cradock, B. D.

William

- William Bluck, esq.
 George Buchanan.
 The lady Anne Clifford, countess dowager of Dorset and Pembroke.
 William Petyt, from the life.
 Sir James Turner.
 Sir Robert Howard.
 Dr. John Blow, from the life.
 Thomas Manton, D. D.
 John Boccace, from Titian.
 Thomas Thynne, esq.
 Henry Wharton, A. M. after Tilson.
 Cardinal Pole.
 Sir Thomas Wentworth earl of Strafford.
 Sir George Jefferies, lord chief justice.
 The same, altered all but the face.
 Sir John Holt, lord chief justice.
 Thomas Tryon, gent. 1703.
 Effigies Authoris (Burnet of the Charter-house).
 Edmund King, M. D. There is another print of him in mezzotinto by
 R. Williams; both are fine.
 Sir Henry Spelman.
 Sir George Mackenzie, well engraved.
 Denzil lord Holles of Ifield.
 The honourable Robert Boyle.
 Sir John Hoskins, a bust on a pedestal, no name of engraver.

90 CATALOGUE OF ENGRAVERS.

- Antony Tuckney, D. D.
 John Scott, S. T. P.
 John Aylmer, bishop of London.
 Edmund Ludlow, lieutenant-general.
 John Flavel, 1680.
 Samuel Haworth, M. D.
 Philomufus, S. G. in cypher. It is Samuel Gilbert, author of *The Florist's Vade Mecum*.
 William Sherlock, dean of St. Paul's.
 Catherine of Arragon, for Burnet's *History of the Reformation*.
 Robert Johnson, ætat. 44.
 William Cockburn, M. D.
 John Shower, 1700.
 William Hunt, ætat. 28.
 Mr. George Herbert, author of poems.
 A writing-master looking over his right shoulder, in his hair, laced cravat, no name.
 Mary queen of Scots.
 Prince Lewis of Baden.
 Neophytus archbishop of Philippopolis, 1702.
 Baron de Ginckle, afterwards earl of Athlone.
 Sir John Marsham, æt. 80.
 Sir Richard Levett, lord mayor.
 Archbishop Usher, White's name not to it, done by Tyrill, 1683.

CATALOGUE OF ENGRAVERS. 91

Sir James Dalrymple of Stair, president of the court of session, poorly done from a good drawing in Indian ink by David Paton, in the possession of Sir David Dalrymple.

Henry Coley, Philomath.

Joseph Caryl.

Thomas Creech. Sunman p.

Sir Philip Warwick, after Lely.

John Edwards, S. T. B. from the life.

Monsieur de St. Evremont.

Mordecai Abbot, esq. Richardson p.

Dr. John Owen; some impressions have not his name.

Daniel Colwall, 1681.

Samuel Slater, 1692.

Sir Thomas Brown, M. D.

Five Kentish gentlemen, petitioners, one plate.

Dr. Joseph Beaumont, master of Peter-house.

Lord chief justice Coke.

John Sharpe, archbishop of York.

Timothy Crufo, V. D. M.

John Sowter, merchant of Exeter: he had been in Sweden, and bespoke the plate of the king of Sweden mentioned above.

Sir John Nisbet of Dirleton, one of the senators of the college of justice in Scotland.

Archibald first duke of Argyle, titles in Latin.

Queen Mary II. done after her death.

John Selden.

Countess of Arundel, in mezzotinto, the only print he did in that way*.

Sir Thomas Nott, from the life.

Prince Rupert, after Kneller.

Walter Chetwynd, esq. from the life.

Sir John Fenwick, after Wissing.

Thomas Deane of Freefolk.

James II. star and garter crowned.

James Cooke, M. D. ætat. 64.

Another, ætat. 71.

William Leybourn, from the life. Fol. Two.

Another, quarto.

Edward Hatton, M. D.

John Rawlet, B. D.

Sir Geoffry Palmer, attorney-general.

Sir Herbert Perrot.

Jeremy Collier, 1701.

William Burkit, A. M. 1703.

Archbishop Sharpe.

Charles III. king of Spain, begun by R. White just before his death, finished by his son G. White, whose name is to it.

Sir Edward Dering, 1687.

Patrick earl of Marchmont.

John Harris, D. D. begun by the father, and finished by the son.

* So Vertue thought, but there is another of Dr. Briggs.

Thomas Weston, writing-master.

A man's head, 1677, with the signs of the zodiac round him.

Frederick Augustus king of Poland, 1696.

Charles XI. king of Sweden, 1683.

Alexander Carencrofs, bishop of Glasgow.

Reverend Matthew Pole.

Crescentius Mather, S. T. P.

A man's head, in a laced cap, long beard; said to be sir Alexander Gibson of Durie, one of the fenators of the college of justice in Scotland.

Sir Patrick Lyon, from the life.

Bibye Lake and Mary Lake, oval heads in one plate.

Robert Sparke, B. D.

John Vaughan, chief justice of the common pleas.

John Brown, surgeon.

A bishop's head (doctor Taylor).

Joshua Barnes, Greek inscription.

Captain William Bedloe.

Mrs. Aphra Behn.

Richard Baxter, atat. 55.

Sir Robert Cotton.

David Clarkfon, minister, after Mrs. Beale.

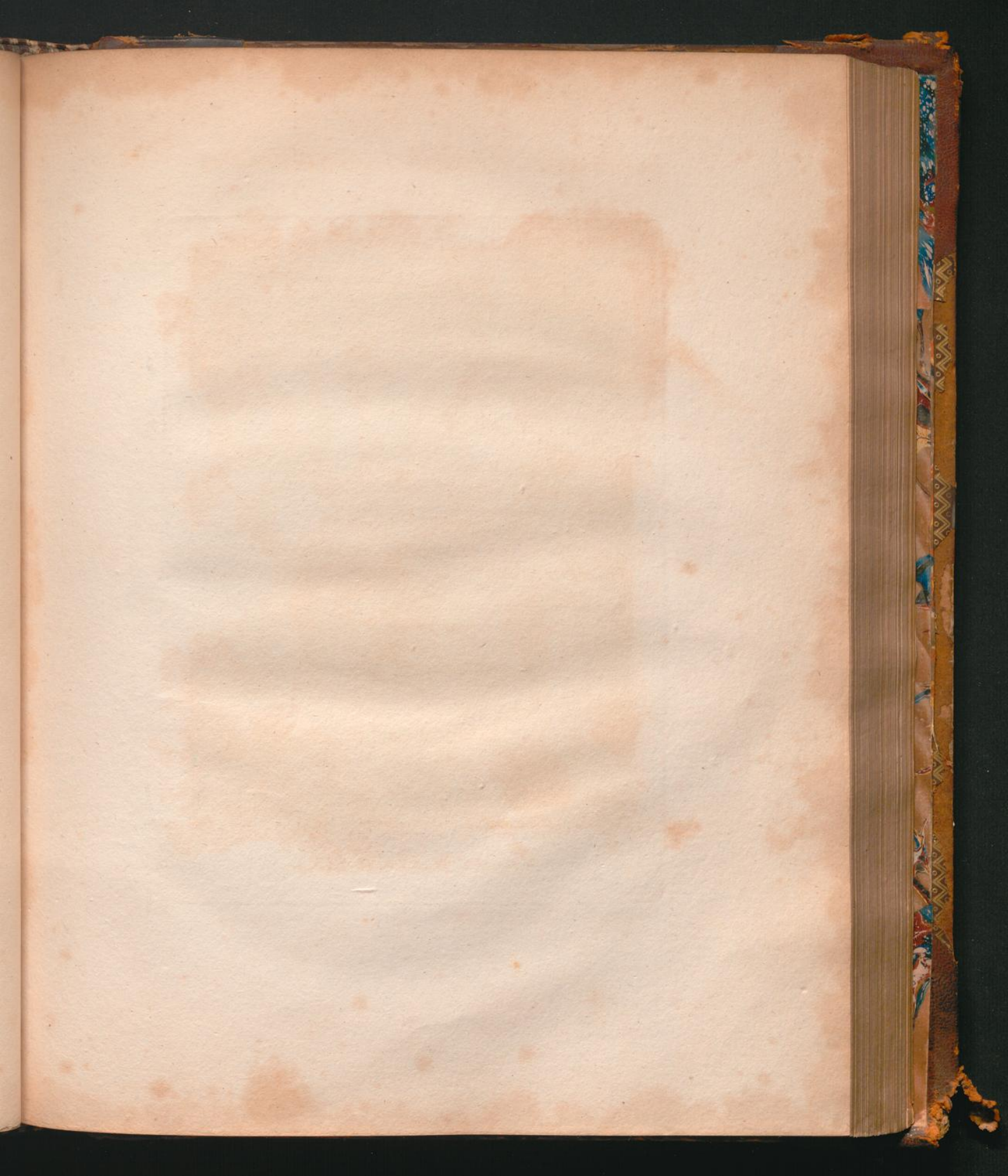
Samuel Clarke, from the life.

John Cleveland, without White's name.

Stephen Charnock, B. D.

William Cookfon.

- John Collins, S. T. P.
 France and Dugdale, two plates.
 Elias Keach.
 Captain Robert Knox.
 Daniel Kendrick, physician.
 George Moncke duke of Albemarle.
 Richard Morton, M. D.
 Milton, after Faithorne's print.
 Sir John Pettus.
 Sir Paul Rycaut.
 John Rushworth, esq.
 George Stradling, S. T. P.
 James II. with his dying expressions.
 John Lightfoot, S. T. P.
 Thomas Willis, M. D.
 Rev. Philip Henry.
 Sir William Ashhurst, lord mayor.
 Mr. Edmund Trench.
 Sir Robert Wright, lord chief justice.
 Sir Nathan Wright, lord-keeper.
 Thomas Wadsworth, M. A.
 Archbishop Whitgift.
 James Janeway, without White's name.
 Thomas Barlow, bishop of Lincoln.
 The seven counsellors for the seven bishops.





HAMLET WINSTANLEY.

Princess Anne of Denmark.

Two of John Ayres.

A gentleman, half length, laced ruff, black habit, white gloves in his right hand, in his left, cloak and sword.

Another in a long wig, with a death's head.

A man's head, the other part a skeleton.

Another in a long wig and laced cravat, place left for arms, without White's name.

Another, in his hair, broad band, cloak, in his right hand a book, other books behind.

GEORGE WHITE,

son of Robert, finished some of his father's plates, and engraved others himself, but chiefly practised in mezzotinto, in which he succeeded, and had sometimes 20 guineas for a plate. His best, I think, are of sir Richard Blackmore, and Sylvester Petyt, the latter remarkably fine. He also painted in oil, and more frequently in miniature. One of his first large heads, in his father's manner, was of James Gardiner bishop of Lincoln. He was alive so late as the year 1731, when a print by him of bishop Weston is dated.

ARTHUR SOLY

1683 } Was much employed by Robert White, who drew his head in black lead, which was engraved in 1683. Himself did prints of Richard Baxter and Tobias Crisp.

HAMLET WINSTANLEY

learned to draw under the Knellers, being designed for a painter, and from thence went to Italy; but on his return seems to have addicted himself to engraving. He etched and published the earl of Derby's collection of pictures, as his father Henry had done several views of Audley-inn, which he dedicated

dedicated to James II. that building being then a royal palace*: he added too an inscription in honour of sir Christopher Wren. This set of prints is very scarce; the plates are reserved by the descendants of the earls of Suffolk. Henry was clerk of the works at Audley-inn in 1694, and in 1700 clerk of the works at Newmarket. It was this artist, I believe, who had a house † near Audley-inn at Littlebury, where were several mechanic tricks to surprise the populace, and known by the name of Winstanley's wonders. These childish contrivances, I suppose, he learned in Italy, where they do not let their religion monopolize all kind of legerdemain. In the Villa Borghese at Rome, amidst emperors, heroes, and philosophers, I have seen a puppet-show in a box that turned like a squirrel's rolling cage; in the same palace was the noble statue of Seneca dying in the bath, and a devil that started out of a clock-case as you entered the chamber. There is a print of James earl of Derby from a painting by Hamlet Winstanley, another of Peploe bishop of Chester, and his own head by himself. The two last were executed by Faber. Winstanley the father was projector and builder of the Eddystone light-house, and was killed by the fall of it in a great storm. ‡ Hamlet Winstanley's collection of copper-plates and prints were sold by auction at Essex-house, March 18, 1762. Among them were his etchings from lord Derby's pictures, and the cupola of St. Paul's after Thornhill.

— BURNFORD

1681 } Is known only by a print of William Salmon, chymist, 1681.

ISAAC OLIVER,

a name that can never be omitted when it occurs in any branch of the arts, was, I suppose, the same person with the glass-painter, whom I have mentioned

* It had been purchased by the crown, but much of the money not being paid, king William returned it to the family; but bought as much tapestry there as cost him 4500*l*. It is remarkable that in the church of Walden, which is beautifully light and striking, is still preserved very fresh the achievement of the memorable Frances countess of Essex and Somerset.

† There is a large print of that house, as an advertisement for a subscription to a set of prints of houses and feats.

‡ This article is not in its proper period of time, as relating to the son, but rightly placed with regard to the father. In a former edition I had confounded them together.

in my Anecdotes of Painting, p. 157, and is found to two prints; the first, of James II. the other of lord chancellor Jefferies, who is there styled earl of Flint; a title which none of our historians mention to have been given to or designed for him.

JOHN DRAPENTIERE

1691 } Etched prints of Benjamin Keach, Daniel Burges, 1691, fir James Dyer, and J. Todd.

WILLIAM ELDER

was cotemporary with Robert White; and a Scotchman. Vertue had seen some writing graved by him in a book in 1681. He made a print of himself in a fur cap, and another in a wig. His best work was a plate of Ben Jonson. His other things are heads of Pythagoras; Dr. Mayern; John Ray; Dr. Morton; archbishop Sancroft; George Parker; Charles Snell, writing-master; admiral Ruffel; and judge Pollexfen.

JOHN STURT

was born April 6, 1658, and at the age of 17 was put apprentice to Robert White, and did several prints, but of no great merit. However, he was exceedingly admired by Mr. Thoresby*, who in his museum had the Lord's prayer engraved by Sturt in the compass of a silver penny, the ten commandments, &c. in the size of a medal; and the gospel of St. Matthew engraved in octavo. Sturt's capital work was his Common-prayer-book, published by subscription in 1717: it is all engraven very neatly, on silver plates, in two columns, with borders round each plate; small histories at top, and initial letters. It is a large octavo, and contains 166 plates, besides 22 in the beginning, which consist of the dedication, table, preface, calendar, names of subscribers, &c. Prefixed is a bust of George I. in a round, and, facing it, those of the prince and princess of Wales. On the king's bust are engraven the Lord's prayer, creed, commandments, prayers for the royal family, and the 21st psalm, but so small as not to be legible without a magnifying glass. He

* Ducat. Leod. 498, 513. Mr. Thoresby mentions two other engravers, Mr. Robert Jackson, and Mr. Francis Bragge.

also engraved a Companion to the Altar on plates of the same size, and a set of 55 historic cuts for the Common-prayer-book in small octavo. He copied faithfully, as may be seen by the English translation of Pozzo's Perspective, published by James in folio. Sturt, grown old and poor, had a place offered him in the Charter-house, which he refused, and died about the age of 72. He had received near 500*l.* of Mr. James Anderson of Edinburgh, to grave-plates for his fine book of Scottish Records, &c. but did not live to complete them.

MR. LUTTEREL

was bred at New-inn, but having a disposition to drawing, took to crayons and abandoned the law. Having a mechanic head, and observing the applause given to the new art of mezzotinto, he set himself to discover the secret, for so it was still kept. His first invention for laying the grounds was by a roller, which succeeded pretty well, but not to his content, that method being neither so sharp nor casting as the true way. Upon this he persuaded his friend Lloyd, who kept a print-shop in Salisbury-street in the Strand, to bribe one Blois, who used to lay grounds for Blooteling, and was then going to Holland, to discover the mystery. The profits were to be divided, Lutterel scraping and Lloyd selling the prints. Forty shillings purchased the secret; but when purchased, Lloyd would not communicate it to Lutterel, on which they quarrelled. In the interim

ISAAC BECKET*,

then apprentice to a callico-printer, visiting Lutterel, caught the passion of learning mezzotinto; and hearing that Lloyd was possessed of the secret, and being forced to absent himself from his business upon an intrigue, had recourse to Lloyd, who, though master of the arcanum, was not capable of putting it in execution. Becket offered his service, was instructed in the use of the chisel, and entered into articles of working for Lloyd. Lutterel in the mean time pursued his old method, and published a print of a woman blowing out a candle backwards, which sold mightily. Soon after he got acquainted with Vansomer, and from him learned the whole process. Becket fell again into the same trouble, and Lutterel assisting him, they became intimate; but Becket marrying a woman of fortune, set up for himself, and Lutterel did

* Born in Kent, 1653.

many heads for him, being more expeditious and drawing better than Becket; but they were often finished by the latter. Lutterel's best print was a portrait of Le Piper, the painter; few of his works have his name to them. He was the first that laid grounds on copper * for crayons, a method afterwards practised by Faithorne. One of Becket's best is a print of a lady Williams, whole length. I have run these lives into one another, finding them blended by Vertue, and naturally connected.

I have now carried this work down to the year 1700. If the art did not make great improvements after that period, at least it was enlarged, and not so restricted to portraits. Historic subjects came into vogue too. If no great matter was performed, that age did not deserve so much reproach as we do. Few good pictures were then imported. How many noble collections have been formed since, and yet how few prints appear of intrinsic merit! I have mentioned those of Mr. Strange, which are worthy of any country, and of the masters he has imitated. Mac-Ardell has done a few in mezzotinto, that show what that branch is capable of; but our collections are still far from being exhausted; and yet I do not forget how many beautiful landscapes of Claude Lorrain and Gaspar Pouffin we owe to the late Mr. Pond. Nor is this wholly the fault of artists: if the public would neglect whatever is not worthy of their country and of its riches, nor pay great prices for hasty performances, it is not credible that we can want either the genius or industry of the French, though hitherto their prints in general are at least as much better than ours as their prices are more reasonable.

The end of king William's reign was illustrated by a genius of singular merit in his way,

MR. JOHN SMITH,

1700 } The best mezzotinter that has appeared, who united softness with strength, and finishing with freedom. To posterity perhaps his prints will carry an idea of something burlesque; perukes of outrageous length flowing over suits of armour compose wonderful habits. It is equally strange that fashion could introduce the one, and establish the practice of representing the other when it was out of fashion. Smith excelled in exhibiting both as he

* Some of Lutterel's works in this manner are in queen Caroline's closet at Kenfington.

found them in the portraits of Kneller, who was less happy in what he substituted to armour. In the kit-cat-club, he has poured full-bottoms chiefly over night-gowns: if those streams of hair were incommode in a battle, I know nothing they were adapted to, that can be done in a night-gown.

I find little account of Smith's life, except that he served his time with one Tillet, a painter in Moorfields; and that as soon as he became his own master, he applied to Becket, and learned from him the secret of mezzotinto; and being farther instructed by Vander Vaart*, was taken to work in sir Godfrey's house, and, as he was to be the publisher of that master's works, no doubt received considerable hints from him, which he amply repaid. Vertue, who was less diligent in his enquiries after the works of mezzotinters, has left no regular catalogue of Smith's works; nor, as they are so common, shall I attempt one. This list is already swelled to too large a size; and I shall forbear particularizing the prints of those that are to follow, which, being of so fresh a date, cannot be scarce. Smith had composed two large volumes with proofs of his own plates, which I have seen in his hands; he asked 50*l*. for them: what became of them I know not †. His finest works are, duke Schomberg on horseback; that duke's son and successor, Maynard; the earls of Pembroke, Dorset, and Albemarle; three plates, with two figures in each, of young persons or children, in which he shone; William Anstruther; Thomas Gill; William Cowper; Gibbons and his wife; queen Anne; duke of Gloucester, whole length with a flower-pot; duke of Ormond; a very curious one of queen Mary in a high head, fan and gloves; earl of Godolphin; the duchess of Ormond, whole length, with a black; and sir George Rooke. There is a print by him of James II. with an anchor, but no inscription, which not being finished when the king went away, is so scarce, that I have known it sold for above a guinea. Besides portraits, Smith performed many historic pieces, as The loves of the gods from Titian at Blenheim in ten plates; Venus standing in a shell, from a picture by Correggio, that was at Buckingham-house; Venus and Cupid on a couch; a satyr and woman after Luca Jordano; and many more, of which perhaps the most delicate is a holy family with angels, after Carlo Maratti. There is a print of himself after sir Godfrey Kneller.

* See an account of Vander Vaart in the Mr. Spencer, miniature-painter, and are now in Anecdotes of Painting, p. 389. his widow's. They have since been sold sepa-

† I am told they were in the possession of rately.

SIMON GRIBELIN

1707 } Was born at Blois in 1661, and came to England about 1680; but it was above twenty years before he was noticed. The first work that raised his reputation was the tent of Darius, published in 1707. This was followed by a set of the Cartoons: their success was very great, having never been completely engraved before; but they were in too small a volume, nor had Gribelin any thing of greatness in his manner or capacity: his works have no more merit than finicalness, and that not in perfection, can give them. He afterwards published six historic pieces from pictures in the royal collection at Kensington, and the ceiling of the banqueting-house; but none of his plates give any idea of the style of the masters they copied. His prints at best are neat memorandums. He executed a great number of small plates on gold, silver and copper; chiefly for books, but was fittest to engrave patterns for goldsmith's work. I have a thick quarto collected by himself, of all his small plates, which was sold by his son after his decease, which happened, without any previous sickness, in Long-acre. He caught cold by going to see the king in the house of lords; fell ill that night, continued so next day, and died the third, aged 72. He left a son and daughter: the son grav'd in his father's manner, and went to Turkey in the retinue of the earl of Kinnoul, to draw prospects, but returned in about two years. Gribelin the father engraved some portraits, as duke Schomberg, sir William Dawes, and a small whole length of the earl of Shaftsbury for the Characteristicks.

SIR NICHOLAS DORIGNY,

born in France, at Paris, in 1657, was son of Michael Dorigny by a daughter of Vouet the painter. His father dying while he was very young, he was brought up to the study of the law, which he pursued till about thirty years of age; when being examined, in order to being admitted to plead, the judge finding him very difficult of hearing, advised him to relinquish a profession to which one of his senses was so ill adapted. He took the advice, and, having a brother a painter at Rome, determined to embrace the same occupation; and shut himself up for a year to practise drawing, for which he probably had better talents than for the law, since he could sufficiently ground himself in the former in a twelvemonth. Repairing to Rome and receiving instructions from his brother, he followed painting for some years; when having acquired

great

great freedom of hand, he was advised to try etching. Being of a flexible disposition, or uncommonly observant of advice, he turned to etching, and practised that for some more years; when looking into the works of Audran, he found he had been in a wrong method, and took up the manner of the latter, which he pursued for ten years. We are at least got to the fiftieth year of his age, if Vertue's memory or his own did not fail him; for Vertue received this account from himself. He had now done many plates, and lastly the gallery of Cupid and Psyche after Raphael—when a new difficulty struck him. Not having learned the handling and right use of the graver, he despaired of attaining the harmony and perfection at which he aimed—and at once abandoning engraving, he returned to his pencils—a word from a friend would have thrown him back to the law. However, after two months, he was persuaded to apply to the graver; and receiving some hints from one that used to engrave the writing under his plates, he conquered that difficulty too, and began with a set of planets. Mercury, his first, succeeded so well, that he engraved four large pictures with oval tops, and from thence proceeded to Raphael's transfiguration, which raised his reputation above all the masters of that time.

1711 } At Rome he became known to several Englishmen of rank, who persuaded him to come to England and engrave the Cartoons. He arrived in June 1711, but did not begin his drawings till the Easter following, the intervening time being spent in raising a fund for his work. At first it was proposed that the plates should be engraved at the queen's expence, and to be given as presents to the nobility, foreign princes and ministers. Lord-treasurer Oxford was much his friend; but Dorigny demanding 4 or 5000*l.* put a stop to that plan; yet the queen gave him an apartment at Hampton-court with necessary perquisites.

The work however was undertaken by subscription at four guineas a set. Yet the labour seeming too heavy for one hand, Dorigny sent to Paris for assistants, who were Charles Dupuis and Dubosc, who differed with him in two or three years, before the plates were more than half done. What relates farther to those engravers will follow hereafter.

April 1, 1719. Sir Nicholas presented to king George I. two complete sets of the Cartoons, and a set each to the prince and princess. The king gave him

him a purse of 100 guineas, and the prince a gold medal. The duke of Devonshire, of whom he had borrowed 400*l.* remitted to him the interest of four years; and in the following year procured him to be knighted by the king. He painted some portraits here, not with much success in likeness; and his eyes beginning to fail, he retired to France in 1724, and died at Paris in 1746. His collection of drawings had been sold before in 1723. Among them were some after Dominichino and Guercino, and one after Daniel de Volterra, which Ver-tue preferred to all his works. There were an hundred* and four heads, hands and feet, traced off from the Cartoons. While he was making drawings of the Cartoons, a person in London offered him 200*l.* for them, but he would not conclude any agreement till the plates were finished. They were sold at his auction for 52 guineas. The total amount of his drawings came to 320*l.* His whole number of plates large and small was 153.

CHARLES DUPUIS,

besides part of the Cartoons, engraved some plates of the story of Charles I. but differing with Dorigny, and the climate not agreeing with him, he returned to Paris, where he died suddenly in 1743. A younger brother of his came over, and did some plates, but returned soon, finding greater encouragement at home.

CLAUDE DUBOSC

quitted Dorigny at the same time with Dupuis, but settled here, and undertook to engrave the Cartoons† for print-sellers. His next engagement was a set of the duke of Marlborough's battles, to be performed in two years for four-score pounds a plate, having no aid but Du Guernier, who had been in England for some years, and who was chiefly employed in etching frontispieces for books and plays; but that help not being sufficient, Dubosc sent to Paris for Beauvais‡ and Baron, who assisted him to complete the work, in 1717. He afterwards took a shop and sold prints. Picart having published his Religious Ceremonies in 1733, Dubosc undertook to give that work in English, and brought over Gravelot and Scotin to carry it on: it came out weekly by subscription. Himself did a plate from the fine picture of

* These were sold in one lot for 74*l.* separately afterwards for 102*l.*

† One Epicier and Baron assisted him.

‡ Of this man I find no other account.

Scipio's continence by Nicolo Pouffin at Houghton. His portrait was drawn by Smybert.

LEWIS DU GUERNIER

1708 } Studied under Chatillon at Paris, and came to England in 1708, but with very moderate talents, though he was reckoned to improve much here by drawing in the academy, which was then frequented, though established only by private contributions among the artists. Du Guernier was chosen director of it, and continued so to his death, which was occasioned by the small-pox, Sept. 19, 1716, when he was but 39 years old. His chief business was engraving frontispieces for plays, and such small histories. His share in the plates of the duke of Marlborough's battles has been mentioned. At the instance of lord Halifax he did a large print of Lot and his two daughters from Michael Angelo di Caravaggio, and two ample heads of the duke and duchess of Queensberry.

GEORGE BICKHAM,

1709 } Cotemporary with the last, engraved a few heads, as sir Isaac Newton's, and bishop Blackall's; a folio sheet with six writing-masters, one of whom, George Shelly, he engraved also from the life 1709, and many other works. He retired to Richmond, and in May 1767, being then living, sold part of his plates and stock in trade by auction.

S. COIGNARD,

a name that I find only to a print of Dryden after Kneller. Vide Ames, page 52.

T. JOHNSON,

an artist as obscure as the preceding, graved a print of Bullock the comedian from the life.

JOHN KIP*,

born at Amsterdam, arrived here not long after the Revolution. He did

* There had been before a William Kip, who engraved some triumphal arches 1603.

a great number of plates, and very indifferently, of the palaces and seats in this kingdom. They were first drawn by one Leonard Knyff, his countryman, who also painted fowls, dogs, &c. and dealt in pictures. The latter died in Westminster 1721, aged between 60 and 70, having been many years in England. His pictures, which were not extraordinary, were sold in 1723. Kip engraved an inside view of the Danish church built by Cibber, and died at near 70 years of age, in 1722, in a place called Long-ditch, Westminster. He left a daughter, whom he had brought up to painting.

GEORGE KING

did plates of the lady Falconberg, and of Mrs. Elizabeth Thomas. Another of his name, Daniel King, who * published the Vale Royal of England, drew and engraved the plate of the cathedral at Chester, and several other views in the same book. His manner resembles Hollar's.

S. NICHOLS.

His prints mentioned by Ames are, of James Owen, and a woman called Yorkshire Nan. Some of these men seem to have been below Vertue's notice, and consequently are only mentioned here, that I may not seem to have overlooked them. Indeed, though Vertue thought that the art raised its head a little after the arrival of Dorigny, I find very few, except himself, who can pass for tolerable masters.

JOSEPH SIMPSON

was very low in his profession, cutting arms on pewter plates, till, having studied in the academy, he was employed by Tillemans on a plate of Newmarket, to which he was permitted to put his name, and which, though it did not please the painter, served to make Simpson known. He had a son of both his names, of whom he had conceived extraordinary hopes, but who died in 1736 without having attained much excellence.

* Daniel King wrote *Miniature, or the Art* Buckingham. It was MS. in the collection of of Limning, dedicated to Mrs. Mary Fairfax, Thoresby, and at his sale was purchased by Mr. daughter of lord Fairfax, afterwards duchess of Scott of Crown-court, Westminster.

PETER VAN GUNST

1713 } Was not in England himself, but engraved the set of whole lengths
 after Vandyck. Houbraken* came from Holland in 1713 to make
 the drawings, for each of which he received one hundred guilders. The
 persons who employed him were Mr. Cock, Mr. Comyns, and the late well-
 known Mr. Swinny, formerly director of the theatre. Van Gunst had a
 son who was twice in England, but staid not long.

ROBERT or ROGER WILLIAMS,

a Welchman, was, I believe, senior to many I have mentioned. He worked
 only in mezzotinto, in which he had good success. His print of sir Richard
 Blackmore is uncommonly fine. He contracted a great lameness from a
 sprain, for which he had his leg cut off, and lived many years afterwards.

W. WILSON

did a mezzotinto of lady Newburgh, lord Lansdown's Myra.

MICHAEL VANDERGUTCH,

of Antwerp, was scholar of one Boutats, and master of Vertue, who was
 told by him that Boutats had four daughters and twenty sons, of whom
 twelve were engravers; and that one of them, Philip, had twelve sons, of whom
 four were engravers. Vandergutch's own family, though not so numerous,
 has been alike dedicated to the art. When Michael arrived here, does not
 appear. He practised chiefly on anatomic figures; but sometimes did other
 things, as a large print of the royal navy, on a sheet and half, designed by
 one Baston. His master-piece was reckoned a print of Mr. Savage. He
 was much afflicted with the gout, and died Oct. 16th, 1725, aged 65, at his
 house in Bloomsbury, and was buried in St. Giles's. He left two sons;
 Gerard the second son, now living †, and

JOHN VANDERGUTCH,

who was born in 1697. He learned to draw of Cheron, and of his father

* I believe this was not Houbraken the engraver, but a painter of that name, who gave the designs for a History of the Bible. † He sold pictures, and died in Great Brook-
 street, London, March 18, 1776, aged 80.

to engrave; but chiefly practised etching, which he sometimes mixed with the other. He studied too in the academy. His six academic figures after Cheron were admired; and he is much commended by Chefelden in the preface to his *Osteology*, in the prints of which he had much share, as he had in the plates from sir James Thornhill's cupola of St. Paul's. There is a print by him from Pouffin's picture of Tancred and Erminia.

CLAUD DAVID,

of Burgundy, published a print from the model of a fountain with the statues of queen Anne, the duke of Marlborough on horseback, and several river gods, which was proposed to be erected at the conduit in Cheapside. Under the print: *Opus equitis Claudii David, comitatus Burgundiæ.*

CHEREAU, JUNIOR,

came over by invitation from Dubosc, being brother of a famous engraver of that name at Paris, whose manner he imitated. He executed a profile of George I. which was much liked; but asking extravagant prices, he found small encouragement, and returned home.

BERNARD LENS

was son of a painter of the same names, who died Feb. 5, 1708, aged 77, and was buried in St. Bride's. He left four or five MS. volumes of collections on divinity. His son, the subject of this article, was a mezzotinto-scrafer, and drawing-master; sometimes etched, and drew for Sturt and other engravers. He copied *The judgment of Paris* in mezzotinto from sir Peter Lely, and did a multitude of small prints in the same way, chiefly histories and landscapes, and drew several views in England in Indian ink. He died April 28, 1725, aged 66. His son was the incomparable painter in water-colours, Bernard Lens, whose copies from Rubens, Vandyck, and many other great masters, have all the merit of the originals, except, what they deserve too, duration. He was drawing-master to the duke of Cumberland and the princesses Mary and Louisa, and to one whom nothing but gratitude would excuse my joining with such names, the author of this work: my chief

reason for it is, to bear testimony to the virtues and integrity * of so good a man, as well as excellent artist. He died at Knightbridge, whither he had retired, after selling his collection. He left three sons: the eldest was a clerk in my office at the Exchequer; the two youngest, ingenious painters in miniature.

SAMUEL MOORE,

of the Custom-house, drew and etched many works with great labour. He first made a medley of several things, drawn, written, and painted; one he presented to Sir Robert Harley, speaker of the house of commons, afterwards earl of Oxford; it was an imitation of several sorts of prints.

SCOTIN,

an eminent artist, as appears by his print from Vandyck's Belisarius at Chiswick. If the two fine pictures on this subject are compared, it must not be by setting Scotin's near Mr. Strange's. To weigh the merits of Salvator and Vandyck impartially, Mr. Strange should engrave both; I mean, to judge how each has delivered the passions, in which decision we should not be diverted by the colouring. Indeed, one would suppose that Vandyck had seen Salvator's performance, and, despairing to exceed him in the principal figure, had transferred his art and our attention to the young foldier. Salvator's Belisarius reflects on his own fortune; Vandyck's warrior moralizes on the instability of glory. One asks one's self which is more touching, to behold how a great man feels adversity, or how a young mind is struck with what may be the catastrophe of ambition?

MR. ENGLISH,

1718 } Of Mortlack, who died in 1718, etched a print of Christ and the disciples at Emmaus, after Titian.

* Once when he was drawing a lady's picture in the dress of the queen of Scots, she said to him, "But, Mr. Lens, you have not made me like the queen of Scots." "No, madam: if God Almighty had made your ladyship like her, I would." This Bernard etched two or three little drawing-books of landscape.

HENRY

HENRY HULSBERG,

born at Amsterdam, did prints of sir Bulltrode Whitlocke, Robert Warren, A. M. and Joseph Warder, a physician; some of the plates in the Vitruvius Britannicus; a large view of St. Peter's church at Rome, &c. and a head of Aaron Hill, for his History of the Ottoman Empire, fol. 1711. After a paralytic illness of two years he died in 1729, and was buried in the Lutheran church of the Savoy, of which he had been warden, and by which community and by a Dutch club he had been supported after he became incapable of business.

JOHN FABER,

born in Holland, drew many pictures from the life on * vellum with a pen, and scraped several mezzotintos, both from paintings and from nature. His most considerable works, and those not excellent, were portraits of the founders of colleges at Oxford and Cambridge. He died at Bristol, in May 1721. His son,

JOHN FABER, JUNIOR,

surpassed his father by far, and was the next mezzotinter in merit to Smith. He was born in Holland, but brought to England at three years old. His first instructions he received from his father; afterwards he studied in Vanderbank's academy. He executed a prodigious number of portraits, some of which are bold, free, and beautiful. To him we owe the kit-cat-club, the beauties at Hampton-court, and have reason to wish that we had the same obligations to him for those at Windsor, and of the admirals at Hampton-court. He died of the gout, very few years ago, at his house in Bloomsbury. His widow married Mr. Smith, a lawyer.

EDWARD KIRKALL,

son of a lock-smith, was born at Sheffield in Yorkshire, where he attained the rudiments of drawing, which however were long before they arrived at any perfection. He came to London, and for some time supported himself by gravng arms, stamps, ornaments, and cuts for books †. The latter

* Vertue had seen one of these small heads, † In 1725 he did the cuts for the new edition inscribed, J. Faber delin. in Graven Hage 1692. of Inigo Jones's Stonchenge.

gained

gained him an immortality, which with all his succeeding merit he perhaps would have missed, if his happening to engrave the portrait of a lady Dunce had not introduced him to the remark of Mr. Pope, who describes her

“ With flow'rs and fruit by bounteous Kirkall drest.”

At length, drawing in the academy, and making some attempts in chiaro scuro, he discovered a new method of printing, composed of etching, mezzotinto and wooden stamps; and with these blended arts he formed a style, that has more tints than ancient wooden cuts, resembles drawings, and by the addition of mezzotinto softens the shades on the outlines, and more insensibly and agreeably melts the impression of the wooden stamps, which give the tincture to the paper and the shades together. He performed several prints in this manner, and did great justice to the drawing and expression of the masters he imitated. This invention, for one may call it so, had much success, much applause, no imitators.—I suppose it is too laborious, and too tedious. In an opulent country where there is great facility of getting money, it is seldom got by merit. Our artists are in too much hurry to gain it, to deserve it.

JAMES CHRISTOPHER LE BLON,

another inventor in an age which however has not been allotted any eminent rank in the history of arts. He naturally follows Kirkall, as there was some analogy in their pursuits. The former, if I may say so, attempted to print drawings, the latter to print paintings. He was a Fleming, and very far from young when I knew him, but of surprising vivacity and volubility, and with a head admirably mechanic, but an universal projector, and with at least one of the qualities that attend that vocation, either a dupe or a cheat: I think the former; though, as most of his projects ended in the air, the sufferers believed the latter. As he was much an enthusiast, perhaps like most enthusiasts he was both one and the other.

He discovered a method of giving colour to mezzotinto, and perfected many large pictures, which may be allowed very tolerable copies of the best masters. Thus far his visions were realized. He distributed them by a kind of lottery, but the subscribers did not find their prizes much valued. Yet surely the art was worth improving, at least in a country so fond of portraits. Le Blon's method of mezzotinto at least adds the resemblance of colour.

He

CATALOGUE OF ENGRAVERS. III

He had another merit to the public, with which few inventors begin; he communicated his secret, in a thin quarto in French and English, entitled "Coloritto; or, The harmony of colouring in painting, reduced to mechanical practice under easy precepts and infallible rules." Dedicated to sir Robert Walpole. In the preface he says that he was executing anatomic figures for monsieur St. André. Some heads coloured progressively, according to the several gradations, bear witness to the success and beauty of his invention. In 1732 he published a treatise on Ideal Beauty, or *Le Beau Idéal*, dedicated to lady Walpole. It was translated from the original French of Lambert Hermanson Ten Kate.

He afterwards set up a project for copying the Cartoons in tapestry, and made some very fine drawings for that purpose. Houses were built and looms erected in the Mulberry-ground at Chelsea; but either the expence was precipitated too fast, or contributions did not arrive fast enough: the bubble burst, several suffered, and Le Blon was heard of no more*.

JOHN SIMON

was born in Normandy, and came over some years before the death of Smith, who disagreeing with sir Godfrey Kneller, Simon was employed by him to copy his pictures in mezzotinto; which he did, and from other masters, with good success. He was not so free in his manner as Smith, but now and then approached very near to that capital artist, as may be seen in his plates of Henry Rouvigny earl of Galway, of earl Cadogan, and particularly of lord Cutts in armour with a truncheon. Simon died about the year 1755. His collection of prints was sold by auction at Darres's print-shop in Piccadilly over-against Coventry-street, Nov. 3d, 1761.

L. BOITARD

was a Frenchman, and a very neat workman. He engraved chiefly for books, and was employed by Dr. Woodward, by Dr. Douglas on anatomic figures, and by Dr. Meade. He engraved a large print of the rotunda after Paolo Panini, and the plates for Mr. Spence's *Polymetis*. He married an English-woman, and left a son and a daughter. Boitard's father, who went often to

* It is said that he died in an hospital at Paris in 1740.

Holland to purchase curiosities for Dr. Meade, drew with the pen, in the manner of La Fage, and often set his name to his drawings, with the time he had employed on them, which sometimes, even for large pieces, did not exceed fifteen minutes. Showing one of his designs to Dorigny, and boasting of this expedition, sir Nicholas told him he should have thought a man of his vivacity might have executed two such in the time.

B. BARON,

1725 } Brought over, as has been said, by Dubosc, with whom he broke and went to law on the plates for the story of Ulysses, engraved from the designs of Rubens in the collection of Dr. Meade; but they were reconciled, and went to Paris together in 1729, where Baron engraved a plate from Watteau, and engaged to do another from Titian in the king's collection, for monsieur Crozat, for which he was to receive 60*l.* sterling. While at Paris, they both sat to Vanloo. Baron has executed a great number of works, a few portraits, and some considerable pictures after the best masters; as the family of Cornaro at Northumberland-house; Vandyck's family of the earl of Pembroke, at Wilton; Henry VIII. giving the charter to the company of surgeons; the equestrian figure of Charles I. by Vandyck, at Kensington; its companion, the king, queen, and two children; and king William on horseback with emblematic figures, at Hampton-court. His last considerable work was the family of Nassau, by Vandyck, at the earl of Cowper's. Baron died in Panton-square, Piccadilly, Jan. 24th, 1762.

HENRY GRAVELOT

was not much known as an engraver, but was an excellent draughtsman, and drew designs for ornaments in great taste, and was a faithful copyist of ancient buildings, tombs, and prospects, for which he was constantly employed by the artists in London. He drew the monuments of kings for Vertue, and gave the designs, where invention was necessary, for Pine's plates of the tapestry in the house of lords. He had been in Canada as secretary to the governor; but the climate disagreeing with him, he returned to France, whence he was invited over by Dubosc. He was for some time employed in Gloucestershire, drawing churches and antiquities. Vertue compares his neat manner to Picart, and owns that in composition and design he even excelled his favourite Hollar. He sometimes attempted painting small histories and conversations.

Of his graving are the prints to fir Thomas Hanmer's edition of Shakespear, and many of them he designed; but it is his large print of Kirkstall-abbey which shows how able an engraver he was.

JOHN PINE

need but be mentioned, to put the public in mind of the several beautiful and fine works for which they are indebted to him. The chief of them are, The ceremonies used at the revival of the order of the Bath by king George I.; the prints from the tapestry in the house of lords, representing the destruction of the Spanish armada, a book rivalling the splendid editions of the Louvre; and the fair edition of Horace, the whole text engraven, with ancient bas-reliefs and gems illustrating the subjects. He has given too a print of the house of commons, some ancient charters, and other things. His head painted by Mr. Hogarth in the manner of Rembrandt is well known from the print.

ARTHUR POND,

another promoter of meritorious works, was concerned with Mr. Knapton in setting forth the noble volume of illustrious heads, engraved by Houbraken and Vertue, and which might still be enlarged. Mr. Pond was author too of the design for engraving the works of Claude Lorrain and Gaspar Pouffin, of which several numbers were exhibited; a few landscapes from Rembrandt and other masters, and prints from Paolo Panini followed. He also published many prints from fine drawings, and a set of caricaturas after Cavalier Ghezzi. Mr. Pond had singular knowledge in hands, but considerably more merit as an editor than as a painter, which was his profession both in oil and crayons. He had formed a capital collection of etchings by the best masters, and of prints, all which he disposed of to a gentleman in Norfolk: they have since been sold by auction, as were his cabinet of shells after his death. He etched his own head, Dr. Meade's and Mr. Sadler's, Pope's and lord Bolingbroke's.

HENRY FLETCHER

1729 } Published a print, the story of Bathsheba, from Sebastian Concha, his first essay on his own account. He also engraved a print of Ebenezer Pemberton, minister of Boston.

CAREY CREED

1730 } Published a set of plates from the statues and busts at Wilton.

JOSEPH WAGNER,

1733 } A Swiss, came to England in 1733, aged between 20 and 30. He had studied painting a little; but, being encouraged by Amiconi, engraved after the works of the latter. His first productions were plates of the three princesses, Anne, Amelie, and Caroline; his next, a whole length of the czarina Anne. He afterwards executed two prints of boys, and about an hundred plates, views of Roman antiquities, most of them copied from old engravings, and from Canaletti some prospects of Venice, whither he accompanied Amiconi, intending to keep a print-shop there.

THOMAS PRESTON

did a print of Mr. Pope, and a large head of admiral Blake, with ships under it.

JOHN LAGUERRE

was son of Lewis Laguerre, a painter of history, by whom he was educated to the same profession, and had a genius for it; but neglecting to cultivate it, he took to the stage, in which walk he had merit, as he had success in painting scenes for the theatre in Covent-garden, to which he belonged. He engraved a print of Falstaff, Pistol and Doll Tear-sheet, with other theatric characters, alluding to a quarrel between the players and patentees, and a set of prints, of Hob in the Well, which sold considerably; but he died in indifferent circumstances in March 1748. Lewis the father etched a print of Midas sitting in judgment between Pan and Apollo.

PETER FOURDRINIÈRE,

who died a few years ago, excelled in engraving architecture, and did many other things for books.

JOHN

JOHN GREEN,

a young man who made great proficiencie in graving landscapes and other things (particularly heads of Thomas Rowney; Thomas Shaw, D. D. W. Derham, D. D. and the plates for Borlase's Natural History of Cornwall, and many of the feats), was born at Hales Owen in Shropshire, and bred under Bafire, an engraver of maps, father of the present engraver to the Antiquarian Society. Green was employed by the Univerfity of Oxford, and continued their almanacs; but died immaturrely three or four years ago. His brother is in the fame bufiness.

Befides all I have mentioned, difperfed in Vertue's MSS. I have fince found fome more names, of whom the notices are fo flight, that it is not worth while to endeavour finding proper places for them. Their names are Morellon le Cave*, a fcholar of Picart; J. Cole; P. Williamfon; G. Lumley, who fettled at York; P. Tempeft; Peter Coombes; P. Pelham; E. Kyte; George Kitchin, who did heads of Mahomet and Mustapha, Turks belonging to George I.; and William Robins, Alexander Brown, and De Blois, mezzotinters: Van Bleek †, who executed of late years a fine print of Johnson and Griffin, players; and A. Van Haecken, who has given a head of Dr. Pepufch and fome others. John Stone the younger drew and engraved one of the plates for Dugdale's Warwickshire. T. Pingo did a plate of arms for Thoreby's Leeds; S. Boiffeau, a plate for Aaron Hill's History of the Ottoman Empire; and Th. Gardner a fet for the Common Prayer paraphrafed by James Harris, 1735. Several Englifh portraits have been engraved abroad, particularly by Cornelius Van Dalen; Arthur De Jode, and P. De Jode; J. De Leuw; Pontius; Edelinck, and Picart. Many alfo have been engraved by unknown hands.

To the conclufion of thefe Memoirs, and for a feparate article, I referve an account of him to whom his country, the artifts whose memories he has preferved, and the reader, are obliged for the materials of this work.

On living artifts it is neither neceffary nor proper to expatiate. The task will be eafy to others hereafter to continue the feries. Here is a regular fuc-

* He did a head of Dr. Pocke, before Twells's edition of the doctor's works.

† He died July 26, 1764.

cession from the introduction of the art into England to the present year; and the chief æras of its improvements and extension marked. That the continuation will afford a brighter list, one may augur, from the protection given to the arts, from the riches and flourishing state of our dominion, and from the masters we actually possess. Houston*, Mac-Ardell †, and Fisher, have already promised by their works to revive the beauty of mezzotinto. The exquisite plates of architecture, which daily appear, are not only worthy of the taste which is restored in that science, but exceed whatever has appeared in any age or country. Mr. Rooker ‡ is the Marc Antonio of architecture. Vivares and some others have great merit in graving landscape. Major's works after Teniers, &c. will always make a principal figure in a collection of prints, and prevent our envying the excellence of the French in that branch of the art. I could name more, if it would not look like flattery to the living; but I cannot omit so capital a master as Mr. Strange, left it should look like the contrary. When I have named him, I have mentioned the art at its highest period in Britain.

* Mr. Houston died August 4, 1775.

† Mr. Mac-Ardell died June 2, 1765.

‡ Mr. Rooker died Nov. 22d, 1774.

October 10th, 1762.

POSTSCRIPT.