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A Biographical Dictionary

Containing An Historical Account Of All The Engravers, From The Earliest Period Of The Art Of Engraving To The Present Time; And A Short List Of Their Most Esteemed Works. ... To Which Is Prefixed, an Essay On The Rise And Progress Of The Art Of Engraving, Both On Copper And On Wood. ...

Strutt, Joseph

London, 1785

B. BAB

urn:nbn:de:gbv:45:1-3182

B.

FRANCIS DE BABYLONE.

Flourished,

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

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

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

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

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

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

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

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

A

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

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

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

Flourished,

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

E. B A C H.

Flourished,

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

J. B A C H E L E Y.

Flourished, 1760.

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

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

Born, 1631. Died, 1709.

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

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

Flourished, 1607.

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

Amongst others are the following:

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

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

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

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

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

ALESSANDRO BADIALI.

Born, 1626. Died, 1671.

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

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

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

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

J. BAECK.

Flourished,

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

J. A. BAENER.

Flourished,

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

M. BAES.

Flourished,

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

Emble-

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

ALEXANDER BAILLE.

Flourished, 1764.

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

F. BAILLEUL.

Flourished, 1722.

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

PETER BAILLU or BALLIU.

Flourished, 1643.

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

Among his most esteemed prints are reckoned the following:
A *dead Christ*, lying upon the knees of the Virgin Mary, a large upright plate, from Annibale Carracci.

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

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

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

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

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

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

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

A holy family, from Theodore Rombout.

Susanna

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

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

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

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

BENARD BAILLU or BALLIU.

Flourished, 1672.

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

Among his other works I note the following:

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

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

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

I. B A I L L Y.

Flourished,

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

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

Born, 1608. Died,

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

B A L-

BALDASSARE. See PERUZZI.

BACCIO BALDINI.

Flourished, 1480.

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

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

VITTORIO BALDINI.

Flourished, 1599.

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

JOHANNSEN BALDUNG.

Flourished, 1534.

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



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

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

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

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

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

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

Add the following:

Four small upright prints, representing the effects of love:

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

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

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

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

JOHN JOSEPH BALECHOU.

Flourished, 1750.

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

His most esteemed prints are,

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

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

The portrait of *Crebillon*, from Aved, twice engraved, large and small.

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

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

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

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

ANTONIO BALLESTRA.

Born, 1666. Died, 1740.

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

F. BALTESYS.

Flourished,

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

J. BALZER.

Flourished,

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

BAMBOCCIO. See PETER VAN LAER.

PETER VANDER BANCK.

Born, Died, 1697.

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

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there,



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

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

Among his portraits, the following are much esteemed:

Sir Thomas Allen, a very large whole sheet print.

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

Frederick duke of Schomberg, the same.

George lord Dartmouth, the same.

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

Sir William Temple, after Lely, the same.

Richard Lord Maitland, 1683, the same.

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

B A N E.

Flourished,

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

ALEXANDER BANNERMAN.

Flourished,

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

B A N N O I S.

Flourished,

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

J. BAPTIST.

Flourished, 1720.

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

JOHN BAPTISTA. See MONNOYER.

JACOB BAPTISTA.

Flourished,

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

MAURICE BAQUOY.

Flourished, 1720.

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

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

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

He also engraved some of the large views of *Versailles*.

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

ANTONIO BARATTI.

Flourished, 1759.

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

LE BARAUDIE.

Flourished, 1638.

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

LOUIS BARBASAN.

Flourished,

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



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

B A R B A U L T.

Flourished,

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

JOHN BAPTISTA BARBE.

Flourished, 1638.

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

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

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

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

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

B A R B E R I.

Flourished,

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

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

Flourished, 1697.

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

G I O,

GIOVANNI FRANCESCO BARBIERI.

Born, 1590. Died, 1666.

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

The etchings by Guercino, are,

St. John, a small upright plate, and

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

DOMENICO DEL BARBIERE.

Flourished,

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

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

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

V. BARDUCCI.

Flourished, 1768.

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

M.



M. B A R G A S:

Flourished,

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

A. F. B A R G A S.

Flourished,

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

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

Flourished,

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

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

Born, Died, 1702.

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

He defigned the cuts for Ogilby's tranflation of *Æfop's Fables*, and etched feveral of the plates himfelf.

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

A print

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

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

FREDERICO BAROCCIO.

Born, 1528. Died, 1612.

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

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

An *annunciation*, a large upright plate.

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

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

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

JOHN BARON, or BARONIUS.

Flourished,

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

We have by him,

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

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

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

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

A variety of other subjects from different masters.

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

Born, Died, 1762.

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

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

Charles the First on horseback, from Vandyck, a large upright plate.

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

Belisarius, the same, from the same.

The *Nassau family*, the same, from the same: the picture is in possession of earl Cowper.

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

J O S E P H B A R O N .

Flourished, 1720.

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

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

J O H N B A R R A .

Flourished, 1624.

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

he was a native, or when he died, are equally uncertain. He executed his plates entirely with the graver, and without any etching. At least, all that I have seen are in this style. He seems to have formed his taste upon the prints of the Sadeliers. But though he imitated, in some degree, their manner of engraving, yet he by no means equalled them, either in correctness of the drawing or expression. His prints are cold and silvery. We see in them a painful, laborious exertion, without genius. He engraved the portrait of *Lodowick*, duke of Richmond and Lenox, A. D. 1624.

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

Bathsheba at the bath, a small upright plate, from a painter whose initials are G. W.

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

SEBASTIAN BARRAS.

Flourished, 1700.

An engraver in mezzotinto, who was employed by M. de Boyer, counsellor of the parliament at Aix, conjointly with James Coelmans, to engrave the pictures of the great masters, which were in the possession of that connoisseur. The plates of this artist are all scraped in a very indifferent style; the lights are too sudden upon the shadows, and the grounds appear to have been very badly laid; so that the effect is coarse and harsh. His drawing is also very defective.

GEORGE BARRET.

Died, 1784.

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

GIACOMO BARRI.

Flourished, 1650.

This artist was a painter, born at Venice, but he also amused himself with the point; and we have several etchings by him, as well from his own compositions, as those of other masters. In the year 1651, he published at Venice a book greatly esteemed, entitled *Viaggio Pittoresco d'Italia*, octavo.

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

DOMINIQUE BARRIERE.

Flourished, 1650.

This artist (who is often confounded with Domineco del Barbieri, of whom we have spoken above) was a native of Marfeilles, and flourished according to Basan, about the middle of the last century. His etchings greatly resembled those



those of Stephen de la Bella; and we have by him many pretty *landscapes* and *sea-views*, from his own compositions; and others from Claud Lorrain. Also the *history of Apollo*, consisting of several plates, from the pictures of Dominichino and Viola.

A. BARRODUCCEO.

Flourished,

A name I found inscribed to some small upright plates, representing the *liberal arts and sciences*, executed in a stiff, dry style, entirely with the graver. The heads and other extremities of the figures are very incorrectly drawn. These plates were published by the artist himself.

BARTOLOMEO. See BREENBERGH.

GOTFRID BARTASH or BARTASCH.

Flourished,

I find no account of this artist, Basan indeed tells us, that he was a native of England; but without assigning any reason for such an assertion. I find his name to the small collection of prints, from the gallery at Berlin. It is possible he may have been a Prussian; but however, as an engraver, he possessed very little merit. All the prints I have seen by him, are executed in a poor, dark style, without taste; and greatly defective in the drawing.

I shall only notice,

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

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

Basan attributes to him a print from Rubens, representing *Meleager presenting the head of the boar to Atalanta*, a middling sized upright plate: but I do not recollect to have seen it.

PIETRO SANTE BARTOLI, called PERUGINO.

Born, 1635. Died, 1700.

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

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

The *Trajan*, and *Antonine columns*.

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

The *actions of Leo the Tenth*, from Raphael.

The *friezes* painted in the Vatican, in imitation of the antique, by the same master.

Julii Romani Picturae in Museo Mantuano, dated 1680.

The *history of St. Peter*, from Lanfranchi, &c.

Among his detached prints I shall notice the following :

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

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

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

H. B A R Y.

Flourished, 1659.

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

Among his portraits are noticed,

Hugo Grotius, a middling sized upright plate, from Michael Janfon Mireveldt.

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

Admiral Ruyter, the same, from the same.

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

Arnold Geesteran, a small upright plate.

A variety of other subjects, from different masters.

MARTIN BAS, or BASSE.

Flourished, 1591 to 1622.

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

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

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

JAMES PHILIP LE BAS.

Flourished, 1754.

A modern French artist, by whom we have some excellent prints. His great force seems to lie in landscapes and small figures, which he executed in a superior manner. His style of engraving is extremely neat; but yet he proves the freedom of the etching, and harmonizes the whole with the graver and dry point. We have also a variety of pretty vignettes by this artist. Among the rest, the chief part of those, which adorn the octavo edition of Rollin's *Ancient History* in English, published by the Knaptons, A. D. 1754.

Among his most esteemed works are the following plates:

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

A set of several *Dutch merry-makings, fairs, &c.* from the same master, all large plates, length-ways.

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

The *wild boar*, from the same master, a large plate, length-ways.

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

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

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

The *environs de Guelders*, its companion, the same.

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

B A S I R E.

Flourished,

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

J. B A S S.

Flourished.

A name subscribed to the portrait of *Uladislaus VII.* Sigis. Rex.

CÆSAR

CÆSAR BASSANUS.

Flourished, 1622.

This artist was a painter, as well as an engraver, and according to Florent le Comte, there are three prints engraved by him, from J. Battista Lampus, Joan. Ant. Lælius, and Jacobus Lodus; and from him nine prints have been engraved; but he has not specified any of them. I have seen in a small upright oval, the portrait of *Gasper Affellius*, executed with the graver, in a style something resembling that of Cornelius Cort, and inscribed *Bassanus fec.* Also an *architectural frontispiece* with figures, &c. dated 1622.

DANIEL BASSELLI.

Flourished,

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

BASSEPORTE.

Flourished, 1729.

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

T. BASTON.

Flourished, 1721.

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

BATHON.

Flourished,

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

STEPHEN BAUDET.

Flourished, 1672 to 1700.

By what master this artist was instructed in the art of engraving does not appear. From a careful examination of his prints, I have been led to suppose, that he frequented the school of the Poillys: unless he was educated at Rome, where his most early works seem to have been done; and then perhaps the works of Cornelius Bloemart may have laid the foundation of his first style, which was all with the graver. These prints are in general, exceeding

ing neat; but the effect of them is cold and silvery; and the extremities of the figures are heavy, and not well marked. But at times he called in the assistance of the point, and produced much bolder engravings, in a manner greatly resembling that of John Baptista de Poilly; and these prints, in my opinion, are far superior to the former in freedom, drawing, and effect.

Among those in the first style is,

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

Add to this,

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

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

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

Among those in the second style, are the following:

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

Moses striking the rock, the same, from the same master.

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

Several large *landscapes*, length-ways, from the same.

Some of the *statues*, in the garden at Versailles, were engraved by Baudet. These he has executed with a single stroke, without any hatching, in imitation of Melan, who performed the greater part of those statues.

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

S. R. BAUDOUIN.

Flourished,

According to Bafan, this gentleman was an officer in the French guards, and a lover of the arts. He etched for his amusement a set of prints, from his own compositions, consisting of sixty-three plates, representing the *military exercise of the French infantry*.

Several *battles*, from Charles Parocel.

Several little *landscapes*, from Michaut, and others.

ANTONY FRANCIS BAUDUINS, or BAUDOUINS.

Flourished, 1660.

This artist was, I believe, a native of France, and, according to M. Heineken, the disciple of Vander Meulen. He etched in a bold, free style; not unlike that adopted afterwards by Chatelain, a well known artist, who died in England some years since. Bauduins' best engravings are from the pictures of Vander Meulen, consisting of many plates; some of them large, and others of various sizes, which may be found in the works of that painter, in three large folio volumes.

R. B A U-

R. BAUDOUX.

Flourished,

The name of an artist who according to Florent le Comte, engraved some plates from the designs of Lucas Van Leyden. I do not recollect to have seen any of them.

J. BAUGIN.

Flourished,

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

JOHN WILLIAM BAUR.

Born, 1610. Died, 1640.

A painter of no small eminence, born at Strasburgh, A. D. 1610. He was the disciple of Frederic Brendel, and is universally considered as a man of great genius and fertile imagination. His landscapes, in which species of painting he chiefly excelled, he usually enriched with architecture, and a variety of figures. But his paintings in water colours on vellum, are held in the highest estimation. He resided a considerable time in Italy, and died at Vienna, A. D. 1640, aged 30. This artist engraved a vast number of plates from his own designs; and his works were completed by Melchior Kuffel, to the amount of 500 prints, including those by his own hand. As his engravings from the metamorphoses of Ovid, are generally preferred to the rest, I shall only mention those, with the following short observations. They are slightly etched, and retouched with the graver. The figures, which are introduced, are generally small, and very incorrect in the drawing; the backgrounds are dark and heavy, and the trees want that lightness and freedom which are necessary to render the effect agreeable. The pieces of architecture, which he is very fond of introducing into his designs, appear to be well executed; and the perspective is finely preserved. In his manner of engraving he seems in some degree, to have imitated Callot; and the nearer he approaches to the style of that master, the better are his productions. These designs manifest great marks of a superior genius, but without cultivation, or the advantage of a refined judgment to make a proper choice of the most beautiful objects.

The *metamorphoses* consist of 150 middling sized plates, length-was.

PETER BAUT.

Flourished,

By this artist, who appears to have been a painter, I have seen a slight etching of a *Dutch market*, executed in a style, that does little honour to him.

HER-

HERCULES BAZICALVA.

Flourished, 1641.

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

NICHOLAS BAZIN.

Flourished, 1692.

This engraver never arrived at any great excellency; he was chiefly employed upon devotional subjects, which he executed in a stiff, dry manner, entirely with the graver. Among others, we have by this artist *Saint Marguerite*, after Raphael, from a picture of that master, in the king of France's collection, a small upright plate.

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

THOMAS BEARD.

Flourished, 1728.

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

NICCOLO BEATRICI.

Flourished, 1550.

This artist was a native of Lorrain; but the chief part of his works were executed at Rome. I will not take upon me to say, that he was a disciple of Marc Antonio Ramondi; but, I think, there is some foundation for such an opinion. And the manner of engraving, which he usually adopted, seems to me to have been founded on a beautiful print by that master, after Raphael, representing the tempest described by Virgil, in the opening of the *Æneid*, where *Neptune is rising from the sea, and speaking to the winds*. The frame or border consists of several compartments, in which are designed the continuation of the story of *Æneas*. How far he fell short in the imitation, granting it to have been such, his prints, compared with the beautiful original, will too evidently declare. I know no reason why his works are valuable, but as they are, in several instances the only copies we have from the designs of some of the greatest masters. I own, to me they seem to want every requisite, that a fine engraving ought to possess, namely, drawing, character, effect, and mechanical execution.

There is a considerable number of prints, attributed to Beatrici, which certainly, in my opinion, do not belong to him. They are by an artist every way superior to him; an artist, who does honour to the school of Marc Antonio, and whose manner he imitated. These prints are variously marked; sometimes

sometimes with a plain dye; then it has figures upon it, and often, instead of the figures, the letter B. However, on examining carefully the separate engravings thus marked, they appear evidently to belong to the same master. And those, in particular, with the B. have been falsely attributed to Beatrici. I shall defer what I have further to say upon this matter for the present, and speak more fully upon it under the name of Bartolomeo Beham. A curious cypher, attributed to Beatrici, is copied on the plate at the end of the volume. His usual marks were N. B. joined together, or separate, or N. B. L. F. and, when he wrote his name at length, in the following manner: Nicolaus Beatricius Lotheringus fecit.

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

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

The *prophet Jeremiab*, a large upright plate, dated 1547, after a picture by the same master, in the chapel of the Vatican.

The *annunciation*, a large plate, length-ways, from the same master.

An *emblematical subject*, representing boys carrying a dead ox, whilst others are seething flesh in a caldron. Towards the left, is a female satyr with two children; one of which is at her breast: a middling sized plate, length-ways. The same subject was also engraved by Marc da Ravenna.

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

St. Elizabeth, queen of Hungary, relieving the distressed, a large upright plate, from Jerom Mufciano.

A *river god*, dated 1560.

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

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

ROBERT BEAUDOUX.

Flourished, 1628.

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

BEAUMONT.

Flourished,

A modern French engraver, by whom we have several prints, from different

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

NICHOLAS DAUPHIN DE BEAUVAIS.

Flourished, 1722.

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

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

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

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

The *triumph of Bacchus and Ariadne*, from Nicholas Poussin, a middling sized plate, length-ways.

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

He also engraved from Le Brun, and other masters.

DOMENICO BECCAFUMI. See MICARINO.

ISAAC BECKET.

Born, 1653. Died,

An engraver in mezzotinto of some eminence. He was born in Kent, A. D. 1653; and was first an apprentice to a callico printer; but becoming acquainted with Lutterel, an engraver in mezzotinto, he was desirous of learning that art. Some time after, being obliged to leave his business, in consequence of an intrigue, he had recourse to one Loyd, a printseller, who was acquainted with the secret of scraping mezzotinto, but unable to practise it himself; and from him Becket obtained it. They entered into articles together, and Becket engaged to work for Loyd; but falling into trouble again, he was assisted by Lutterel; and from that time an intimacy commenced between them. Becket, not long after, married a woman of some fortune, and entered into business upon his own account, being still assisted by Lutterel, who drew better, and was more expeditious.

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

Add the following,

Lady Williams, whole length, a large upright plate.

John duke of Lauderdale, a middling sized upright plate, oval.

His royal highness, *George prince of Denmark*, &c.

C O R-

CORNELIUS BEGA, or BEGEYN.

Born, 1620. Died, 1664.

This artist, a native of Haerlem, was disciple to Adrain Ostade; and under that master he made such improvement, as to be esteemed his best scholar. Happy had it been for him, if his assiduity had been equal to his natural abilities. But running into a licentious way of living, his father disowned him; and he, in return, despising his family name, which was *Begeyn*, assumed that of *Bega*.

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

He etched several drolleries, and a set of thirty-four prints, representing ale-house scenes, &c.

LAURENTIUS BEGER.

Flourished, 1700.

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

HANS or JOHN SEBALD BEHAM.

Flourished, 1540.

The works of this eminent artist, being chiefly very small, he is ranked in that class of engravers, distinguished by the name of *little masters*. By the Abbé Marolles, Le Comte, and other authors, he is falsely called *Hispens*. How such an unaccountable mistake should happen I know not; for he has more than once written part of his name at length thus, *Sebald* or *Sebaldus Beham*; and his monogram is composed of an H. an S. and a B. all joined together. Because he has omitted the word *Hans* or *John*, where his other names are written, professor Christ supposes, that it did not belong to him. But, I think with Sandrart, that it is not reasonable to imagine he would have added the H. to his cypher, without sufficient reason. It is necessary to caution my readers, not to confound this master with a more early engraver, who used a monogram much like his, but substituted a P. instead of the B. *Beham* styles himself of *Nuremberg*; and most likely he was a native of that city. To what master he owed his instructions in the art of engraving, is very uncertain. It might be *Henry Aldegrever*; at least, it is certain, that the works of that artist, and his tutor *Albert Durer*, were the sources, from which *Beham* drew his greatest improvement. Like them he engraved on wood, as well as on copper, and also etched some few plates; but these last are by far the most indifferent, as they are the smallest part of his works.



If Beham's style of engraving be not original, it is at least, an excellent and a spirited imitation of that which was adopted by the best preceding masters of the country in which he resided. His pictures (for he was a painter) as well as his engravings, were held in such high estimation, that the poets of that age celebrated him in their poems, calling him in Latin Bohemus.

He was certainly a man of much genius, and possessed great fertility of invention. But the Gothic taste, which so generally prevailed in Germany at this time, is much too prevalent in his works. His draperies are stiff, and loaded with a multiplicity of short, inelegant folds. His drawing of the naked figure, which he is fond of introducing, though mannered, is often very correct, and sometimes masterly. His heads, and the other extremities of his figures, are carefully determined, and often possess much merit. The mechanical part of the engraving, on his copper-plates, is executed with the graver only, in so clear and delicate a manner, that his great facility and judgment in handling that instrument is abundantly evident. Those prints, which he has cut in wood, are slight, but very spirited and free. Of these last I shall only mention

A set of prints for a small octavo book, entitled, *Biblica Historie artificiosissime depictæ*. Francfort, 1537, with his mark.

On copper, his works are so numerous, and the subjects so different, that even a general list would far exceed the limits of this book. I shall therefore only notice the following:

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

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

The virtues and vices, small upright plates.

Several very small plates, length-ways, representing *rustics fighting*, &c.

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

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

Patience, a small upright plate, on which is written, *Sebaldus Beham piator Noricus Faciebat*, with his cypher.

BARTOLOMEO BEHAM.

Flourished, 1540.

This artist is generally allowed to have been the brother of John Sebald Beham, mentioned in the preceding article. But his residence was chiefly at Rome, where perhaps he died.

Sandart and other authors inform us, that he was the disciple of Marc Antonio Raimondi. If it be true, that he studied under Marc Antonio (and I see no reason to doubt it) we may naturally suppose, that, in his drawing and engraving, he contracted something of the manner of that eminent master. This will evidently appear, if those prints really belong to Beham, which are marked B. B. and they have always been attributed to him without any dispute. From a strong resemblance between those prints, and
some

Some others too excellent to be omitted, marked with a die (which in some few cases is plain, but more generally distinguished by the numbers upon it, or the letter B. when the numbers are wanting) I have been led to consider the latter, as productions of the same hand with the former. I am aware, that the generality of authors are against me; following Marolles, they have attributed these prints, marked with the B. upon the die, to Beatrice. And some, for want of better information, have placed those marked with the die, without the B. to an engraver, named *Dado*; which word in Italian signifies a die. However, the existence of such an artist as *Dado* is very doubtful; but granting that he did exist, and that the prints attributed to him are really the productions of his graver, it will follow, that those prints, having the B. upon the die, must belong to him also; for the style of the drawing and engraving is so precisely alike in both, that it is next to an impossibility, that they should be the works of different artists. My reason for supposing that they did not belong to Beatrice, I have already mentioned, in the account of that artist, they being greatly superior, in every respect, to his engravings. The B. may refer to both the names of Beham; and if it be objected, that the die can have no reference to either of his names, I have only to answer, that the same may be said of the tablet used by Marc Antonio, with which he frequently marked his engravings, without his monogram, or any other means of distinction. In imitation of Marc Antonio, his master; Beham may have adopted the dies, and used them occasionally without any letter, as he did his tablet.

If we consider all these plates as engraved by Beham, he will appear to have been a very excellent artist, and one of the superior scholars of Marc Antonio, whose style of engraving he imitated with great success. His drawing is correct and masterly; his heads are characteristic, and the other extremities of his figures well marked.

I shall, however, distinguish the several plates, mentioning only a few under each mark.

And FIRST, those marked B. B. F. The *four Evangelists*, middling sized upright plates. Hieronimus Cock excud. 1551. Fine impressions of these plates are rarely seen.

SECONDLY, those marked with the letter B. upon the die: *Apollo causing the satyr Martias to be dead*, a middling sized plate, length-ways, from Raphael.

Christ giving his charge to Peter, a small plate, length-ways, from the same.

A naval combat, a large plate, length-ways.

A landscape, with many animals lying round a tree; at the top of which appears a phoenix, setting fire to her nest; with eight Italian verses underneath; a small plate, length-ways.

Four middling sized *friezes*, length-ways, ornamented with festoons of flowers, and boys playing. RAPH. VRB. IN. Ant. Laferii formis.

THIRDLY, those with the die, without the letter:

Apollo and the Python, a middling sized upright plate.

Apollo and Daphne, the same.

I do not in the least hesitate in my own opinion, to attribute to this engraver,

graver, whoever he might be, all those prints for the Cupid and Psyche of Apuleius, which are usually said to be by Marc Antonio, but without any solid foundation. It is also, according to M. Heineken, exceedingly doubtful, whether they were designed by Raphael or not. He himself, however, seems to think they were not; but has not given his reasons, they being reserved for a future volume of his valuable work.

FRANCOIS JOACHIM BEICH or BEISCH.

Born, 1665. Died, 1748.

An excellent painter of landscapes and battles, who was born at Ravensburg in Swabia, and died at Munich, A. D. 1748, aged 83 years. He etched some few landscapes from his own compositions.

MATHIAS BEITLER.

Flourished, 1616.

This artist appears to have resided at Augsburg; and it is possible he may have been a native of that place. He is cited by professor Christ for several small engravings of *foliage*, published at that city, A. D. 1616, which he mentions with some degree of approbation. See his cypher on the plate at the end of the volume.

B E K.

Flourished,

An engraver little known in England, by whom we have, among other things, the portrait of *Peter Malmberg*, almoner to Charles XII. king of Sweden.

T. BELBRULE.

Flourished,

“ I have seen,” says Papillon, “ by this artist some *ornamental flowers*, engraved very delicately on wood; and I have a book, containing the *figures of the Sibyls*, engraved on copper, by John Rabel, in which is a small wood cut, exceedingly well executed, by T. Belbrule. This book is dedicated to Louisa de Lorraine, wife to Henry the Third, king of France. Opposite to the portrait of this Queen are some Latin verses, composed by *John Belbrulii Lemovicensis Advocatus*, the brother of the present artist, in honor of J. Rabel.”

STEFANO DE LA BELLA.

Born, 1610. Died, 1664.

This excellent artist was born at Florence, A. D. 1610. His father was a goldsmith; and he himself began to work at his father's business. But whilst he was learning to draw, in order to perfect himself in that profession, some

some of the prints of Callot fell by accident into his hands; with which he was so delighted, that he prevailed upon his father to permit him to apply himself to engraving; and he became the disciple of Canta Gallina, who was also the instructor of Callot. De la Bella, at first imitated the manner of Callot. His abilities soon began to manifest themselves; and as, by degrees, he acquired a facility in the handling of the point, he quitted the style in which he only shone as an imitator, and adopted one entirely his own, which in freedom and spirit is said even to have surpassed that of his fellow disciple.

He went to Paris, A. D. 1642, where he formed an acquaintance with Israel Silvestre, then newly returned from Rome; and he was much employed by Henriete, the uncle of Silvestre. Some time after, Cardinal Richelieu engaged him to go to Arras, and make drawings of the siege and taking of that town by the royal army; which drawings he engraved at his return. He also went to Holland, where, it is reported, he saw some of the prints of Rembrant Gerretsz, and attempted to imitate them; but finding he did not succeed to his expectations, he dropped that design, and continued to pursue his own manner, as most suitable to his genius.

After abiding some considerable time at Paris, his family affairs obliged him to return to Florence; where he obtained a pension from the great duke, and was appointed to instruct the prince Cosmus, his son, in the art of design. Being subject to violent pains in the head; his life was rendered very uncomfortable by this cruel disorder, which at last put an end to it, A. D. 1664, when he was only 54 years of age.

The free and masterly etchings of this excellent artist are well known; and the high estimation they are generally held in, by the best judges of their merit, renders it unnecessary for me to say much in praise of them; and it would be still more foreign from my purpose, to enter into that fruitless dispute, which has exercised the pens of some able foreign writers, namely, whether the works of Callot or De la Bella possess the greater merit. For my own part, I see no reason to compare them together; especially if it be true, as I conceive it is, that the excellence of De la Bella consists in the freedom of his point, and the lightness and elegance of his figures; and of Callot, in the clearness and perspicuity of his designs, the arrangement of his groups, and the firmness of his outline.

De la Bella drew very correctly, and with great taste. His works manifest much genius, and vast fertility of invention. The fire and animation, which appears in them, compensates for their slightness; and we may reasonably expect to find them slight, when we are told, that he engraved 1400 plates. The limits of this work will admit but of very few; and first the following, in which he has imitated the style of Callot:

Six views of Livourne, middling sized plates, length-ways.

Several sets of *shipping*, &c. the same.

Add to these,

A *holy family*, the Virgin is represented seated under a tree, and Joseph is reading in a book.

Several *madonas*, &c.

The *reposoir*, a large plate, length-ways: it is very difficult to find a good impression of this print.



The *view of Pont-Neuf* at Paris, a large plate, length-ways. The first impressions of this plate were taken before the weathercock was added to the steeple of St. Germain l'Auxerrois.

St. Prosper, a middling sized plate, length-ways, said to be a very scarce print.

A set of five small ovals, in which he has represented *Death carrying away persons of various ages*.

Death mounted on the skeleton of a horse, riding furiously into a battle, a small plate length-ways.

Parnassus, a middling sized upright plate, a scarce print.

The *rock*, another scarce print, the same size as the foregoing.

A *book of studies*, for drawing.

Several sets of *animals*.

A set of *beggar-men, women, &c.*

A variety of sets of *hunting, shipping, landscapes, ornaments, &c.*

JAMES BELLANGE.

Flourished,

A French artist, who flourished towards the latter part of the last century. He learned the principles of drawing from Claude Henriot, a painter of very moderate abilities. I find no account of the parentage of our artist: but it appears that he was a native of Chalons, and established at Nancy. He seems to have acquired some honorary title, as his plates are often inscribed *Bellange, eques*.

Baſan ſays of him, that "he was a bad painter, and worſe engraver. In "his etchings, which are from his own compoſition," adds the ſame author, "we find much fire, more caprice than judgment, little correction, and a "very bad taſte in the engraving." If theſe obſervations be true in ſome few inſtances, I think I may confidently aſſert, that they are too harſh upon the whole. I have now before me a ſmall upright plate by this artiſt, etched from a deſign of his own. It repreſents the *Virgin with the infant Jeſus*. The ſtyle of engraving, however ſingular, is by no means deſtitute of merit; his drawing appears to me to be incorrect, rather from affectation, than want of knowledge; the whole figure of the child is well executed; there is, indeed, an awkwardneſs in the turn of the figure of the Virgin; and the character of her head is childiſh, and deſtitute of that dignity, which is requiſite for this holy perſonage. His etchings, in general, are ſlight, but free, and often maſterly. The naked parts of his figures he finiſhed with ſmall dots, made by the graver, to harmonize the roughneſs of the ſtrokes left by the aquafortis. I ſhall only mention the following by this artiſt; becauſe his works are by no means uncommon:

A *holy family*, with St. John and St. Catherine, a large upright plate.

The *reſurrexion of Lazarus*, a middling ſized upright plate.

A *dead Chriſt*, ſupported on the knees of the Virgin, a ſmall upright plate.

Chriſt carrying the croſs, a large plate, length-ways, &c.

J. A.

J. A. BELLANGER.

Flourished,

If I understand Bafan, this gentleman was a modern connoisseur, who resided at Paris. He designed and etched for his own amusement. The same author specifies two prints by him, namely, the *miracle of the loaves and fishes*, and the *school of Athens*, both small plates, length-ways; and informs us, that he did several others from his own composition, in which, adds he, we discover great taste, knowledge, and correction.

D U B E L L A Y.

Flourished,

An engraver on wood, who flourished about the middle of the last century. I have never seen any of his performances; Papillon speaks of him in the following manner: "I make mention of Du Bellay, engraver on wood, not for the beauty of his works, but because he had the honour of instructing, in this art, the famous Peter le Sueur, the elder. He also taught, at the same time, John Papillon my grandfather.

J A M E S B E L L I.

Flourished, 1641.

This artist was a native of Chartres, but he appears to have resided chiefly in Italy. From the style of his etchings, for they are little more than etchings, I suppose he was a painter. They are slightly executed, but with spirit, and often in a masterly style. His drawing, however, is not correct, nor are the extremities well marked. We have several prints by him, from Annibale Carracci and other masters; and the following perhaps from his own compositions:

Jupiter and Juno, a middling sized plate, nearly square.

Hercules and Omphale, the same.

Venus and Adonis, the same.

Diana and Endymion, the same. These last are dated 1641.

B E N A I.

Flourished,

This is a name, which I have seen inscribed upon some small copies of the *labours of Hercules*, from John Sebald Beham. I insert it, however, with caution; because on one of these prints, namely where Hercules is represented strangling the lion, I found the letters L. R. upon a stone at the bottom, which are said to be the initials used by a very ancient engraver, named *Lubert Rust*. But according to all appearance, these prints are by no means sufficiently old to be attributed to that artist.

J. F. B E N A R D.

Flourished, 1672.

His chief employment seems to have been in the architectural and ornamental



tal line, He engraved many of the plates of ornaments for Berain, which were published at Paris in a large folio volume, towards the end of the last century.

R. B E N A R D.

Flourished, 1756.

A name I have seen affixed to some slight French prints, of little merit, by a very modern artist, who engraved in the style of P. Aveline, and they are dated 1756.

J O H N B A P T I S T B E N A S C H I:

Born, 1636. Died, 1690.

This artist was a native of Piedmont, where he was born A. D. 1636. He was a disciple of Pietro del Po. The works of Lanfranchi so greatly delighted him, that he applied himself assiduously to imitate them; and succeeded so well in his attempt, that his pictures have been mistaken for the performances of that master. He is generally spoken of as a man of great genius; and the freedom and facility, which appear in his pictures, are highly commended. He died at Rome, A. D. 1690, aged 54. For his amusement he etched,

A *holy family*, a middling-sized, upright plate, from Dominicus Cerini, who was his intimate friend.

F. B E N A S E C H.

Flourished,

A modern engraver as it should appear; and, according to Basan, an Englishman, by whom we have some *landscapes*, after Vernet and other painters.

B E N E D E T T O, See C A S T I G L I O N E.

B E N O I S T.

Flourished, 1760.

A modern engraver, by birth a Frenchman; but established in London, where he died a very few years since. He chiefly confined himself to small plates, which he executed in a neat style, though with little taste. We have some *battles* by him, from designs of his own; and a few *portraits*, and *book plates*, of very little estimation.

J. B E N S H E I M E R.

Flourished, 1680.

An engraver, whose employment appears to have been chiefly in the portrait line. A set of portraits of the *Electors of Saxony*, are by this artist. His usual mark is I. B. the initials of his name.

G I U L I O

GIULIO BENSI.

Born, Died, 1668.

A painter and artist of great eminence, born at Geneva. In the Abecedario he is spoken of with great commendation. According to Basan, he etched several plates from his own compositions. He died, A. D. 1668.

JOHN BERAÏN or BERRAIN.

Flourished, 1670.

This artist was a native of France, and a designer, as well as an engraver. Conjointly with Chauveau and Le Moine, he drew and engraved the plates for a large work in folio, entitled *Ornemens du Peinture et de Sculpture, dans le Gallerie d'Apollon du Louvre, et dans le grand Apartement du Roy aux Tuilleries*: in English, "the Ornaments of Painting and Sculpture, which are in the Gallery of Apollo at the Louvre, and the great Apartment of the King at the Tuilleries." The style, in which these plates are engraved, is very neat; but stiff, and without much taste; and the figures, which occasionally occur, are by no means correct.

BERARDI.

Flourished,

A modern Italian artist, whose chief employment seems to have been engraving portraits. I shall only mention three, which are from Piazzetta; namely, the *portraits of that painter*, of *J. B. Albuzzi*, and of *G. B. Cignazelli*.

JOHN BERBE.

Flourished,

An obscure engraver, but of great merit. His works, which probably were very few, have escaped the notice of the generality of authors. Of what country he was a native, or where he resided, I cannot say. His style of engraving is neat, and something bordering upon that of Paul Pontius. I have seen by him,

A *boly family*, a middling sized upright plate, arched at top, from Francisco Franca.

A *Virgin and Child*, a small upright plate, arched at top. In this print, which has no name of the painter, a bird is represented, coming from a cage to the infant Christ. It was published by T. Galle.

It is with caution, that I distinguish the works of this artist from those of John Baptist Barbe, spoken of in a former page. The name on the above-mentioned prints is evidently *Berbe*; and the style of engraving, though in some respects similar to that of Barbe, yet, on the whole, appears to me to manifest a sufficient difference to justify this distinction.

NICHOLAS BERCHEM, or BERGHEM.

Born, 1624. Died, 1683.

This excellent artist, a native of Haerlem, was born, A. D. 1624.

M 2

He



He received instructions in the art of painting from several very eminent masters; and it was no small addition to their fame, that Berchem was their scholar. The charming pictures of cattle and figures, by this admirable master, are justly held in the highest estimation. He has been singularly happy, in having many of them finely engraved by John Visscher, an artist of the first rank; of whom an account will be given hereafter. Berchem died, A. D. 1683, aged 59.

We have several etchings by the hand of this master, which are much more finished and determined, than one generally expects to find from the point of the painter. They are executed in a fine, bold, masterly style; and the animals, which form the chief part of them, are finely drawn. From the beautiful etchings of this great artist, John Visscher seems to have formed that admirable style, in which he engraved the copies from his pictures mentioned above. I shall notice the following by Berchem:

A boy seated on an ass, speaking to another boy, who holds a pair of bagpipes; a middling sized plate, length-ways.

A boy playing on a flute, and a girl spinning, with cows and sheep in the fore-ground, dated 1652; a middling sized, upright plate, with four others, which complete the set.

A woman washing her feet in a brook, and a man behind her leaning on a stick; with various animals, and a ruin, in the back-ground; a small plate, length-ways.

Two cows lying down, and a third standing up, with a fine landscape back-ground, a small plate, length-ways.

A set of four small plates, length-ways, of animals; in one of which is represented an ass standing, and other animals lying down.

A variety of other small prints of cows, oxen, sheep, goats, and other animals, equally beautiful.

The author of the Abecedario has made a strange mistake, with respect to this artist, misled by his mark or cypher, which is composed of a B. with a C. upon the stroke at the top; he calls him Cornelius Berchem. Florent le Comte has gone still farther, and made two artists of this name; one, Nicholas, the celebrated cattle painter; the other, Cornelius, who, says he, painted landscapes; and some plates are done from his pictures, marked with his name; but they are, however, etched by John Visscher. The latter assertion is as gross an oversight, as the former. See his mark on the plate at the end of the volume. The C. stands for *Claus*, the common abbreviation of *Nicholas*, as we shall see hereafter in several other instances.

PETER BERCHET.

Born, 1659. Died, 1720.

A native of France, who studied, as a painter, under La Fosse. In the year 1681 he came into England, and worked under Rambour, a French painter of architecture; and afterwards was employed by several of the English nobility. The ceiling of the Chapel of Trinity College, Oxford, was painted by him; and the stair-case, at the house of the Duke of Schomberg in London, &c. His paintings are spoken of with some degree of praise. He also amused

amused himself with the point. I have seen by him a spirited etching, from a composition of his own, representing a figure of *St. Cecilia in the clouds*, playing upon the violin, and surrounded by angels. This plate was a ticket of admittance to a concert at St. Bride's Church, Fleet-Street, on Monday, November 23, 1696.

We have also etched by him, from his own designs, some *children playing*, &c. but none of them are of any great consequence.

His last performance, a Bacchanalian picture, to which he is said to have affixed his name, the day before he died, in the year 1721, he being then 61 years of age.

NICOLAS VANDER BERG or BERGH.

Flourished, 1764.

According to Basan, this artist resided at Antwerp, and etched several plates from Rubens; among others, the portrait of *Justus Lipsius*, a small upright plate; a portrait of a *religious person*, half length, before a crucifix, the same size, &c. He usually marks his plates N. V. D. Berg.

P. VAN DER BERGE.

Flourished,

Apparently a Dutch artist, and probably a painter. He appears, at least to have etched the greater part of his plates from his own designs. The most considerable work, that I have seen by him is, a folio volume of prints, entitled *Theatrum Hispaniæ*, or views of the towns, palaces, &c. of Spain; published at Amsterdam without date; but, according to all appearance, these plates were executed towards the end of the last century. They are slightly etched, in a clear, determined style, but very stiff; yet sufficiently finished to convey a good idea of the places they represent, and of which they appear to be just copies. The figures which are introduced to enliven the views, are very incorrectly drawn, and as indifferently engraved.

He also engraved some portraits; but these are in a stiff, laboured style, without much taste: among the rest,

A *Jew Rabbi*, a middling sized upright plate, with a Hebrew inscription, marked "P. V. D. Berge ad vivum del. et fec."

I have also seen by him,

The *triumph of Galatea*, from Antony Coypel, a middling sized plate, length-ways, which has much of that dry, tasteless style, in which P. Gunst engraved.

B E R G E R S.

Flourished,

A modern engraver, by whom we have the portrait of the *prince and princess of Prussia*, &c.

B E R G H E M.

B E R G H E M. See BERCHEM.

J O H N D E B E R G M A N.

Flourished, 1490.

He was, says Papillon, a native of *Olpe*; he engraved one hundred and eighteen prints on wood, for a book, entitled, *Stultifera Navis*, or the Ship of Fools; the first edition of which is supposed to have been printed, 1490; the second is dated 1494. I wish my author had produced his authority for this article; and especially, because he afterwards says, *Stultifera Navis* by Sebastian Brant, after James Locher, with one hundred prints, published 1490, is a very scarce book. These prints are usually attributed to S. Brant, or Brand; but without foundation; for, says M. Heineken, Sebastian Brand was a doctor, not an engraver; and Locher was a poet, not a painter. This mistake arose from Florent le Comte, who misunderstood Marolles, where he cites in his catalogue the book of S. Brand.

J O H N G E O R G E B E R G M U L L E R.

Flourished,

A native of Germany, and according to M. Heineken, a painter as well as an engraver; but I have never seen any of his works.

B E R G Q U I S T.

Flourished,

A modern artist, but of no great eminence, who appears to have resided at Stockholm, where at least some of his portraits were published. I shall only notice by him, the portrait of *Andre Geringius*, Pastor de Betna; another, of *Eric Geringius*, at Stockholm.

H I E R O N Y M U S B E R L L A R M A T O.

Flourished, 1536.

This artist, said to have been a native of Italy, is cited by Papillon, who informs us, that he had seen a *geographical chart* of Mercator, engraved on wood, which, continues he, is entitled, *Chorographia Tusciae*, and dedicated to Signior Valerio Orfino, at Rome, A. D. 1536. Its size is three feet and an half in length, and two feet five inches in breadth, French measure, and is cut on four blocks. At the bottom is the dedication, with some Latin verses, and the name of the engraver subscribed, *Hieron. Berllarmato*. It is, adds he, well engraved; but the names of the towns and places occasion some confusion, because the letters are not exactly cut.

S O L O M O N B E R N A R D.

Flourished, 1550 to 1580.

This ingenious artist is commonly called *Le Petit*, or Little Bernard; but for

for what reason, I cannot discover, unless it be because his engravings are usually very small. He appears to have been a native of France; and his chief residence was at Lyons, where he worked considerably for the booksellers, not only at that place, but at Tournay and Roville. The engravings I have seen by him are all on wood, designed with spirit, and executed in a very clear, neat style. His works prove him to have been a man of much genius, and fertility of invention. His most esteemed performance is the set of prints for the Bible, which were published at Lyons, at different times.

The mark D. B. is generally attributed to this master; but professor Christ observes, that he sees no reason why the D. should be supposed to belong to him, because his baptismal name was certainly Solomon.

SAMUEL BERNARD.

Born, 1615. Died, 1687.

A native of France, born at Paris, 1615. He was a painter in miniature; and sometimes engraved for his amusement. We have but few prints by him; and those have no great merit to recommend them. His drawing is incorrect, especially in the extremities of his figures. His draperies are stiff and heavy; and a constant want of harmony hurts the general effect of his performances. They are executed neatly enough, with respect to the mechanical part of the engraving, being etched and retouched with the graver, and softened with dots upon the lights.

Bernard died 1687, aged 72.

Among his best prints, the following are usually mentioned.

Attila frightened by a vision, on which he abandons the siege of Rome: a middling sized plate, length-ways, from Raphael.

Astyanax discovered by Ulysses in the tomb of Hector, a large plate, length-ways, from Sebastian Bourdon.

The portrait of *Louis du Garnier*, a small upright plate.

A. BERNARD.

Flourished,

A native, I presume, of France; at least, great part of his works appear to have been done there. He was an engraver in mezzotinto; but his performances have very little to recommend them in any respect.

Baſan mentions the following:

A *nativity*, from Rembrandt, a middling sized, upright plate; and a *landscape*, from John Forrest. He also scraped several portraits: among the rest, that of *Tristan de la Baume*, *Archeveque d'Auch*.

D. BERNARD.

Flourished, 1720.

A name subscribed to several Bible plates, engraved from the designs of Picart, in folio, which were published at Amsterdam, 1720. All these plates are so very indifferent, in every respect, that they are by no means worth the trouble of describing.

JOHN MARTIN BERNIGEROTH.

Flourished, 1746.

A modern artist, who appears to have resided chiefly at Leipzig, in Saxony; and perhaps he was a native of that place. His principal employment appears to have been the engraving of portraits, which he performed in a clear, neat style, bearing some small resemblance to that of Houbracken; but he never nearly equalled that excellent artist.

Some of the *portraits* in a quarto publication, entitled, *Portraits Historiques des Hommes illustres de Dannemark*, dated 1642, are by him: also the portrait of *Tycho Brahe*, dated 1743.

JOHN BENOIT BERNIGEROTH, brother to the above-mentioned artist, was an engraver; and both of them sons of MARTIN BERNIGEROTH, who is cited by M. Heineken as an engraver also.

GIOVANNI LORENZO BERNINI.

Born, 1598. Died, 1680.

The son and scholar of Pietro Bernini, the famous sculptor. He is cited by M. Heineken as an engraver; but I do not recollect to have seen any of his works.

JOHN BERNYNCKEL.

Flourished,

An artist little known; but whose works possess some merit. From his manner of engraving, I should suppose he was a disciple of the Sadlers; for he has imitated their style, and not without success; though he never equalled them in that great requisite of the art, correctness of outline. Among other prints, engraved by him, is a small upright oval plate, representing the *adoration of the shepherds*, from Hans or John Van Achen; to which he signs his name, Joan. Bernynckel.

LUCAS BERTELLI.

Flourished,

An ancient engraver of no great eminence, who appears from the style of his works to have flourished towards the end of the sixteenth century, and was most probably an Italian. He worked entirely with the graver, in a manner much resembling that of Cornelius Cort; but from whom he learned the art of engraving is by no means certain. Nor are his works of sufficient consequence to leave us much to regret upon that head. I have seen by him some small upright plates, representing *several subjects of hunting*, to which he signs *Luca Bertelli f.*

A set of plates, in which is shown *the follies of love*.

He also engraved from the pictures of *Michael Angelo Buoneroth, Titiano, Corregio, &c.*

Of the same family perhaps with this engraver were HORATIO and FERRANDO BERTELLI, both print-sellers, if not engravers; and they also appear to

to have been cotemporary with him. The former however certainly flourished about 1588; and to the other is attributed the entry of the prince of Savoy into Turin.

CHRISTOFANO BERTELLI.

Flourished,

This artist appears to me to have been of the same family with Lucas Bertelli, mentioned in the preceding article; and, as far as I can judge from the style of the prints engraved by him, lived at or near the same time. He worked entirely with the graver, but in a stiff, mannered style, without much merit; and his drawing is very incorrect. I shall only mention,

A large upright plate, arched at top, representing the *Virgin and Child*, with St. Sebastian, St. Helena, and St. Augustine. Joseph is depicted sleeping. It is signed, "per me Christofano Bertelli."

A large upright plate, where the *Virgin and Child* are represented appearing to St. Francis and St. Sebastian, from Correggio.

Another plate, of the same size, in which is represented the *Virgin and Child*, with St. George, &c. from the same painter, marked as above.

DONATO BERTELLI is also cited by Le Comte, as the engraver of a set of portraits of the *Popes and Cardinals*; but these prints I never saw.

J. BERTERHAM.

Flourished, 1696.

An obscure engraver, who adopted the style of Francois de Poilly; but he has by no means succeeded in his imitation. His drawing is exceedingly defective; and the mechanical part of the engraving is executed in a stiff, laboured manner, without effect or harmony. He appears to have resided at Brussels; but whether he was a native of that place or not, I cannot take upon me to say. I shall only notice a small upright plate, representing *St. Roch* and other figures, without any painter's name, and signed, "J. Berterham sculp. Brux. 1696."

CHARLES BERTRAM.

Flourished, 1758.

He published in the year 1758 a work, entitled, *Britannicarum Gentium Historiæ Antiquæ Scriptores tres*, to which he prefixed a *frontispiece* etched by himself, from a composition of his own. It has no merit, either with respect to the design or the engraving, to recommend it. He has subscribed it, "C. B. inv. et sc. 1758." He also etched a large *map* for the same book.

P. BERTRAND.

Flourished,

A modern engraver of portraits, but of no great eminence. Among others, we have by him the portrait of *Pope Clement the Tenth*, &c.



L. M. BESNART.

Flourished,

An engraver on wood, cited by Papillon, who mentions with great disapprobation some small prints by him, for a mafs-book.

AMBROGIO BESOZZI, or BEZUTIUS.

Born, 1648. Died, 1706.

A painter of great eminence, born at Milan 1648. He worked some time under Gioseffo Danedi, called Montalti, and afterwards went to Rome, where he studied from the antiques and the pictures of the greatest masters; and, at last perfected himself in the school of Ciro Ferri. His great excellency consisted in painting architecture, friezes, imitations of bass-relieves, and other decorations. He died at Milan, A. D. 1706, aged 58 years. He etched some few plates, and among them the following:

The *apothecosis* of a princess, the bust of which was engraved by Bonacina, a middling sized upright plate, from Cesare Fiori.

JOHN BETTES.

Born, Died, 1570.

An artist mentioned by the Hon. Mr. Walpole, as a painter, as well as an engraver. He was brother to Thomas Bettes the painter. Fox in his Ecclesiastical History tells us, that John Bettes performed a *pedigree* and some *vineats* [vignettes] for Hall's Chronicle, and speaks of him, in 1576, as then dead.

PIETRO BETTINI, or BETINI.

Flourished, 1681.

An Italian artist, and, if I mistake not, a painter; but of no great eminence. By him we have some few etchings, which are very slight and incorrect. I shall only mention the following: *Christ appearing to Peter after his resurrection*, from Dominicus Campellus, a small upright plate, arched acutely at the top, marked, "Pietris Betinus del. et sculp. 1681." The *martyrdom of St. Sebastian*, from the picture of Dominichino, which is in St. Peter's church at the Vatican, a large upright plate, arched at the top.

CAJETANUS BETTOLI.

Flourished,

A name of a modern artist, which I found subscribed to a slight spirited etching of the *death of St. Joseph*, after Franceschini. From the style and freedom of this etching, I should suppose Bettoli was a painter.

F. VAN BEUSEKOM.

Flourished,

The name of an obscure engraver, affixed to the portrait of *Ant. le Brun*, from a picture painted by A. V. Hulle.

JAMES BEUTLER.

Flourished, 1593.

An engraver, who, according to professor Christ, was a native of Ravensburg. He is ranked in the class of artists, distinguished by the name of little masters, because the plates which he engraved were chiefly very small. His mark is I. B. the initials of his name. Great care must be taken not to confound him with James Binck, John Burgmair, and several other German artists, who flourished nearly at the same time, and used the same mark. The engravings by this master were published about the year 1593.

J. BEXTERHAM.

Flourished,

An engraver of no great eminence, who appears by his works to have flourished about the latter end of the last century, or the beginning of the present. He seems to have been chiefly confined to portraits; and, I believe, worked for the booksellers only. His plates are executed with the graver, without any assistance from the point; however they are not worth specifying particularly. If he was not a native of Brussels, it appears from his works, that he resided there; for he usually signs his name, *J. Bexterham fec. Brux.*

M. BEYLBROUCK.

Flourished, 1713.

I have not been able to procure any account of this artist; but, I believe, he resided in England. I have seen a middling sized upright print by him, representing the *death of Dido*, from Sebastian Bourdon, which is dedicated to the duke of Devonshire by James Grame, the publisher. It is dated 1713. The engraving is executed in a neat, stiff style, without effect, and the figures are very indifferently drawn. From the strong resemblance it bears to the manner of engraving, adopted by Scotin, it seems not improbable, but that the latter might have received instruction from the former.

CLAUDE BEZARD.

Flourished,

An engraver on wood, cited by Papillon, who mentions a large print as executed by him, but has not specified the subject.

P. B I A N D.

Flourished,

From the style, in which the etchings signed by this name are executed,

they appear to be the works of a painter. They are slight and incorrect; but, at the same time, very spirited, and prettily composed. I shall only notice *several Bacchanalian figures*, represented upon a vase, a small plate, length-ways. I have inserted this name here, because it is so perfectly written upon the etching above mentioned, which I found, with two or three others by the same master, without any name, among a large miscellaneous collection of old prints at the British Museum; but I really believe the engraver is the same with Peter Biart, who also wrote his name Biard (of whom the reader will find an account under BIART) the N. being written by mistake for the R. However, I own there is some small difference between the style of the etchings marked as above, and those marked Biard: the latter seem to approach rather nearer to the manner of Tempesta; but this I leave to the judgment of my readers.

S E B A S T I A N B I A N C H I.

Flourished,

An obscure engraver, whose works have nothing to recommend them, more than their antiquity; they seem to have been performed in the sixteenth century. I shall only mention a small upright plate, representing the *emblems of our Saviour's sufferings*, with angels and seraphs, &c. It is executed entirely with the graver, in a coarse, bad style. The drawing and effect are equally reprehensible. It is signed, *Sebastiano Bianchi Fecit*.

P A O L O B I A N C H I.

Flourished, 1670.

An engraver of portraits, whose chief employment seems to have been for the booksellers. He worked principally with the graver, in a stiff, tasteless style, sufficiently neat, but without much effect. I shall only notice the following: "*Flavio Obigi Nep. Alex. 7 Card. 1633*; in *Priorato Hist. Leopold. vol. 2. Luigi de Benevides Carillio, 1678*;" the same, vol 3, &c. He sometimes put his initials only to his plates, as P. B. F. and at other times, the name at full length: the letter F. stands for *fecit*.

P E T E R B I A R T, or B I A R D.

Flourished, 1627.

A sculptor of Paris, who is mentioned by Le Comte as the engraver of twelve plates; but the subjects of these plates are not specified by him. Besides some small etchings, I have seen a middling sized plate, length-ways, representing an emblematical subject; into which the artist has introduced many figures. It is executed in a bold, spirited style, exceedingly like that adopted by Ant. Tempesta; and it is subscribed, "*Petrus Biard fecit, 1627.*" Peter Biart left a son who was also a sculptor, and flourished in the reign of Louis XIII. See PETER BIANCHI mentioned in a former article, whose name I suspect should have been written Biard.

G E O R G E

G E O R G E B I C K H A M.

Flourished, 1709 to 1767.

A native of England, whose chief employment was engraving of writing, and he is spoken of in this line with great commendation. However, we have several portraits, and some few other subjects by him; but these do no credit to his graver. He retired to Richmond towards the latter part of his life; and in the year 1767, sold part of his plates and stock in trade by auction. I shall only mention the following portraits:

George Shelly, a writing master, drawn by the engraver from the life, and dated 1709. *Sir Isaac Newton*, &c.

G E O R G E B I C K H A M junior, the son of the above, was also an engraver; but he never excelled his father. To him, among a variety of other things, are attributed his own *portrait* and that of his *father*; both large prints, and very indifferently executed in every respect.

B I E. See B Y E.

D E B I E V R E.

Flourished, 1760.

A modern engraver of portraits, by whom, among others, is that of *Carolina Matilda*, queen of Denmark.

F R A N C O I S B I G N O N.

Flourished, 1690.

A native of France. He was a painter; but, I believe, of no great eminence. He appears to be better known, at least in England, as an engraver. His chief employment was in the portrait line. The greater part of his works, he executed with the graver only; but sometimes he called in the assistance of the point. Several of his portraits are ornamented with borders, containing little historical figures, &c. His style of engraving is sufficiently neat, but stiff, cold and unharmonized; yet by no means destitute of merit. We have by him,

The portraits of the *plenipotentiaries*, presiding at the peace of Munster, on thirty-five quarto plates.

The portraits of the *illustrious personages of France*, from the pictures of *S. Vouet*, painted in the gallery of the *Palace Royal*. These were engraved conjointly with *Zachery Heince*, and are dated 1690: large upright plates.

N I C O L A B I L L Y.

Flourished, 1762.

A modern engraver of portraits, and a native, I believe, of Italy. His works are, however, by no means excellent. He appears to me to have chiefly executed his plates with the graver, in a stiff style, without much taste.

J A M E S

JAMES BINCK.

Flourished, 1528.

This artist was a native of Cologne in Germany; but the time of his birth is not known. He is ranked in the class of *little masters*, so called, because their performances were generally very small. The strange confusion of marks, among the artists of this period, makes it not only very difficult, but often impossible to attribute to each his due; and perhaps in no names more than those, which have the letter B. for their initial.

I shall therefore give my opinion diffidently upon this head, making every distinction I can, and leave the reader to judge for himself.

It has been said, that Binck resided at Rome, and assisted Marc Antonio Raimondi. It is certain, that he was in Italy, and engraved several plates, from the designs of Raphael; therefore, it is also highly probable, that he perfected himself in engraving, in the school of that great master. But if all those prints belong to him, which have generally been attributed to him, I shall not hesitate to say, that he received his first instructions from Albert Durer, or his pupils. If from any one of the latter, I should suppose it to be Aldegrever, whose style he seems the nearest to have imitated. His manner of engraving is not always the same; though his productions are generally very neat, and possess much merit. The nearer they approach to the imitation of the Italian artist, the better we find them, not only in freedom of execution, but also in the correctness of the drawing. His usual mark is I. B. but another mark, namely, a cypher, composed of an H. a C. and a B. joined together, (which cypher is copied on the plate at the end of the volume) is attributed to him also; and I think with great justice, because that mark appears on a print, which he certainly engraved from a composition of his own, and the style of the engraving as well as the dates agree exactly. He must not, however, be confounded with another artist, who engraved on wood nearly at the same time, and also used the last mark; nor with another more ancient engraver on copper and on wood, who marked his plates with an P. and a B. to which he added a bird. I shall only notice a few of this artist's engravings, distinguishing them by the marks. **FIRST**, those with the I. B.

An allegorical subject, a small upright print, in which is represented *four women, forging a flaming heart upon an anvil*, from the emblems, says Bafan, of Bilibard Pyrekeimel. The letters of his name are intermixed with the date in this manner, "15 I. B. 29." This is much in the style of Aldegrever.

A very small upright plate, on which is represented *two women and a man marketing together*, where the I. B. is on a tablet without any date.

Several small upright prints, representing the *cardinal virtues*, &c. without date, greatly in the style of John Sebald Beham.

A frieze, where *children are represented filling a tub with grapes*, a small plate, length-ways, with the mark, and date above it, 1520.

SECONDLY, those marked with the H. C. and B. joined together, which are also attributed to him.

A small upright portrait, inscribed, *Christiernus II. Danorum Rex*, which is also graved in imitation of a wooden cut. It is well executed; and dated

1525. M A I

A small

A small upright plate, representing a *man habited in the German fashion, with a scull hanging at his breast*. This has not only been considered as a portrait by Binck, but it has even been said to be his own portrait; and given as such by Sandrart; yet certainly without the least foundation. It is an exact copy of an engraving of the same size, or nearly so, by Israel Van Meck, which was published, in all probability, long before the birth of Binck.

The *murder of the innocents*, a small upright plate, with the mark, but no date, and in a style of engraving approaching near to the Italian manner.

A *soldier defending himself from Death, who has overthrown him*, a very small upright plate.

St. Anthony. Only part of the figure is represented, a small upright plate. Here the mark is varied; and it is I. C. B. without the cross bar of the H.

To these I beg leave to add the following print: A figure of *Saturn*, standing in an arch, devouring one of his children, a small upright plate. This differs greatly, in the style of engraving, from any of the foregoing; and is much more bold, spirited and correct. It is executed entirely with the graver, as all his works were, in a free style, founded apparently on that of Marc de Ravenna. On a tablet is this inscription, "JACOBUS BINCK Coloniensis fecit, 1530."

B I N E T.

Flourished,

A modern engraver, in France, of no great eminence, by whom we have some *views*, &c. from Vernet and other masters.

W A L T E R B I N N E M A N.

Flourished.

A very obscure and indifferent engraver of portraits. He was most probably an Englishman. I am led to think so, because I have never seen his name affixed to any but English heads. He flourished apparently in the last century; but his works, which are very few, are scarcely worth noticing. I shall only mention the following:

The portrait of *Chamberlaine*, an arithmetician, with some vile verses in English underneath it, an octavo plate. Another *portrait*, without the name of the person represented, a small upright plate, with four verses underneath it, "View here his shadow," &c. subscribed, *Walter Binneman sculp.*

P E T E R B I O R D.

Flourished,

A name I found affixed to a slight etching, in the style of a painter, free, but incorrect, and the extremities poorly drawn. The subject, I believe, is *Cupid and Psyche*; a woman is represented seated in a chariot, holding a Cupid upon her lap; two other Cupids are also represented with them. It is a small upright plate, marked *Pet. Biord fec.* and the letters are reversed upon the impression.

P A U L

PAUL BIRCK.

Flourished,

I have seen four small upright plates, exclusive of a title, by this artist, on which are represented the *four elements* in circles, surrounded with such ornaments, as appear to be patterns for goldsmiths and jewellers to work from; and these ornaments are relieved by a dark ground, in imitation of enamel. The figures, if not quite correctly drawn, are however executed in a very meritorious style. The manner of the engraving, which greatly resembles that of De Brie, is performed entirely with the graver, and is rather stiff, and without effect. But, considering them as ornamental patterns, the effect was not of much consequence. On the title, which makes a fifth plate, is the following inscription, inclosed by an ornamental border: *Quatuor Mundi Elementa, Elegantibus figuris seu Imaginibus Artificiose expressa.* PAULUS BIRCK. F. On some of the plates he substitutes the letters P. B. F. instead of his name, the F. standing for *fecit*.

BIRCKART.

Flourished,

If this artist was not a native of Prague in Bohemia, it appears by the signatures upon his plates, at least, that he resided there. By him, among many other things, we have some very large plates of *theatrical architecture*, with figures, executed entirely with the graver, in a very stiff, tasteless style. The name is affixed, *Birckart sculp. Prag.* but no date. However, from the manner of the engraving, I should suppose, that he flourished towards the latter part of the last century. Bafan writes his name *Birckaert*, and attributes to him a print representing the *martyrdom of forty Portuguese Jesuits*, after Bourguinon, &c.

PAUL BIRCKENHULT.

Flourished,

We have by this engraver, among other things, a set of small upright plates, representing *ornamental trophies, with figures*, &c. chiefly executed with the graver, in a neat, stiff style. The title to these plates is, *Omnis generis Instrumenta Bellica*; to which he puts his name, "Paulus Birckenhult sculp. et excud." But, on the plates themselves, he signs the initials only, P. B. F. the F. standing, according to the usual custom, for *fecit*. Judging from the manner of the engraving, I suppose he flourished about the middle of the last century, and was perhaps a printseller, as well as an engraver; at least, we see he published these plates himself.

BARTOLOMEO BISCAINO.

Born, 1632. Died, 1657.

This young artist, whose early death is much to be lamented, was the son of Giovanni Andrea Biscaino, a landscape painter of some eminence. He was born at Genoa, and was instructed in the first principles of painting and design

design by his father; but afterwards perfected himself under Valerio Castelli. The early indications, which he gave of a superior genius, were such, that the greatest expectations were formed of his future excellence. But he died, A. D. 1657, aged only 25 years. He has left behind him some few etchings, which are executed in a slight bold style, something resembling that of Castiglione; but still more finished and more determined. His figures are elegant, and finely composed, and drawn in a very masterly manner. He has given both beauty and character to the heads; and the other extremities are generally correct, and marked with great spirit. I shall notice the following:

Moses in the ark of bulrushes, a small plate, length-ways.

A nativity with angels, a small upright plate.

The wise men's offering, the same size.

The circumcision of Christ, the same.

A Bacchanalian, the same.

Several beautiful *madonas*, and other *devout subjects*, &c.

JOHN DE BISCHOP, or BISKOP.

Born, 1646. Died, 1686.

An excellent artist born at the Hague, A. D. 1646. He is spoken of with great commendation as a painter; and his drawings from the great masters are held in the highest estimation by the curious. In these he has succeeded so happily, as to preserve with the greatest exactness the style of the painter, whose picture he copied. But as an engraver he is most generally known; and his works are numerous. They are chiefly etchings, harmonized with the graver; and though slight, yet free, spirited and pleasing. He gives a richness to the colour, and a roundness to the figures, far beyond what is usually done with the point, so little assisted by the graver. His figures, in general, are well drawn; but in a mannered, rather than a correct style. The extremities, indeed, are not always well marked, or his heads equally expressive or beautiful. It is said of him, that he owed his excellency to his own genius alone, having never studied under any master, by whose instruction he might have been benefited. He worked chiefly at Amsterdam, where he died, A. D. 1686, aged 40 years. I shall notice the following prints by this artist:

Christ and the Samaritan woman, a large upright plate, from Annibale Carracci.

Joseph distributing corn to the Egyptians, from Bartholomew Breenberge, a large plate, length-ways, with many figures.

The Martyrdom of St. Laurence, its companion, the same, from the same.

A large book of *designs*, from the greatest masters.

A book of *statues*, &c.

It is to be observed, that the mark used by this master is a cypher, composed of a *J*. and an *E*. joined together in the manner represented on the plate at the end of the volume. He affected to Latinise his name, substituting *Episcopus* for *Bischof*, or, as we call it in English, *Bishop*; and for this reason has joined the *E*. with the *J*. instead of the *B*.

VOL. I.

O

B O N A-



BONAVENTURA BISI.

Died, 1662.

We must not wonder, if we find an artist even in the gloomy retirement of a monastery; nay, considering the leisure time, which people devoted to a monastic life must often have, it is rather surprising that we do not meet with artists among them more frequently. For the arts, considered abstractedly as an amusement only, have often been found to possess charms, sufficient to repay the labour, which is necessary for the attainment of them. But an exalted genius seems as if it could not brook the confinement of a solitary cell; for at the time, when nearly all the learning of Europe was shut up in the boundaries of the monastic walls, one would have expected much greater and more frequent exertions of literary genius, from thence, than has appeared. It is the same with the artist, as with the poet or the orator, if he does not feel the subject, which he treats upon, within his own breast, he cannot possibly reach the feelings of another. Bisi was a man of great abilities, and, according to some authors, a monk of the order of St. Francis. He was the disciple of Lucio Massari; and his chief excellence lay in copying, in miniature, the pictures of Corregio, Guido, Titian, and other masters, which he finished with astonishing beauty and elegance. He died, 1662; but his age is not known. For his amusement he etched some few plates, from Parmegiano, Guido, &c. I shall only notice the following, which was probably from his own design. A *holy family*, with Elizabeth and St. John, a small upright plate, dated 1631, and marked F. B. B. F. This is the usual method, in which he marked all his plates. Some read these letters, "Francesco Bonaventura Bisi fecit;" whilst others, instead of the word Francesco, substitute that of *Frater*, which is Latin for *Brother*, the common appellation, by which the monks and other ecclesiastics address one another; and this last is the most generally received interpretation.

B I U R M A N.

Flourished,

A modern engraver of *portraits*, and chiefly, I believe, for the bookfellers.

J. B L A C K M O R E.

Flourished, 1771.

A modern English engraver in mezzotinto, by whom we have several portraits, after Sir Joshua Reynolds and other masters; among the rest is that of *Samuel Foote* the player, dated 1771. This plate is exceedingly well scraped, and a very fine likeness of that facetious personage

J O H N B L A G R A V E.

Born, Died, 1611.

An excellent mathematician. He was the second son of John Blagrove, of Bulmarsh-Court, in the County of Berkshire. The former part of his education

education he received at Reading, from whence he removed to St. John's College, Oxford. When he quitted the University, where he did not long reside, he retired to Southcote-Lodge, and devoted his time to study, his genius chiefly leading him to the science of mathematics. He also reduced his studies to practice, and gave to the public the fruit of his labours. He was a man of a benevolent disposition; and his judicious charities are still remembered at Reading with gratitude. One especially is too singular to be omitted in this place. Annually on Good Friday, he appointed the churchwardens of the several parishes in that town, to choose three maidens of fair character, each of which had lived three years in her place, and to bring them to the town hall, where, before the mayor and aldermen, they cast dice; and she, who is so fortunate as to throw the highest number, is presented with a purse containing ten pounds, and attended by the other two maidens who lost the cast. The year following, the maidens, who lost the cast the year before, come again, with a third added to them, and throw again. But if any one is so unfortunate, as to loose three throws, she cannot cast a fourth time, but is excluded from the benefit of the charity. Mr. Ashmole, who gives a full account of this custom, adds: "It is lucky money; for I never heard, but that the maid that had the ten pounds suddenly got a good husband." Mr. Blagrove died at his house near Reading, August 9, 1611, and was interred, near his mother, in the church of St. Laurence in that town. His principal works are the following: A Treatise on the Making and Using the Familiar Staff. The Astrolabium Uranicum generale. The Art of Dialing, and the Mathematical Jewel. This last is his greatest and most esteemed performance. It was printed in 1585, at London, with this note in the frontispiece: "By John Blagrove of Reading, gentleman, and well-willer to the mathematics, who hath cut all the prints or pictures of the whole with his own hands." They are wooden cuts and neatly executed. Where he has not put his name at length, it is thus abbreviated, "I. BLAG. SCULP."

C. J. B L A K E.

Flourished, 1775.

A young lady of distinction, who for her amusement etched the portrait of her uncle, *Sir Francis Blake Delaval*, in the year 1775.

B L A K E W E L L.

Flourished,

He was, I believe, a printseller; at least, his name is affixed to several mezzotintos, as the publisher. He also is said to have engraved in mezzotinto himself; and among others, the portrait of *Henrietta Maria*, the queen of Charles the First, is attributed to him.

JAMES BLANCHART, or BLANCHARD.

Born, 1600. Died, 1638.

A painter of some eminence, born at Paris, A. D. 1600. After being instructed



instructed in the first principles of painting in his own country, he went to Italy, where he acquired such a habit of colouring, that, at his return, he was honoured with the appellation of the French Titian. According to Florent le Comte, he etched several plates from his own compositions.

B L A N C I.

Flourished,

A name subscribed to several portraits; among the rest, to that of *Flavius Cbigi*, in Gualdo's Hist. Leopold. part 2nd. He worked, I believe, chiefly for the booksellers.

C H R I S T O P H E R B L A N C U S.

Flourished, 1600.

I know not what country gave birth to this engraver, if he be not a German. It appears from his works, that he resided some time at Rome. He worked with the graver only, and imitated, though but indifferently, the style of Cherubino Alberti; yet, in some plates of his from Spranger, he seems to have followed that of John Muller; with no better success. I shall only notice by him a *holy family*, accompanied by angels, half figures, from Spranger, dated 1595. The portrait of *Michael Angelo Buonarota*, marked, "Christophorus Blancus faciebat, 1612."

J O H N P A U L B L A N C U S.

Flourished, 1628.

This artist was probably a relation of Christopher Blancus, mentioned in the former article; but he did not follow his manner of engraving. He seems chiefly, if not entirely, to have applied himself to etching, which he executed very slightly, in a heavy indifferent style. The mechanical part is neither clear nor neat; and the drawing of his figures is by no means to be commended. I have seen by him, among other pieces, an *emblematical print*, from C. Stores, a middling sized plate, length-ways, marked Jo. Paul Blancus incid. and *Christ praying in the garden*, a middling sized upright plate, dated 1628, without any painter's name.

B L E A V I T.

Flourished,

An obscure artist, whose employment seems to have chiefly been engraving of portraits. Among others by him, is that of *Rene des Cartes*, the philosopher.

P E T E R V A N B L E E K, or B L E E C K.

Born, Died, 1764.

Van Bleek was a painter, but, I suppose, of no great eminence; for I find no account of him. He was probably of Dutch extraction; but he resided

resided at London. His father's name was apparently the same as his own; for he generally subjoins the word junior to his signature, which can be of no use, but for the sake of distinction. His engravings are all in mezzotinto; and, though he never rose to any superior excellency in the art, there are some of them, which are clearly scraped, and possess great merit. There was R. Van Bleek, a painter; for we find his *portrait* from a picture of his own, engraved by Peter Van Bleeck, and dated 1735. I shall notice by this artist, the portraits of *Griffin* and *Johnson*, in the characters of Tribulation and Ananias, a middling sized upright plate. The portrait of *Mrs. Cibber*, in the character of Cordelia; and the portrait of *Mrs. Clive*, in the character of Phillida, a middling sized upright plate. It is remarkable, that he signs this plate, "P. Van Bleeck, junior, pinx. et fecit;" and adds the date 1735, because we have the same composition, engraved in mezzotinto by Faber, without any variation in the figures or back ground, and of the same size, reversed, and dated 1734. The portrait of *Rembrandt Gerretsz*, a small upright plate, from a painting by that master.

J. G. BLECKER, or BLEKER.

Flourished, 1638.

He was a painter; but in what degree of estimation his pictures were held, I know not. We have some etchings by him, as well from his own compositions, as from those of other masters: among the rest, a *crucifixion*, with the three Maries and St. John, at the foot of the cross, and two angels in the air, weeping; a middling sized upright plate, after Cornelius Poelembourg. The Lystrians attempting to sacrifice to Paul and Barnabus, a middling sized plate, length-ways, from the same, dated 1638.

CORNELIUS BLECKER, or BLEKER.

Flourished, 1638.

This engraver (who, I should suppose from the style of his etchings, was also a painter) was apparently of the same family, and perhaps a near relation of J. G. Blecker, mentioned in the preceding article; and we find they both flourished at the same time; but the works of this artist are by no means equal to those of the former. They are slight, incorrect etchings, chiefly *landscapes*, into which he has introduced historical subjects: as, the meeting of Abraham's servant with Rebecca, &c. He has worked upon the etching to harmonize it (especially upon the heads of his figures) with the point of the graver, scratching upon the copper, in a style something like that which Worlidge afterwards adopted; but he has by no means succeeded. His landscapes are generally small plates, length-ways. One of the best prints I have seen of this master is a view of an *inn yard*, with a waggon, and a horse standing by it eating; a small plate, length-ways.

SAMUEL BLESSENDORF.

Flourished,

A Swedish artist of some eminence. He flourished, according to Basan,
in



in the last century. His chief employment seems to have been in the portrait line. His plates are generally small, and very neatly finished. By him we have the portrait of *Charles XII.* of Sweden, a small upright plate. Many other portraits of the illustrious personages of Sweden, Denmark, &c.

CONSTANTINE BLESSENDORF, brother to the above artist, also an engraver of portraits.

F. VAN BLEYSWICK.

Flourished, 1746.

This artist, like those immediately preceding, was an engraver of portraits. His plates, in general, are small, and neatly finished, but without much taste. His principal work, I believe, was part of the plates for the collection entitled, *Portraits Historiques des Hommes illustres de Dannemark*, dated 1746, 4to.

B L O E M. See B L O O M.

A. B L O E M.

Flourished, 1674.

An engraver of no great eminence, a native, I believe, of Germany. Among other things, he engraved the portraits, views, plans, battles, &c. for a book entitled, *Historia di Leopoldo Cesare*, in folio, published at Vienna, A. D. 1674. They are all etched, and retouched with the graver, in a slight, heavy style.

A B R A H A M B L O E M A R T.

Born, 1567. Died, 1647.

Sandrart informs us, that this excellent artist was born at Goricum, A. D. 1567; whilst Houbraken and others have placed his birth in the year 1564. The first author, however, is most generally followed. His excellency as a painter is too well known to need a repetition here, even if it were not foreign to the plan of this work to mention him under that character. Some slight, masterly etchings are attributed to him, which are executed in a manner imitating drawings with a pen, from his own compositions. He also published some spirited claro-scuros, the outlines of which, contrary to the usual custom, were not cut on blocks of wood, but etched upon copper. Of this kind are two large prints by him, representing *Moses* and *Aaron*, both sitting figures. His name is not always subscribed at full length, either at the bottom of the prints executed by his own hand, or of those where he only made the design, and the engraving was performed by other artists. It is often thus, *Ab. Bl. in.* or thus, *A. Bl.* or thus, *A. Bloem.* And to a small upright etching of a single figure, representing *Juno*, which belongs to a set, it is put thus, *A. Bloem. fe.* the A. being joined together with the B. in a cypher.

Abraham Bloemart resided chiefly at Utrecht, where he probably died A. D. 1647, aged 80 years. He left four sons, who were all of them artists; but

but the most famous was Cornelius the youngest, of whom we shall speak in a succeeding article.

FREDERIC BLOEMART.

Flourished, 1620.

Was the son of Abraham Bloemart, mentioned above. He worked chiefly, if not entirely, from the designs of his father, and imitated his style in his etchings and claro-scuros. He appears to have made, conjointly with his father, a large drawing book, consisting of figures, animals, landscapes, &c. He also engraved some plates entirely with the graver, in a bold, free style. His neater performances in this last style, though they be not equal to those of Cornelius Bloemart his younger brother, do him no small honour, as an artist. To his engravings he frequently subscribed the initials of his name, with those of his father's, in the following manner: *A. Bloem inv. F. B. filius fecit*; and frequently the initials *F. B.* in Roman letters alone. I shall mention, besides the claro-scuros above spoken of, the following, all from his father's designs:

Several sets of *landscapes*, chiefly small plates, length-ways.

The *four elements*, represented by single figures, small upright plates.

St. John preaching to the people, a small upright plate.

St. Marcellinus preaching, a large upright plate.

St. Francis praying, with a crucifix before him, and a *landscape back-ground*, a middling sized, upright plate.

A set of small *landscapes*, length-ways, *cottage scenes*, *out-houses*, &c. dated 1620.

HENRY and ADRIAN BLOEMART were both sons of Abraham Bloemart, and painters. They are also mentioned as engravers; but as their works are not specified, I can make no reference to them; for I freely confess, I never saw any prints to which either of these names was affixed.

CORNELIUS BLOEMART.

Born, 1603. Died,

This great artist, according to De Piles, was the youngest son of Abraham Bloemart. The most generally received opinion is, that he was born, A. D. 1603; though some say, 1606. However, all agree, that Utrecht, where his father chiefly resided, was the place of his birth. The first principles of drawing and painting he learned from his father, but his natural inclination for the art of engraving was so powerful, that he applied himself wholly to the pursuit of it. He first studied under Crispin de Pass, an engraver much more famous for the neatness, than the good taste of his works. Not satisfied with what he learned from this artist, he went to Rome, in order to perfect himself from the works of the greatest masters. And in that city (where the far greater part of his engravings were made) he died at a very advanced age.

The manner of engraving, adopted by this excellent artist, appears to me to be not only quite original, but the source, from which we may trace that style, in which the greatest and best French masters excelled: those I mean,

who



who worked with the graver only. He covered the lights upon his distances, and the other parts of his plates, which required tinting, with great care. The lights, whether on the distant hills, trees, buildings, or figures, in the engravings prior to his time, had been left quite clear, and by so many white spots scattered in various parts of the same design, the harmony was destroyed, the subject confused, and the principal figures prevented from relieving with any striking effect. By this judicious improvement, Bloemart gave to his prints a more clear and finished appearance, than all the laboured neatness even of Jerom Wierix had been able to produce.

He drew correctly; but from his style of engraving, which was executed entirely with the graver, the extremities of his figures are heavy; and his heads are not always equally beautiful or expressive. With respect to the mechanical part of the works, few indeed have excelled him, either in clearness or freedom of execution. His great fault, however, is want of variety. The naked parts of his figures, the draperies, and the back-ground, are equally neat, and engraved precisely in the same manner. Hence the effect is flat, and the flesh, for want of sufficient distinction, appears cold and silvery. His works are justly held in high estimation. They are very numerous, and many of them difficult to be procured. I shall only notice the following; the first impressions of some of which are very rare.

The *chastity of Joseph*, a small upright plate, from Blanchart.

The *adoration of the shepherds*, a large plate, length-ways, from Raphael.

The *same subject*, a middling sized plate, from Pietro de Cortona.

The *holy family of the spectacles*, so called, because Joseph holds a pair of spectacles in his hand, a middling sized upright plate, from Annibale Carracci.

Another *holy family*, from Parmegiano, a middling sized, upright plate.

The *Virgin and Child*; the child is sleeping; a middling sized circular plate, from Guido.

St. Luke painting the Virgin and Child, a middling sized upright plate, from Raphael.

St. Peter raising Tabitha from the dead, a middling sized print, length-ways, an admirable print, from Guercino. Gerfaint and others, have mistakingly called this print the *death of the Virgin*.

St. Marguerita, leaning on a pedestal, and setting her foot upon the dragon, a small upright plate, after Annibale Caracci.

The *four fathers of the church*, from Abraham Bloemart, a large upright plate.

Christ appearing to St. Ignatius, the same size, from the same painter.

Meleager presenting the boar's head to Atalanta, a small upright plate, from Rubens.

Several *prints for a missal*, after Ciro Ferri and other masters.

A set of small prints length-ways, of *rustics*, &c. from Abraham Bloemart.

A set of *heads*, from the same.

A variety of other subjects, from different painters; many of them equally estimable.

JOHN FRANCIS VAN BLOEMEN.

Born, 1656. Died, 1740.

A painter of landscapes, whose works are held in the highest estimation.

He

He is called by the Italians HORIZONTI, or ORIZONTI, from the delicate manner in which he painted his distances. He was born at Antwerp, 1650; but as he resided chiefly in Italy, he is generally considered as an Italian artist; and in that country he died, A. D. 1740, aged 84. By him we have five small etchings, which he probably made for his amusement. They are *perspective views*, apparently near Rome. Four of them are middling sized upright plates; and there is one smaller plate, length-ways. Basan has confounded this artist with Peter Van Bloemen, his brother, who was a painter, and, according to M. Heineken, etched some plates also. I have never, to the best of my recollection, seen any of them.

B L O K H U Y S E N.

Flourished,

A name affixed to some portraits; among the rest, to that of *Prosper Alpinus*.

A. D E B L O I S.

Flourished, 1720.

An engraver of no great eminence, who flourished towards the latter part of the last century. His employment was chiefly, I believe, in the portrait line. There are, however, other subjects engraved by him; among the rest, part of the plates for a work entitled, *Figures de la Bible*, in folio, from the designs of Picart and others, published at Amsterdam, 1720. The portrait of *Antonius a Leeuwenboek*, prefixed to his works, published in quarto, A. D. 1695, engraved by De Blois, is sufficiently neat; but very stiff and tasteless. There was a De Blois, who was an engraver in mezzotinto; among other prints by him is the portrait of *Nell Gwynn*.

M I C H A E L L E B L O N D.

Born, Died, 1650.

A Dutch engraver, who resided at Amsterdam. He is one of those artists, who are distinguished by the name of *little masters*, from the smallness of their works. His chief employment appears to have been ornamental figures and foliage, &c. for goldsmiths, jewellers, and chasers. He worked entirely with the graver, in a very neat style; which, as Basan justly observes, greatly resembles that of Theadore de Bry. Michael le Blond died at Amsterdam, A. D. 1650. His cypher, which is composed of an M. with a smaller B. under it, see copied on the plate at the end of the volume. I shall only notice a few prints by this artist: namely,

St. Jerom, seated at a desk writing, in a small circle hardly as large as a shilling, with an ornamental border, and his name at length, dated 1610.

Some *dancing figures*, in a small oval, surrounded by an ornamental border, marked "M. Blondus, 1612."

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Some



Some very small circles, wherein *death is represented with people of various ranks.*

Susanna and the elders, a very small upright oval plate.

JAMES CHRISTOPHER LE BLOND, or BLON.

Born, Died, 1740.

This artist was born in Flanders; and, according to Basan, he went to Italy, where he studied under Carlo Maratti; but his genius being admirably well adapted for mechanics, and his head continually full of schemes of various sorts, he cannot be supposed to have employed as much time, as was requisite to acquire any great perfection, in the arts. He, however, discovered a method of printing mezzotinto plates in colours, so as, in some faint degree, to imitate the pictures, of which they were copies. In this manner he executed, in England, several large plates, from pictures of the greatest masters; and disposed of the prints by lottery: but those who obtained the prizes, appear not to have held them in any very great estimation. He made known the manner, in which he performed these plates, in a publication entitled, *Coloritto*, or the harmony of colouring in painting, reduced to mechanical practice, under easy precepts and infallible rules. And the book was printed in French and English. Finding this species of engraving did not sufficiently answer his purpose, he set on foot a project for copying the cartoons of Raphael in tapestry, and made drawings from the pictures for that purpose. Houses were built, and looms erected, at the Mulberry Ground at Chelsea; but the expences being too great, or the contributions not equal to the first expectations, the scheme was suddenly defeated, and Le Blond disappeared, to the no small dissatisfaction of those, who were engaged with him. From hence he went to Paris, where, Basan informs us, he was in the year 1737; and in that city he died, 1740, in an hospital. The prints, which he produced, certainly possess some merit, exclusive of their novelty; but, in general, the colours are flat and dirty; the effect is neither striking, nor judiciously managed; and the drawing is frequently very incorrect, especially in the extremities of his figures.

Among his portraits, which are the only prints of his that I shall specify, are the following: *George II. king of England, Louis XV. king of France; Cardinal Fleury, Antony Vandyck, &c.*

JAMES BLONDEAU.

Flourished, 1670.

I believe this engraver was a Frenchman, and perhaps learned the art of engraving from Cornelius Bloemart, whose style he seems chiefly to have followed. It is certain, however, that he lived at that time, and engraved some of the plates from the pictures of Pietro da Cortona, in the palace of Pitti, at Florence. The rest were executed by Bloemart, Spierre, Clouet, and others. Blondeau worked entirely with the graver, in a style, as before observed, much like that of Bloemart; but he by no means equalled that artist, either in the freedom of the mechanical part of the engraving, or the

the correctness of the outline. His prints, in general, are cold and silvery, without much effect; and the extremities of his figures are heavy, and frequently incorrect. I shall only mention by him,

The *martyrdom of St. Laurence*, from Pietro da Cortona, a middling sized upright plate.

The *crucifixion of Christ*, a middling sized upright plate, from Ciro Ferri.

JEAN FRANCOIS BLONDEL.

Flourished, 1740.

An artist of great eminence, a native of France. He published several large folio volumes of Architecture; some of the plates for which he etched himself. Also the description of the entertainments given by the city of Paris, A. D. 1740, at the marriage of Madam Louise Elizabeth of France, with Don Philip, infant and high admiral of Spain. The plans and elevations of the *fire-works, temporary buildings, &c.* are chiefly his own engravings.

ABRAHAM BLOTELING, or BLOOTELING.

Flourished, 1672.

This artist, a native of Amsterdam, designed as well as engraved. Whose scholar he was I cannot discover; from the style of his etchings, which have great merit, he appears to have frequented the school of the Visschers. He came into England about the year 1672, or 1673, at the time the French invaded Holland; but he did not reside here long. He not only etched, but also scraped, several mezzotintos, which were much esteemed. Vertue informs us, that whilst he was in England, he received thirty guineas for an etching of the duke of Norfolk. From hence he returned to Amsterdam, where, in all probability he died.

In the year 1685, he published at Amsterdam the *gems* of Leonardo Augustino, and etched the plates himself. I shall notice also,

Some small plates, length-ways, of *hunting, &c.* "Bloteling fecit," etched in a free, spirited style.

A set of *lions*, from Rubens, small plates, length-ways.

A set of *landscapes*, small plates, length-ways, from J. Van Ruysdael, dated 1670.

The portrait of the *marquis de Mirabel*, a small upright plate, from Vandyck.

The portrait of *admiral Kortenaer*, a large upright plate, from Bartholomew Van der Helst.

The portrait of *D. Hieronymus Van Beverningh*, dated 1680, without the name of the painter. It was probably drawn by Bloteling himself.

The portrait of *prince Rupert*, after Lely, dated 1673.

The portrait of *Anthony earl of Shaftesbury*, who is represented sitting, is said by the Hon. Mr. Walpole to be one of the scarcest prints of this artist.

Among his mezzotintos, I shall mention the following portraits only.

A clear, well-scraped head of the *earl of Derby*; and *Abraham Symonds*, from Lely, small upright plates.



See his cypher, composed of an A. and a B. joined together (which he frequently used, when he did not put his name at length) on the plate at the end of the volume.

R O B E R T B L Y T H

Born, Died, 1783.

This engraver, whose merit was never very conspicuous, died young, A. D. 1783, in London. His most capital performances are several slight etchings, from the beautiful drawings, with pen and ink, of John Mortimer, an artist, whose works are held in the highest estimation. Among Blyth's best prints may be reckoned, *the soldier's courtship*, a middling sized plate, length-ways, and its companion, belonging to a set of four prints, entitled, *the life and death of a soldier*, and some circular groups of heads. In these last he was assisted by Mr. Bartolozzi. *Caius Marius, reflecting on the ruins of Carthage*; and *Nebuchadnezzar, recovering his reason*, its companion: both middling sized upright plates. *Homer reciting his verses to the Grecians*, a large plate, length-ways, &c.

F R A N C I S V A N B O C H O L T

Flourished,

A very ancient engraver on copper, and probably a native of Germany. *Matthias Quad* of Kinkelback, an author of the sixteenth century, in his book intitled, *The Excellency of the German Nation*, speaks of this artist, and informs us, that he was a shepherd of the country called Mons, in the Netherlands; and that he was the first inventor of engraving on copper. "His figures," says he, "however, though they are hard, appear to be taken rather from nature than imagination." The opinion, that he was the inventor of engraving on copper is, with the greatest justice, generally exploded, though indeed such an artist is allowed to have existed, and with great appearance of truth. The prints which are marked with the letters F. V. B. are attributed to him. I cannot agree with the above mentioned author, that his figures have the appearance of being taken from nature: they are, in general, stiff, laboured copies, from the works of Israel Van Mecheln, and Martin Schoon. If, considering the antiquity of the prints attributed to Bocholt, the probability should be urged of their being the originals, rather than the copies, a careful examination of them, and the works of the above-mentioned artists, will soon clear up the matter, I believe, beyond a doubt. The style, in which Israel Van Mecheln engraved, differed considerably from that adopted by Martin Schoon, in so much, that, without the least distinguishing mark, their works may easily be separated from each other. Yet the style of both these artists is laboriously imitated by Bocholt, as continually as he copied from either of them. It seems to me, therefore, highly improbable, that the works of Bocholt should be the originals, since this difference is so uniformly found in them, whenever they correspond with those of Israel Van Mecheln, or Martin Schoon.

But though he generally copied from the above-mentioned artists, yet there are

are several engravings by him, apparently from his own designs. I shall mention, FIRST, the following from J. V. Mecheln, in which he has imitated the style of that master.

The *judgment of Solomon*, a middling sized upright plate.

The *annunciation of the Virgin*, the same.

The *Virgin and Child*, in an arch, a small upright plate.

SECONDLY, those from Martin Schoon.

St. Anthony, carried into the air by demons, a middling sized upright plate.

J. V. Mecheln also engraved this subject; but this plate is copied from that of Martin Schoon; and his style of engraving is exactly imitated.

St. James reading, a small upright plate.

St. Michael and the dragon, the same.

THIRDLY, those that appear to be from his own designs.

A *friar behaving rudely to a young girl, who is defending herself with her distaff*, a small plate length-ways.

Sampson strangling the lion, a small upright plate.

Two men quarrelling in a nine-pin ground, a small upright plate.

All these have the mark F. V. B. He also engraved a variety of other subjects, as well copies from the above masters, as from his own designs. I shall only mention one more, namely, *St. George and the dragon*, with the mark, a small upright plate, under which is written, in a very old hand, *Francis Van Bockolt*.

CHARLES VAN BOCKEL;

Flourished,

A name mentioned by M. Heineken, as an engraver; but he has not specified any of his prints. C. V. B. the initials of his name, according to the same author, are frequently subscribed to his engravings. I have never seen any of his works.

G. BOCKMAN.

Flourished, 1743.

A mezzotinto scraper; but of no great merit. He was, however, a painter also; and to a half sheet print of *St. Dunstan*, in which the saint is represented holding his crozier in one hand, and the tongs with which, (according to the lying legends of superstition,) he secured the devil by the nose, in the other; he signs his name, to which he adds, *pinx. et fecit*. It is dated 1743. There are also several portraits of the late *duke of Cumberland*, and the portrait of *Thomas Chubb* the deist, &c. His mark, when he does not sign his name at length, is a cypher composed of a G. and a B. which is copied on the plate at the end of the volume.

JOHN BOCKSBERGER.

Flourished,

The name of a modern engraver, according to professor Christ, whose initials



tials were an H. with a B. joined together in a cypher. He has unfortunately, according to his usual custom, omitted to specify the works of this artist. I have never seen any prints by him.

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

Flourished, 1601.

This engraver was, I believe, a native of France. As an artist, however, he cannot be spoken of with any great commendation. I have seen by him, *Adam and Eve*, a middling sized upright plate, from Raphael. It is etched, and finished with the graver, in a poor, thin style; and the drawing is incorrect, and totally destitute of that simplicity, which is the great characteristic of the painter.

St. Bruno, kneeling before a crucifix, a large upright plate, from Bon de Boullogne.

P E T E R B O D A R T

Flourished, 1723.

A modern engraver, who resided some years since at Leyden, and probably was a native of that place. His works, however, are little known in England. I have seen by him a small folio volume, entitled, *Les Principaux fondementes du Dessin*, which was published at Leyden, 1723. This is a drawing book; and it consists of a prodigious number of plates, such as heads, hands, feet, whole figures, and groups of figures, &c. from the designs of G. Hoet. They are chiefly etched, and in a very poor, incorrect style. When he does not write his name at full length, he substitutes the initials, P. B. or P. B. F. the F. as usual, standing for fecit.

J. F. B O D D E C K E R.

Flourished,

I know not when, or where, this artist (for so I suppose he called himself) flourished. I have only seen by him some few mezzotintos, very badly executed, in every respect. Among the rest, a small upright plate, representing a *boy* and a *girl*, half figures, with flowers, from J. de Baen.

J O H N G E O R G E B O D E N E H R S.

Flourished,

A modern engraver of the German school. The greater part of his family were artists. He was chiefly employed in the engraving of *portraits* for the booksellers. Besides the above-mentioned artist, M. Heineken enumerates the following, without specifying their works: GEORGE CONRAD BODENEHRS, MAURICE BODENEHRS, GABRIEL BODENEHRS, JOHN GEORGE BODENEHRS the younger, JOHN GOTTFRIED BODENEHRS, and GABRIEL BODENEHRS the younger; all of them engravers.

MARK BODERECHT.

Flourished, 1739.

A native, I believe, of Germany, and an engraver in mezzotinto, by whom, among other things, we have the portrait of *Joan. Tho. Rauner*, dated 1739.

CHARLES FRANCOIS BOECE.

Flourished,

A modern artist, mentioned by *Bafan*, without any reference to his country, or the place of his residence. By him we have several engravings. Among the rest, a *woman holding a pot with coals, and a boy blowing*. The only light in the painting comes from the fire: from a picture of *Rubens*, in the *Dresden gallery*. He also engraved several of the plates, from the pictures of different masters, in the cabinet of the count *De Bruhl*, &c.

HUBERT BOEHM.

Flourished,

A name mentioned by *M. Christ*, without any reference to his works, or the time in which he lived, excepting that he was a modern artist. I have never seen any of his engravings. According to the above-mentioned author, he used by way of mark, a cypher composed of an *H.* and a *B.* joined together, as expressed on the plate at the end of the volume.

GIOVACCHINO BOEKLAER, or BUECKLAER.

Flourished,

This name is cited in the index of engravers, at the end of the *Abecedarario*; and the artist, to whom it is attributed, is said to have been a native of *Antwerp*, and a scholar of *Peter Artsens*, from whom he learned the art of engraving. I have never seen any of his works. Perhaps the name being falsely written, makes the only difference between this engraver and an artist called *John Bocklein*, mentioned by professor *Christ*, who usually marked his engravings in this manner, *I. B. fe.*

CORNELIUS BOEL.

Flourished, 1611.

This artist was probably of *Antwerp*, and of the same family with *Peter Boel* the painter, who is spoken of in the next article. From the style of his engraving, which is chiefly with the graver, I should suppose he had been instructed in the school of the *Sadlers*. He worked in a clear, neat style; and his prints are by no means destitute of merit. We have, engraved by him, a set of small oval plates for the *Fables of Otho Venius*, with Latin, English, and Italian verses, under them, which were published at *Antwerp*, *A. D.* 1608. I have also seen by him a middling sized plate, length-ways, representing the *last judgment*, which is signed, "*Cornelius Boel fecit*," without the name of the painter. It is probably from a composition of his own.

I believe

I believe this artist was in England; for the *frontispiece* to the large folio Bible, published by the royal authority, A. D. 1611, which is ornamented with figures and other decorations, and very neatly engraved, has his name inscribed, *C. Boel fecit in Richmont, 1611.* He also engraved a portrait of *Henry prince of Wales*, in a small oval, surrounded by an ornamental border. But his great work was the *battles of Charles the Fifth*, and *Francis the First*, eight large plates, length-ways, from Antony Tempesta.

PETER BOEL.

Born, 1625. Died, 1680.

An excellent painter of fruit, flowers, and animals, born at Antwerp, A. D. 1625. A disciple of Snyders, whose widow he married. He went into Italy, where his uncle Cornelius de Wael resided; and, in his return through France, was there greatly employed. He died, A. D. 1680, aged 55 years. There are some few slight, but spirited etchings, by this artist, from his own compositions, representing *various animals*, &c.

CORYN or QUIRIN BOEL.

Flourished, 1660.

This engraver was a native of Antwerp, and of the same family with the preceding artist. His works are chiefly etchings, which are executed in a very coarse, heavy, incorrect style. The greater part of them are, I believe, contained in the collection of prints, from the pictures of the greatest masters, known by the name of *Tenier's Gallery*. They do not require to be particularized, as the book itself is very common. I have seen among other things by this engraver, a middling sized plate, length-ways, representing some *Dutch peasants playing at nine-pins*, from Teniers. This artist has, in general, been carelessly confounded with Cornelius Boel, mentioned above, but he never nearly equalled him in point of merit.

L. DE BOER.

Flourished,

An obscure engraver of portraits, by whom, among others, is that of *Quinbard*, to which he signs his name L. de Boer.

C. F. BOETIUS.

Flourished, 1753.

A modern German artist, who engraved several of the plates from the collection of pictures at Dresden. The work is in two volumes, large folio, entitled, "*Recueil d'Estampes, d'apres les plus celebres Tableaux de LA GALLERIE DE DRESDE.*" The first volume was published 1753, and the second 1757.

M I C H A E L

MICHAEL BOGNER.

Flourished, 1487.

The name of a very old German artist, probably a goldsmith. The print, to which this name is affixed, I found in the collection of Dr. Monro. It is a small plate representing a coat of arms. The bearing is a wheel, and the crest a wheel upon an helmet. The name *Michael Bogner* is written upon a scroll. It is executed entirely with the graver; and the ornamental part is white upon a black ground. On the space, which divides the ornaments, is the date intermixed with the letters in the following manner:

A. D. 1487. J. A. C. This curious ancient engraving is three inches high, by one inch one fourth wide.

J. L. BOJAN.

Flourished, 1670.

An ornamental engraver, who seems to have been chiefly employed by J. Berain, in the large works of ornaments, which he published. His prints, which are etched, and finished with the graver, have, however, nothing very striking to recommend them.

H. BOILING.

Flourished,

An engraver in mezzotinto, mentioned by professor Christ, who informs us, that some prints representing *peasants*, &c. were executed by him; and, that he often put the initials of his name only, H. B. I have never seen any thing by this engraver.

MARTIN DES BOIS.

Flourished, 1691.

This artist was, I presume, a native of France. By him we have several *frontispieces*, for books, after Louis Dorigny; and other prints from the paintings of Italian masters, which were published by C. Paten, A. D. 1691. These, however do him little credit.

ELIAS DU BOIS.

Flourished, 1614.

The name of an artist, cited by Florent le Comte, who informs us, that he engraved the portrait of *Monsieur de Sully*; which print is dated 1614.

PETER DE BOIS.

Flourished,

He is mentioned by Florent le Comte as an engraver of funeral processions, monuments, &c. but none of his works are specified.



ROBERT BOISSART.

Flourished,

A name mentioned by Florent le Comte, as an engraver of portraits, and resident in England; but I am not acquainted with his works.

L. BOISSEVIN.

Flourished, 1623.

His chief employment was, I believe, that of a publisher and a printseller. However, it is thought, that he engraved also himself; and to him are attributed the following portraits: *Franc. Barberini*, cardinal; dated 1623. *Charles the First*, and *Oliver Cromwell*.

S. DE LA BOISSIERE.

Flourished, 1682.

This engraver, who, I suppose, was a native of France, is mentioned by Basan, without any reference to the time or place of his birth. He tells us, that S. Boissiere (for so he writes his name) engraved "*the death of a prince, surrounded by his court*," a large plate, lengthways. I suspect him to be the same with that artist, who engraved several of the plates for a large work in folio, entitled, *Les Edifices Antiques de Rome*, par Antoine Degodetz, Architecte, à Paris, 1682. To these plates he signs his name, De la Boissiere. They are neatly executed, but in a stiff, laboured style; and may be considered as the productions of patience rather than of genius.

BOISSIEUX.

Flourished,

By this artist we have a considerable number of landscapes, views, &c. Judging from the free, masterly style, in which they are etched, I should suppose he was a landscape painter, and a man of great abilities. They are very slight, in general; but, at the same time, spirited. Some of them are apparently from his own designs; others are from various masters. I shall only mention a set of ten landscapes, small plates length-ways, with this title: *Suite de dix Paysages*, gravé à leau forte, par Boissieux. If I mistake not, this artist was a native of France. The Hon. Mr. Walpole mentions the name of Boisseau, as affixed to a plate for Aaron Hill's *History of the Ottoman Empire*; this was probably a different engraver, though perhaps of the same family.

L. BOITARD.

Flourished, 1760.

This engraver was a native of France. He frequently worked from his own compositions. His employment was chiefly for the booksellers. He engraved in a neat though slight style, without taste; and his drawing is, in general, very defective. Small figures he executed best; but even these are often

often faulty. Among his most estimable prints, may be reckoned those which he engraved, for *Spence's Polymetis*; and a large plate representing the *Rotunda at Ranelagh*, after Paolo Panini. He also engraved several portraits; among the rest, that of *J. Brown*, the soldier, who distinguished himself at the battle of *Dettingen*, *Elizabeth Canning*, &c. Boitard, who resided chiefly in England, married an Englishwoman. He died at London some years since, leaving a son who followed his father's profession, and a daughter.

R E N É B O I V I N, or B O Y V I N.

Flourished,

This artist was a native of France, born at Anjou; but the year of his birth does not appear. The style of his engravings, however, in my opinion, sufficiently testifies, that he flourished towards the end of the sixteenth century. His plates, in general, are executed with the graver only, in a manner much resembling that of Cornelius Cort; but we have also some etchings by him. His works, though not held in the highest estimation, are by no means devoid of merit, especially in the mechanical part of them. He handled the graver with much facility; and if, in good taste, and correctness of drawing, he had equalled the command he had of that instrument, he certainly might have been ranked among the first masters. In these great essentials he is defective, especially in his drawing, which is very incorrect. The extremities of his figures, in particular, are poorly expressed. He sometimes signed his plates with his baptismal name only, as *Renatus fecit*; but more generally with a cypher, composed of an R. and a B. in the manner expressed upon the plate, at the end of the volume. He engraved a great variety of prints. I can only mention a few of them.

An emblematical plate, representing *the triumph of virtue*, with the defects of vice, a large print, length-ways, from *Rous. Florent*, marked *Renatus fecit*.

Susanna and the elders, a middling sized plate, length-ways, without any painter's name, marked with his cypher.

The plates for a work, entitled *Livre de la Conqueste de la Toison d'or, per le Prince Jason de Tessalie*; or *The Book of the Conquest of the Golden Fleece*, by the Prince Jason of Thessaly. These historical compositions, which are enclosed in ornamental borders, were designed by Leonard Thiri; and they are marked with the cypher of Boivin, whose name in the dedication is spelt Boyvin.

A spirited etching of a cottage yard, in which is introduced the departure of *Hagar and Ishmael from the house of Abraham*, a middling sized plate, length-ways, marked with his cypher.

Another etching, in which is represented *four banditti men robbing the cart of a peasant*, a small plate, length-ways, marked with the cypher.

M A R I E L. A. B O I Z O T.

Flourished, 1762.

A modern engraver, a native of France, and pupil to Flipart. He resided at

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at Paris, and engraved a variety of *domestic subjects* from Greuze and other masters, also some *portraits*.

H A N S or J O H N B O L.

Born, 1534. Died, 1593.

He was a native of Mechlin, where he was born, A. D. 1534. His genius leading him to the arts, he was at first instructed in painting by a master of no great repute, whom he soon left, and going to Heidelberg, employed himself in copying several pictures of the eminent artists. His subjects are chiefly landscapes with animals; but he also sometimes painted history, with no small success. We have by him a set of landscapes, *views in Holland*, slightly etched, but in a style that indicates the hand of the master, they are middling sized plates, length-ways, marked "H. Bol;" the H. and the B. are joined together in the style of a cypher, and they were published by Jerom Cock. A large plate, length-ways, in which is represented an *aquatic diversion in Holland*: a man appears in a boat, catching at a goose, which is fastened to a string over the river, and a prodigious number of spectators are depicted upon the banks on each side.

Some circular prints, representing *historical subjects*. I shall only mention two, namely, *the meeting of Jacob and Esau*; and *the first interview between the servant of Abraham and Rebecca*: both very slight, but spirited etchings; and marked with his name as above.

I have seen also a slight, spirited etching, greatly in the style of those by this artist. It is a small sea view, with ships. Over it is written DEN BRIEL; and at the right hand corner, *C. Bol fecit.* who was probably another artist of the same family.

F E R D I N A N D B O L.

Born, 1611. Died, 1681.

A celebrated painter both of history and portraits. He was born at Dort, A. D. 1611, and educated at Amsterdam. In the school of the celebrated Rembrant Gerretz, he received his instructions as a painter, and imitated the style of his master with no little success, not only in his pictures, but in his engravings. Bol's etchings are bold and free. The lights and shadows in them are broad and powerful, which renders the effect very striking; but they want that lightness of touch, and admirable taste, which those of Rembrant possess in so great a degree. Bol died at Dort, the place of his birth, A. D. 1681, aged 70.

Among his etchings, the following from his own compositions, are generally much esteemed:

Abraham's sacrifice, a middling sized upright plate.

St. Jerom seated in a cavern, holding a crucifix, a small upright plate, arched at the top.

A philosopher, a half figure, holding a book, a small upright plate.

NICCOLO BOLDRINI.

Flourished, 1566.

An engraver on wood, who worked chiefly from Titian, and by some thought to have been the scholar of that great master. The time of his birth and death are equally unknown. - I have seen by him a large upright print, cut in wood, which represents *Venus naked*, seated on a bank, holding Cupid, a squirrel appears behind upon the branch of a tree. The figures, back-ground, &c. are executed in a bold, free style, chiefly with a single stroke; but there is some hatching in the deep shadows. It is marked *Titianus inv. Nicolaus Baldrinus Vincentinus inciaebat, 1566.*

IL BOLOGNA. See PRIMATICCIO.

IL BOLOGNESE. See GRIMALDI.

GIOVANNI BATISTA BOLOGNINI.

Born, 1611. Died, 1688.

This artist, a native of Bologna, was born, A. D. 1611. He was instructed in the principles of painting by Guido; and succeeded so well, in his studies, that he became the favourite scholar of that excellent master. He imitated the style of Guido; and his works are held in general esteem. He died, A. D. 1688, aged 77. We have several etchings by him from the compositions of Guido. They are slight, and often spirited, but by no means equal to those, which were produced by Guido's own hand. Among his most esteemed etchings may be reckoned the following:

The murder of the innocents, a middling sized upright plate.

St. Peter receiving the keys, nearly the same size as the preceding.

A crucifixion, with St. John and the two Marias, standing at the foot of the cross, nearly the same size as the former.

Bacchus and Ariadne, a large print length-ways, engraved on three plates. These are all from Guido.

BOETIUS ADAM A BOLSWERT, or BOLSUERD.

Flourished, 1620.

This artist, an engraver and printseller, established at Antwerp, was the descendant of a family, who resided at the city of Bolswert in Friesland, from whence he derived his name. He commonly signs the prints engraved by him, with the first of his baptismal names, *Boetius*; but sometimes he has substituted the second, and omitted the first. Hence it is, that the generality of authors, on the subject of engraving, have run into a strange mistake, and made two artists of the same man; one named *Boetius*, the other *Adam*: the latter supposed to have been the father of the former. According to Basan, *Boetius Adam a Bolswert*, "who," says he, "is mistakenly mentioned as an engraver, because we find upon several plates, " *B. Adams*, or *B. A. Bolswert*; or certain other marks, nearly resembling " them

“ them, which Boetius sometimes used. All of which in Flemish signify “ Boetius the son of Adam.” It is highly probable, that the father’s name might be Adam; but that these signatures are to be interpreted according to Bafan’s idea, is not so certain. Both names doubtless did belong to him; and accordingly, to a set of *twenty landscapes*, engraved by him from Abraham Bloemart, he signs them at length thus, *Boetius Adam Bolsuwerd sculp.* By what master he was instructed in the art of engraving, does not appear. He worked with the graver only; the free, open style of the Bloemarts he imitated with great success; and perhaps perfected himself in their school. When he worked from Rubens, he altered that style; and his plates are neater, fuller of colour, and more highly finished. I shall mention

FIRST, some of those plates, wherein he has imitated the style of the Bloemarts.

A set of *twenty landscapes*, from Abraham Bloemart, mentioned above; slight, small plates, length-ways. I have seen them marked, Amsterdam, with the date 1664, which time perhaps they were republished by a new proprietor.

The plates for a quarto book, entitled, *the Forest of the Hermits and Hermitesses of Egypt and Palestine*, from the same painter, published at Antwerp, A. D. 1619.

The *nativity of Christ*, a large upright plate, from the same painter, a very beautiful plate, dated 1618.

SECONDLY, the following from Rubens in a more finished style :

The *resurrection of Lazarus*, a large upright plate.

The *last supper*, the same, its companion. Bafan, speaking of this print, says, that it proves by its beauty, and the knowledge with which it is engraved, that Boetius could sometimes equal his brother Scheltius. It is certainly a very beautiful engraving; but I cannot help thinking, the compliment a little overstrained; especially if we look at the admirable *crucifixion* from Vandyck by Scheltius Bolswert, at the same time.

SHELTIUS A BOLSWERT, or BOLSUWERD.

Flourished, 1626.

This admirable artist was the brother of Boetius Adam a Bolswert, mentioned in the preceding article. We have no other account of his family than what is there given; nor unfortunately any of himself, of the least consequence. The time of his birth and of his death, and the name of the master he studied under, are equally obscure. And though it is not likely, that the knowledge of these circumstances could add to the fame he has so justly acquired, yet we naturally wish to know something of the man, whose genius we admire; and of course every little anecdote concerning him becomes interesting. Bolswert worked entirely with the graver, and, I believe, never called in the assistance of the point. His general character as an artist is well drawn by Bafan, in the following words: “ We have a large number of “ prints, which are held in great esteem, by this artist, from various mas- “ ters; but especially from Rubens, whose pictures he has copied with all “ possible knowledge, taste and great effect. The freedom, with which “ this

“ this excellent artist handled the graver, the picturesque roughness of etching, which he could imitate without any other assisting instrument, and the ability he possessed of distinguishing the different masses of colours, have always been admired by the connoisseurs, and give him a place in the number of those celebrated engravers, whose prints ought to be considered as models by all historical engravers, who are desirous of rendering their works as useful as they are agreeable, and of acquiring a reputation, as lasting as it is justly merited.” He drew excellently, and without any manner of his own; for his prints are the exact transcripts of the pictures he engraved from. His best works, though not always equally neat or finished, are always beautiful, and manifest the hand of the master. Sometimes we find his engravings are in a bold, free, open style: as, the *brazen serpent*, the *marriage of the Virgin*, &c. from Rubens. At other times they are very neat, and sweetly finished: as, the *crowning with thorns*, and the *crucifixion*, &c. from Vandyck. Indeed, I have generally observed, that his boldest engravings are from Rubens, and his neatest from Vandyck and Jordans.

How greatly Bolswert varied his manner of engraving appears from some prints, which, like the greater part of those of his brother Boetius, bear great resemblance to the free engravings of the Bloemarts, and to those of Frederic Bloemart especially; and form a part of the plates for a large folio volume, entitled, *Academie de L'espee*, by Girard Thibault of Antwerp, where it was published, A. D. 1628; and to these he signs his name, “Sheltius,” and sometimes “Schelderic Bolswert,” adding the word *Bruxelle*. His name is usually affixed to his plates in this manner, “S. A. Bolswert;” but on the plate at the end of the volume may be seen a mark, attributed to him, which he is said to have used, when he was not willing to sign his name.

It is very necessary to caution the collectors of this master's works (those especially, who are not very conversant with them) that many of them have been copied in a very careful manner, so as easily to deceive the unskilful. Some of these copies, as the *marriage of the Virgin*, from Rubens, &c. are by Lauwers. But those, which are most likely to mislead, are by Ragot, a French engraver, employed by Mariette the printfeller, who frequently meeting with the reverses or counterproofs, from the prints of Bolswert, gave them to the engraver; and he imitated them with the utmost precision. By this means the impressions from the plate copied come upon the paper the same way with the original. It is true, his name is usually affixed at the bottom; but it is often cut off, and then the copy is not easily distinguished from the original. Among other prints thus imitated by Ragot from Bolswert, is *Christ crucified between the two thieves*; where the soldier is represented piercing his side, from Rubens.

Among the variety of estimable engravings by this great artist, I can only mention the few following:

The *brazen serpent*, a large plate, length-ways, from Rubens. Those impressions are the most estimable, which have only the word *Antuerpie* at the right hand corner, without the name of *Giles Hendrix*, which was afterwards inserted above it, and part of the small circle over the arms is left white.

Abraham offering his son Isaac, a large plate nearly square, from Theodore Rombout.

The

The *education of the Virgin by Saint Anne*, a middling sized upright plate, from Rubens. Those impressions, without the name of Hendrix, are the most esteemed.

The *marriage of the Virgin*, a middling sized upright plate, from the same painter. Those impressions are best, in which the word "Antuerpiæ" is not added to the name of Hendrix.

The *nativity of Christ*, a middling sized upright plate, from the same, first published by Martin Vanden Enden.

The *adoration of the wise men*, a middling sized upright plate, from the same. The good impressions of this plate also, have the name of Vanden Enden.

The *feast of Herod*, in which is represented the daughter of Herodias, presenting the head of John the Baptist to her mother, a large plate, length-ways, from the same.

The *miraculous draught of fishes*, a large print, length-ways, on three plates, from the same.

Christ crowned with thorns, a large upright plate, from Vandyck. An admirable print. With the name of Vanden Enden.

A *crucifixion*, where a figure appears presenting the sponge to Christ. St. John and the Virgin are standing at the foot of the cross, and Mary Magdalen is reclining towards it, a large upright plate, from Vandyck; and it is, in my opinion, one of the most beautiful prints engraved by Bolswert. In the first impressions, which are very scarce, the left hand of St. John is not seen. In the second, the hand appears upon the shoulder of the Virgin, the name of Vandyck is transposed from the left to the right hand corner of the plate; and the dedication, which consists of two lines, is erased from the bottom of the plate, probably to make these impressions pass for the first. After this, to deceive the purchasers, the hand was again erased, and the dedication reinserted; but the imitation of the letters is so poorly executed, that the cheat is easily discovered. The first impressions are distinguished without much difficulty, as well by their superiority in clearness and colour, as by the difference alluded to; especially from the last; for the strokes, which were re-engraved over the place, where the hand had been, are very poorly executed. And both in the second and third impressions, the short strokes upon the ground, near the great toe of the figure, who holds the sponge, are crossed with a second stroke, but in the first they are without any crossing.

A *crucifixion*, where St. Dominicus and St. Catherine of Sienna are represented. At the foot of the cross is a large stone, on which is seated a small cherub, with a lamp before him. On the stone is an inscription beginning thus: *Ne Patris sui manibus*; a large upright plate from the same master.

A *crucifixion*, where the soldier is piercing the side of Christ, St. John and the Virgin are standing by the cross, a large upright plate from Rubens.

A *crucifixion*, with the Virgin and St. John at the foot of the cross, from James Jordaens, a large upright plate.

A *dead Christ* on the lap of the Virgin, with St. John and two Angels, a middling sized plate, length-ways.

A *dead*

A *dead Christ* on the lap of the Virgin, a large upright plate, from A. Deipenbeck.

The *Trinity*, a large upright plate, where Christ is represented dead, a fore-shortened figure supported by the Deity, from Rubens.

The *assumption of the Virgin*, a large upright plate, arched at top, from the same master.

The *destruction of idolatry*, a large print, length-ways, on two plates, from the same master.

The *triumph of the church*, the same from the same.

The *infant Jupiter suckled by the goat Amalthea*, a middling sized plate, length-ways, from Jordaens.

The *infant Jupiter crying, and showing a dish to a woman, who is milking the goat; and a satyr is playing on a tambour*, a middling sized plate, length-ways, from the same.

The *god Pan playing upon his flute*, the same from the same.

Mercury and Argus, a large plate length-ways, from the same.

The *drunken king*, the same from the same.

A *drunken Silenus*, supported by a satyr, and another figure, a middling-sized upright plate from Rubens. The impressions, with the name of "Boleswert" only, without the address, are the best.

A *chase of lions*, a large plate, length-ways, from the same.

Five large *landscapes*, length-ways, from the same.

Twenty small *landscapes*, length-ways, from the same.

GIOVANNI BATISTA BONACINI.

Flourished,

This artist, who was a native of Milan, never arrived at any superior degree of excellence. He worked entirely with the graver, in a stiff, laboured style. He appears by his engravings to have flourished towards the beginning of the last century, and may have been instructed in the school of Cornelius Bloemart. I shall only notice by him a middling-sized upright plate, representing *the Virgin with the infant Jesus*, and *St. Martin kneeling before him*, from Pietro de Cortona; and a *holy family*, with *St. John, St. Catherine, &c.* a middling sized upright plate, from Andrea del Sarto. We have also several *portraits* by him; but they are by no means commendable.

GIULIO BONASONI.

Flourished, 1540.

He was a native of Bologna, and for that cause is sometimes called *Bolognese*. He was a painter as well as an engraver, and the scholar of Marc Antonio Raimondi. He worked from the pictures of Raphael, Giulio Romano, and other great masters; and occasionally from his own designs. Excepting one or two subjects, in which he called in the assistance of the point (which, however, he never well understood the use of) his plates are executed entirely with the graver, in a manner though much varied from that of his tutor, yet evidently founded upon it. It is neither so firm, nor so

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clear and masterly. His drawing is often heavy, and the extremities of his figures frequently neglected. The folds of his draperies are seldom well expressed, and the back-grounds to his prints, especially his landscapes, are extremely flat and stiff. However, with all these faults (which are not always equally conspicuous) his best prints possess an uncommon share of merit; and, though not equal to those of his master, are deservedly held in no small degree of estimation by the greatest collectors. One thing in particular is remarkable in them, namely, the attempt which he has made, of preserving the masses and a breadth of light and shadow, as well upon the groups of figures as upon the figures separately.

I shall notice the following by him, from his own compositions:

The loves of the gods, a set of twenty-one small upright plates.

A warrior, surrounded by several naked women, a middling sized plate, length-ways.

Apollo in his chariot with the hours, Time walking on crutches before, and at the bottom a man and a woman waking from sleep, a middling sized plate, length-ways, marked "Julio Bonafone inventore."

Venus attended by the Graces, a small upright plate.

The judgment of Paris, into which he has introduced a great variety of figures. All the back ground and much of the draperies and some small part of the figures, &c. are etched; but the work with the graver only is by no means well harmonized with the etching, a large plate length-ways.

Clelia and her companions, escaping from the camp of Porsenna, a middling sized plate, length-ways, marked IV. BONASO IMITANDO PINSIT CELAVIT.

I shall add the following only from other masters:

The animals departing from the ark, a middling sized plate, from Raphael, dated 1544.

The infant Jupiter suckled by the goat Amalthea, the same from the same.

St. Cecilia, from the picture by Raphael, which differs from the print of Marc Antonio in several particulars, a small upright plate.

A dead Christ upon the lap of the Virgin, a small upright plate, from Michael Angelo. Beatrice also engraved a print from the same picture, dated 1546.

The last judgment, a large upright plate, arched at the top, from the same master, with this inscription, *Julius Bonafonus Bonon. è propria Michaelis Angeli pictura, quæ est in Vaticano, nigro Capillo exceptit, in æsq; incidit.*

The entry of the wooden horse into Troy, inscribed BOL inventor, 1545.

Moses striking the rock, a middling sized plate, length-ways, from Parmigiano.

Some portraits, particularly those of Raphael and Michael Angelo. When he did not inscribe his name at length, he often substituted the initials, as "I. B." sometimes thus, "I. Bo." or thus, "Julio B. F."

BONAVENTURA. See Bist.

DOMENICO MARIA BONAVERA.

Flourished, 1700.

This engraver, who appears to have been a native of Bologna, flourished according

according to Bafan, at the beginning of the present century. All the prints, which indeed are but few, that I have seen by him, are slight, incorrect etchings, by no means very estimable. A mark said to have been adopted by him, may be seen upon the plate at the end of the volume. I shall only notice, the *baptism of our Saviour*, from Albano, mentioned by Bafan; and the *martyrdom of a female saint*, a large upright plate, from Domenico Maria Canuti.

NATALIS BONIFACE.

Flourished, 1590.

An engraver of great merit, who flourished in Italy towards the conclusion of the sixteenth century. His works are chiefly etchings, which he performed in a slight, free style; and where small figures were required, he executed them with great spirit. His chief work was the plates for the large folio volume composed by D. Fontana, architect to Pope Sixtus V. concerning the removal of the Vatican obelisks. To these plates he signs his name, "Natalis Bonifacius Sibenicensis fecit." This book was published at Rome, 1590, and contains the portrait of *Fontani*, surrounded by an ornamental border, which, I believe, was performed by Boniface; but the portrait itself, which is executed entirely with the graver, I suspect was the work of another artist.

FLORIANUS DE BONIS.

Flourished,

The name of an obscure engraver of little merit, affixed to a middling sized plate, from Guercino, representing a *dead Christ, supported by St. John, with the Virgin standing by him*. It is all executed with the graver, in a black heavy style.

ROBERT BONNART.

Flourished, 1630.

This engraver, with NICHOLAS BONNART his brother, who were both of them natives of France, engraved, among other things, several of the plates from the designs of Vander Meulen, for the large edition of his works. They chiefly consist of *views, landscapes with figures, &c.* and are executed in a very heavy, coarse style. JOHN BONNART, perhaps another brother, engraved with them a variety of figures *a-la-mode*, with grotesque portraits of the actors in the Italian comedy, &c. which have very little to recommend them. Nicholas and John Bonnart sometimes signed their plates with the initials only of their names: as, "N. B. fecit," and "I. B. F. or fecit."

JOHN BONNART the younger, who was probably son of John Bonnart mentioned above, appears to have been a painter. There is a plate by him in Perault's *Cabinet des Beaux Artes*, published at Paris, 1690. It is a ceiling ornamented with figures, which he has etched in a free, masterly style, and retouched with the graver. He signs his name "Joan. Bonnart junior del. et sculp."

R 2

E. BON-



E. BONNCIONNE.

Flourished,

A name I found affixed to a very small plate, length-ways, from F. Boel, representing *Diana, seated in a chariot drawn by dragons, and a Cupid behind her*. It is a slight, dark etching, incorrectly drawn, and possesses little merit to recommend it.

B O N N E A U.

Flourished, 1741.

A very indifferent engraver, probably a Frenchman, who resided in London, and engraved for the bookfellers. Among other things by him, are the heads of the *American Bucaniers*, prefixed to their history, which was published at London, A. D. 1741.

F R A N C O I S B O N N E M E R.

Flourished,

A native of France, who flourished in the last century, and engraved several prints from Le Brun and other masters; among the rest, the *Deity appearing to Moses in the burning bush*.

L. B O N N E T.

Flourished,

A modern French engraver, who resided some time in Russia, by whom we have several prints, executed in a very particular manner, so as to represent *drawings in crayons*; in performing which, two, and sometimes more, plates are necessary for the same print. This mode of engraving, however, notwithstanding its novelty, was not long encouraged. He engraved from Boucher and other masters.

F R. B O N N O N I E N S I S.

Flourished,

I have seen this name affixed to some slight, spirited etchings, in a bold, masterly style, from Paolo Veronese. In the *Abecedario*, the prints marked *B. S. fecit* are attributed to this artist; but apparently without the least foundation.

J. B O N S E R.

Flourished, 1642.

An obscure engraver, who, if he was not a native of Leyden, at least resided there. He worked chiefly for the bookfellers. I have seen some few frontispieces by him, with figures and ornaments, &c. he worked entirely with the graver, in a very stiff, bad style. His prints are by no means worth particularising. One of them is dated 1642.

B O O M S,

BOOMS, or BOON. See VINCKENBOOMS.

DANIEL BOON.

Born, Died, 1698.

A native of Holland, and a painter in the grotesque style. He resided some time in England; and Mr. Walpole informs us, that he etched several things, but has not specified what they are. There is a portrait of *Fred. Guillieme of Prussia*, marked Boon, who was apparently another artist, though perhaps of the same family.

HENRY VANDER BORCHT.

Born, 1583. Died, 1660.

He was, according to the most generally received opinion, born at Brussels, A. D. 1583, and the youngest son of a painter of the same name, who afterwards resided at Frankendal. The earl of Arundel, finding this young artist at Frankfort, where he sought an asylum from the wars, which disturbed his native country, sent him into Italy to Mr. Petty, who was then collecting for his lordship; and that nobleman retained him in his service as long as he lived. After the death of his patron, Vander Borcht was employed by the prince of Wales (afterwards Charles the Second) and lived in esteem at London several years, till he returned to Antwerp, where he died, A. D. 1660, aged 77. He chiefly excelled in painting fruit and flowers. We have some few etchings by him; among the rest, the *Virgin and child*, a small upright print, from Parmigiano; which plate was engraved at London, and dated 1637. A *dead Christ, supported by Joseph of Arimathea*, a small upright plate, from the same master. *Apollo and Cupid*, a small upright oval, from Perin del Vago. The mark, attributed to him by professor Christ, may be seen upon the plate at the end of the volume.

PETER VANDER BORCHT.

Flourished, 1622.

It is highly probable, that this artist was of the same family with the preceding, and perhaps a near relation. He was a painter of landscapes, and acquired some reputation in that line. He appears also to have applied himself very assiduously to etching; and we have a great number of prints by his hand. Among the rest, a set of prints from *Ovid's metamorphoses*, consisting of one hundred and seventy-eight small plates, length-ways. Also a set of prints from the *old and new testament*, middling sized plates, length-ways. These may be properly called historical landscapes. They are etched in a rough, careless style; and the figures, which are chiefly small, are very incorrectly drawn. The extremities are heavy, and the heads by no means expressive. His works, in general, manifest a great fertility of invention, but little judgment, either in the choice of the attitude of his figures, or the distribution of his groups, to form a pleasing or a striking effect. His usual mark, when he does not sign his name at length, is P. B. F. The F. standing for fecit. Great

Great care must be taken not to confound him with several other engravers, who used the same mark.

JAMES A BORCHT.

Flourished, 1628.

This artist, whose works are by no means destitute of merit, engraved several of the plates for the large folio volume, entitled, *Academie de L'Espee*, by Girard Thibault, which was published at Antwerp, 1628. They are executed entirely with the graver, in a style greatly resembling that of James de Gheyn.

B O R D E.

Flourished, 1725.

An obscure engraver of little merit. He worked entirely with the graver, in a style sufficiently neat, but destitute of taste. Among other things, we have by him, the *crown of precious stones*, which the queen of France wore at her marriage, A. D. 1725, with the *medal* struck upon that occasion.

M A T T H E W B O R E K E N S.

Flourished, 1644.

He resided chiefly at Antwerp, and worked entirely with the graver, in a laboured style, something resembling that of Pontius. His drawing is incorrect; and his works (the principal part of which are the copies he made from Bolwert, and other eminent engravers, for Vanden Enden) have no great share of merit to recommend them. I shall only notice, the *good shepherd*, a small upright plate, from Diepenbeck. The *Virgin, standing upon a globe, treading upon a serpent*, a middling sized upright plate, from Rubens, dated 1644. We have also some few portraits by him.

J. F. B O R D I N O.

Flourished, 1604.

An engraver who executed the plates to a volume in quarto, entitled, *Series et Gesta Pontificum*, published 1604.

O R A Z I O or H O R A Z I O B O R G I A N I.

Born, 1630. Died, 1681.

He was born at Rome, and instructed in the art of painting by his brother Giulio Borgiani, called Scalzo; and he made such a progress in his studies, that his works were held in no small estimation in Spain, where he resided some time. On his return to Italy, the ill treatment and villainy of a cotemporary painter broke his heart, and he died, A. D. 1681, aged 51 years. His etchings are in a bold, free manner; and more finished than usual, when considered as the works of a painter. His drawing is not correct; but the style is masterly, and the effect agreeable. His most finished etching, I believe,

believe, is a small square plate, in which is represented a *dead Christ*; the figure vastly foreshortened, and behind appear the two Maries and St. John, who is kissing one of the hands of our Saviour, from a composition of his own, dated 1615. Add to this, *St. Christopher*, a gigantic figure, carrying the infant Christ, a small plate, nearly the same size with the former; a very spirited etching, but not so well finished as he preceding. The *bible histories*, which were painted by Raphael, in the Vatican, commonly called *Raphael's bible*; small plates, length-ways, dated 1615. These are very slight, and seem to be the hasty productions of his point. His mark was an H. and a B. joined together in the manner of a cypher; to which he usually affixed the date. See it copied on the plate at the end of the volume.

CHRISTOPHANO BORTENO.

Flourished,

Florent le Comte adds "*De Remini*" to his name, and cites him as chiefly to have excelled in engraving of cavalcades, processions, &c. though he has not specified any of his prints.

CORNELIUS BOS. See BUS.

JEROM BOS. See BOSCHE.

ANTHONY BOS.

Flourished, 1648.

Who, according to Baldanucci, engraved the plates for the geometrical works of Defargue, published A. D. 1648.

MARIE RENARD DU BOS.

Flourished,

A modern French artist, and the scholar of Dupuis, by whom we have several plates from Rosalba, Basseporte, &c.

CLAUDE DU BOS.

Flourished, 1714.

This artist was a native of France, but came over into England, at the instigation of Nicholas Dorigny, to assist him in engraving the *cartoons* of Raphael; but some difference happening between them, he quitted Dorigny, and undertook to engrave the *cartoons* for the printsellers. He also engraved the *duke of Marlborough's battles*, for which he received four score pounds per plate; and the work was finished in two years. At first he had no help, except what he received from Du Guernier; but he sent to Paris for Beauvais and Baron, who assisted him in the completion of those plates, which was done, A. D. 1717. He afterwards commenced printseller, and published in numbers, by a weekly subscription, the translation of Picart's
religious

religious ceremonies. In the prosecution of this work, he was assisted by Gravelot and Scotin, who came over into England for that purpose. Du Bosc was an engraver of no great merit. His style of engraving is coarse and heavy; and the drawing of the naked parts of the figure in his plates is exceedingly defective. However, he engraved from several great masters. Among the rest of his plates is the *contenance of Scipio*, from a picture of Nicholas Poussin, which was in the Houghton collection. Some of the plates of the *Turkish habits*, &c. published at Paris, 1714, by M. de Ferriol, are engraved by him.

E L I A S B O S C H.

Flourished,

The name of an obscure engraver, whose works, however, are by no means destitute of merit. He worked with the graver only, in a very neat style. I have seen, among other things by him, a small upright oval plate, representing a *holy family*, with angels attending upon the infant Jesus, from John ab Ach.

J E R O M B O S C H E.

Born, Died, 1500.

He was a very ancient painter, a native of Bois le Duc in Germany, and probably a disciple of Martin Schoon. He seems to me to have been the first artist, who attempted to engrave in the grotesque style; and from him Peter Brueghel borrowed much of the whimsical drollery, which abounds in his pictures. As a painter, Bosche, who is also called Bos, is more generally known; and his works have been held in no small estimation. His engravings are in the same stiff style, which so strongly characterises the works of the early German masters. They prove, however, that he possessed a great fertility of invention, though perhaps but little judgment. I shall only mention two plates by him: in one is represented *St. Christopher*, carrying the infant Jesus cross the water, and bending under his load. To the left is a hermit, coming from his cell with a lanthorn. The whole composition is surrounded with small grotesque figures of all shapes, in the most ridiculous attitudes. This print is thirteen inches and a quarter wide, by seven inches three quarters high. The second is the *last judgment*. Christ appears in the air seated on a rainbow, and on each side of him are two angels sounding trumpets, with this inscription on labels, *Hic est dies quem fecit; Surgite mortui, venite ad judicium*. At the bottom are small figures of men and devils of all shapes intermixed. To both these prints he signs his name at length, BOSCHE. At other times, he abbreviates it, and writes only BOS. and adds to it a knife; as on a small upright plate, representing *John baptising Christ*. Le Comte and others attribute to this artist the plates, marked with the Gothic A. only; but, I believe without foundation. All the prints, which I have seen with the Gothic A. only, are smaller and neater, and engraved in a very different style from those by Bosche. They were doubtless led into this mistake from the A. and the mark unknown to me at the bottom of

of it, which Bosche frequently added, when he put his name at length. See the name and marks copied on the plate, at the end of the volume.

ANDREA BOSCOLI.

Flourished,

He was a native of Florence, and according to Marolles and Florent le Comte, engraved nineteen plates; but the subjects are not specified by either of these authors.

ROBERT BOSSART.

Flourished, 1595.

He was, I believe, a native of Germany; and, it is highly probable, learned the first principles of the art of engraving in the school of Henry Goltzius; his style, in many respects, bears much resemblance to that adopted by Saenredam, and other disciples of that master. But from the want of sufficient knowledge in drawing, his engravings are stiff servile copies of the designs he imitated, without taste, and very incorrect, especially the heads and the other extremities of his figures. The lights, however, are left broad and clear, particularly upon the draperies; but they are so scattered and confused, that they entirely destroy the harmony of the effect. Among other prints by this artist, is a set of middling sized plates, length-ways, in which the different nations of Europe are represented by emblematical figures, surrounded with such things as each country was famous for, or such as had been invented in it. In the plate which represents Germany, besides the *cannon*, the *printing press*, and other inventions attributed to that nation, is a *copper plate*, with *two gravers* and the common mark of Albert Durer engraved upon it; which compliment, I suppose, he pays to that great artist, as the improver of the art of engraving. He certainly could never be so ignorant as to suppose, that he was the inventor of it. I shall only add the portrait of *Bart. Spranger*, dated 1595.

ABRAHAM BOSSE.

Flourished, 1630.

A French artist, born at Tours, in the beginning of the last century. He executed great part of his works from his own designs. I know not from whom he learned the first principles of the art of engraving; but he manifestly imitated the coarser manner of Callot, and with no small success. The figures, with which he usually embellished his plates, are drawn in a spirited style, and etched with great freedom. He afterwards retouched the etching with the graver, in a bold, expeditious manner. The effect, however, of his plates is clear and pleasing, but his lights are usually too much scattered. It is generally remarked, that he succeeded best in small subjects, where so great a correctness of outline was not required. We have by him a treatise on *the art of drawing*, the best edition of which, according to Basan, is with the additions and corrections of M. Cochin; the *school of the painter*, and of



the *sculptor*, and the workshop of a *copper-plate printer*, three middling sized plates, length-ways, from his own designs; the *school master and mistress*, the same, from the same; the ceremonies of the *contract of marriage* between the king of Poland and the princess Louisa de Gonzague, the same; a set of small upright plates from *Ovid*, *Metastasio*, &c. the *five senses*, on five small plates; the *works of mercy*; the *prodigal son*; *La Pucelle, ou France délivrée*, containing on many small upright plates, the *history of the Maid of Orleans*, from the designs of Vignon; a variety of other plates, frontispieces, &c. from his own designs, and those of La Hire, Paul Farnati, &c.

JAMES BOSSIUS.

Flourished, 1562.

A native of Flanders, but apparently he learned the art of engraving in Italy; perhaps from some of the scholars of Marc Antonio. His style is neat and stiff; the drawing of his figures not very correct, especially in the extremities, which are generally heavy, and not well marked. However, his works are by no means devoid of merit. Among other things by this engraver, is the *statue of Pyrrhus king of Molossus*, from the antique marble, a middling sized upright plate, arched at the top. It is subscribed "Jacobus Bossius Belgia incid. 1562."

LE BOSSU.

Flourished,

This engraver, whose works are of no great value, imitated the style of Francis de Poilly, in a very coarse, and indifferent manner. His drawing is also equally defective. I shall only mention by him, the *resurrection of Lazarus*, a large plate, length-ways, from Hyacinth Brande, which appears to have been engraved at Rome.

JOHN BOTH.

Born, 1610. Died, 1650.

A very celebrated landscape painter, born at Utrecht, A. D. 1610. He was first the disciple of Abraham Bloemart; but afterwards went to Italy, in order to perfect himself from the works of the Italian masters; and he resided at Rome several years. His excellence as a painter is so generally known, that any eulogium in this place is unnecessary. He is said to have been drowned in a canal at Venice, into which he fell by accident, returning home late one night, A. D. 1650, being only forty years of age. We have by his hand a set of ten *landscapes*, middling sized plates, length-ways, which are etched in a slight, free, masterly style. The *figures and cattle*, which are very spirited and fine, are attributed to his brother Andrew, and not without some appearance of truth.

A N D R E W

ANDREW BOTH.

Flourished, 1640.

He was brother to John Both, the artist mentioned in the preceding article, and was also a disciple of Abraham Bloemart. He went with his brother to Italy. But his genius led him rather to the study of figures than of landscape; and he imitated the style of Bamboccio with great success, so that joining his talents with those of his brother, they produced a great number of pleasing pictures, to their mutual profit. After the unfortunate death of his brother, he returned to his native country, where he settled, but did not long survive him. Andrew Both etched some few plates in a free, masterly style, something resembling that of Ostade; namely, six small upright plates of *Dutch merry makings*, &c. to which he affixes his name "A. Both, inv. et fecit." *St. Anthony praying with a skull before him*, a small upright plate; and *St. Francis with a crucifix before him*, its companion. The name "A. Both," is reversed on both these prints; the A. and the B. are joined together in a sort of a cypher. See the plate of monograms at the end of the volume.

SAMUEL BOTSCHILD.

Flourished,

According to Basan, this is the name of a modern artist, born at Sangerhausen in Saxony, who etched several subjects of his own composition.

SANDRO or ALESSANDRO BOTTICELLI.

Born, 1437. Died, 1515.

He was born at Florence, A. D. 1437, and learned the rudiments of painting under Filippo Lippi. He executed several pictures for pope Sixtus IV. and others for the city of Florence; for these he received large sums of money, all of which he expended, and died at last, A. D. 1515, in great distress, aged 78. He was not only a painter, but a man of letters. Baldini according to the general report communicated to him the secret of engraving, then newly discovered by Finiguerra their townsman. I shall say the less of this artist here, because I have spoken so largely of him in the preceding essay, to which the reader is referred. The famous edition of Dante's *Poem of Hell*, printed at Florence by *Nicholo Lorenzo della Magna*, A. D. 1481, and to which, according to some authors, Botticelli undertook to write notes, was evidently intended to have been ornamented with prints, one for each canto; and these prints (as many of them as were finished) were designed, if not engraved, by Botticelli. It is remarkable, that the two first plates only were printed upon the leaves of the book, and for want of a blank space at the head of the first canto the plate belonging to it is placed at the bottom of the page. Blank spaces are left for all the rest; that as many of them as were finished might be pasted on. Mr. Wilbraham possesses the finest copy of this book extant, in any private library; and the number of prints in it amount to nineteen. The two first, as usual, are printed on the



leaves; and the other seventeen, which follow regularly, are pasted on the blank spaces. And these apparently were all that Botticelli ever executed. About the year 1460, it is said, that he engraved a set of plates, representing the *Prophets and Sibyls*; I have already spoken of them in the Essay. Basan, on what authority I know not, tells us, that he marked these plates with a *monogram*, composed of an A. and a B. joined together: this mark, however, I never saw.

MARTIN BOUCHE.

Flourished, 1680.

This artist seems to have been chiefly employed for the bookellers; and portraits, I believe, constituted the greater part of his works. He worked almost entirely with the graver; and his style is neat but stiff. His portraits, however, are not destitute of merit. Among the rest is that of *John Fenwick*, a jesuit, who was executed at Tyburn, A. D. 1679, a small upright plate. He also engraved the portraits of several other *jesuits*, who suffered in England at the same time. They are in general represented with a knife sticking in the breast, emblematical, I suppose of their sufferings. To that of *Thomas Harcott* he signs his name "Martin Bouche sc. Antwerpia;" from whence I conclude he resided at Antwerp; of which place, it is probable, he was a native. When he does not sign his name at full length, he substitutes the initials, according to professor Christ in this manner, M. B.

P. P. BOUCHE.

Flourished, 1693.

He was probably a relation of the artist above mentioned; and perhaps resided in England. This name, however, is found affixed to some of the plates of *ornaments for iron work*, published by J. Tijou in London, A. D. 1693.

JOHN BOUCHER.

Flourished,

A native of France, born at Bourges. He was a painter, and, according to Florent le Comte, etched five plates; but the subjects are not specified.

FRANCIS BOUCHER.

Born, 1706. Died, 1770.

A modern French painter, whose works were held in high estimation. He was a man of great fertility of invention; but in my opinion he was defective in correctness, and grandeur of design. We have some few slight etchings by him, as well from his own compositions, as from those of other masters.

BOUCHARDON.

Flourished,

He was son to Bouchardon, the sculptor at Paris; and engraved, from the

the drawings of his father, a set of *female academy figures*, in a slight, feeble style; and signs his name, "Bouchardon junior sculp."

R. B O U D.

Flourished,

An engraver of portraits of no great eminence. He worked chiefly, I suppose, for the booksellers. Among other portraits by him, I have seen that of *Henry Goltzius the painter*. It is all graved in a stiff, unpleasing style; and the drawing is particularly defective in the figure of *Fame*, which he has represented flying over the head of the artist with a laurel crown.

B O U G E Y.

Flourished,

A name prefixed to a small copy of the *battle of Constantine*, from Raphael, executed in a style greatly resembling that of Theodore de Brye.

J O H N B O U L A N G E R.

Flourished, 1657.

This engraver, who flourished towards the end of the last century, was, I believe, a native of France. His first manner of engraving, appears to have been copied, in some degree, from that of Francis de Poilly; but soon after he adopted one of his own, which, though not original, he however greatly improved: He finished the faces, hands and all the naked parts of his figures very neatly with dots, instead of strokes, or strokes and dots. The effect is singular enough, and by no means unpleasing; only, in some few instances he has opposed the coarse graving of his draperies, and back-ground, so violently to the neater work of the flesh, that the outline of the latter is thereby rendered hard, and the general appearance of it flat and chalky. This style of engraving has been carried to its greatest perfection in the present day, particularly in England. He did not draw the naked parts of his figures correctly, or with fine taste. His draperies are apt to be heavy, and the folds not well marked. However, his best prints possess much merit, and are deservedly held in great esteem. I shall mention the following:

A holy family, a middling sized plate, from Fran. Corlebet.

Virgin and Child, from Simon Vouet, half figure, a small upright plate, dated 1657.

The pompous cavalcade upon the day the French king, Louis XIV. came of age; a large print, length-ways, from Chaveau. In these three prints the flesh is finished with strokes in his finest manner, and in those which follow with dots only.

The Virgin with the infant Christ. The child is holding some pinks; hence the print is called the *Virgin of the Pinks*: a middling sized upright plate, from Raphael.

The Virgin de Passau, a middling sized upright plate, from Salario.

Christ carrying his cross, a middling sized upright plate, from Nicolas Mignard.

A dead

A dead Christ, supported by Joseph of Arimathea, a large upright plate.

Also a variety of portraits: among the rest, that of *Charles the Second* of England. He also engraved from Leonardo de Vinci, Guido, Champagne, Stella, Coypell, and other great masters; and several from his own designs. In signing his name to his plates, he frequently joins the J. to a small b. in such a manner, as greatly to resemble an H. Hence those, who are not better informed, read it *Houlangier*; it has been often so inserted in printfellers catalogues.

MATTHEW BOULANGER.

Flourished,

An obscure engraver of portraits, probably a relation of the last mentioned artist. Among other things, I have seen by him the portrait of *Raymundus Vieussens*, Med. Doc. a small oval plate. It is all graved in a stiff, heavy style, and very poorly drawn.

BON DE BOULLOGNE.

Born, 1649. Died, 1717.

A painter of no small eminence, born at Paris, A. D. 1649. From his father, Louis de Boullogne he learned the first principles of painting; but went to Rome, in order to perfect himself from the works of the best masters. He abode in Italy five years. He excelled in history and portrait. His talents for copying the pictures of the great Italian painters, were so very extraordinary, that he frequently deceived the greatest judges. He died at Paris, A. D. 1717, aged 68. We have three etchings by him: the first a species of *almanack*; the second, *St. John in the desert*, a large upright plate; the third, *St. Bruno seated in a landscape*, its companion: all from his own compositions.

LOUIS DE BOULLOGNE.

Born, 1654. Died, 1734.

This artist, who was born at Paris, was the younger brother of the preceding, and, like him, learned from his father the first principles of painting; and afterwards went to Rome to complete his studies. His works, on his return, were so much esteemed, that Louis XIV. honoured him with the order of St. Michael; and after the death of Antony Coypell, appointed him his principal painter. He chiefly excelled in historical and allegorical subjects. He died at Paris, 1734, aged 80 years. By him we have a few slight etchings. They are spirited and free, though by no means correctly drawn, or equal in effect to what might have been expected from his hand. Among them, are the following:

The scourging of St. Andrew, from Paolo Veronese, a middling sized plate, length-ways

The martyrdom of St. Peter, a middling sized upright plate, from a composition of his own.

The martyrdom of St. Paul, its companion, the same,

E. DE BOULONNOIS.

Flourished,

He is said to have been a printfeller and designer, as well as an engraver. He flourished apparently about the middle of the sixteenth century; and his chief, if not entire employment was engraving of portraits, which he executed in a neat, dry style, without much taste, and entirely with the graver. I shall notice the following portraits only:

Christiophorus Plantinus Turonensis, an octavo plate, apparently for a book.
Georgius Buchananus, the same, "Esme de Boulonnois fecit."

Lady Jane Grey, the same.

Hans or John Holbein the painter. *Anthony More*, the painter, &c.

SEBASTIAN BOURDON.

Born, 1616. Died, 1671.

He was born at Montpellier, A. D. 1616; and the first rudiments of painting were taught him by his father, who was a painter on glass. He afterwards studied at Paris, under an artist of very little note. At eighteen he went to Italy, to perfect himself in the knowledge of drawing, and other requisites of the art. The great esteem his works are generally held in, sufficiently prove, how profitably he applied himself to his studies. His chief faults, are want of force in the colouring, and correctness in the outline, but these are greatly overbalanced by the beauties of his composition, and the lively fertility of his imagination. His etchings (which are numerous) are executed in a bold, masterly style; and much more finished, than those we generally meet with, from the point of the painter. They convey a very clear idea of his manner of painting. The lights are broad, the draperies are set with great taste, and the folds well marked. Sometimes perhaps they are a little too dark and hard upon the lights. The heads of his figures are very expressive; and though his drawing upon the naked parts is often censurable for its incorrectness, yet he knew how to give a pleasing turn to them which renders them constantly agreeable. The back-grounds to his plates are always finely conceived, and executed in a grand style, which gives a consequence frequently to the whole composition. The etchings by this celebrated master are justly held in the highest estimation, by the generality of collectors; yet as they are by no means uncommon, I shall content myself with mentioning only a few of them, all from his own compositions.

The seven acts of mercy, seven large plates, length-ways.

The flight into Egypt, and the return from thence, six small plates, length-ways.

Several other subjects of the *Virgin and Child*; in one of which, a small plate length-ways, is seen a woman washing linen: thence it is distinguished by the name of the washer-woman.

The return of the ark, a middling sized plate, length-ways, said to be very scarce.

The baptism of the Eunuch, a small upright plate.

Twelve large landscapes, which are very spirited and fine prints.

PETER

PETER BOURDON.

Flourished, 1703.

I have seen a small book of ornaments with figures, for goldsmiths and jewellers, very neatly executed, and entirely with the graver. The plates are marked, "Peter Bourdon inv. et fecit:" this book was published at Paris, A. D. 1703.

D U B O U R G.

Flourished,

He engraved in Holland, according to Basan, several pretty vignettes, and other small compositions; many of them from his own designs, in the style of Bernard Picart.

J. B O U R Q U E T.

Flourished, 1723.

A goldsmith, resident at Paris, who engraved, in a very neat style, a set of small plates of ornaments for goldsmiths and jewellers, which he published A. D. 1723.

BOURGUIGNON or BORGOGNONE. See CORTESI.

F R A N C I S B O U R L I E R.

Flourished,

A native of France, who, according to Basan, was a painter, and flourished in the last century. He etched several plates; among others, *Moses saved from the water by Pharoah's daughter*, a large plate, length-ways, from Francis Perrier. He also engraved from Giulio Romano, and a variety of other masters.

F R A N C I S B O U T.

Flourished,

Basan, on what authority I know not, calls this painter Peter Bout. He was a native of Flanders, and flourished about the beginning of the present century. His chief employment was painting figures for the landscapes of Bodewyns, with which artist he worked conjointly. There are, however, some slight etchings by his hand, from his own compositions; namely, the *bride conducted to the church*, a middling sized plate, length-ways; and a *country market*, its companion; four small plates, length-ways, representing a great number of figures skating.

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

Flourished, 1555.

He was, I believe, chiefly a publisher; as such, I have seen his name to a
3 print,

print, representing the *Virgin and Child*, with St. John, dated 1555; which was perhaps engraved by himself. There is also a small plate, lengthways, representing, *gentlemen and ladies playing at cards*. It is executed with the graver, in a neat, stiff style, but not entirely destitute of merit; and subscribed "F. Bouttats fecit;" it appears to be older than the works of FREDERIC BOUTTATS, who flourished towards the middle of the last century. His sole employment, I believe, was engraving book plates, and portraits, of the last we have a great number by him. They are in general, neatly performed with the graver only, in a tasteless incorrect style. Among them are several of the portraits of the *painters, and others artists*, published at Antwerp (where the engraver resided at that time) by John Meyssens, A. D. 1649: the best of which appears to me to be that of Henry Hondius.

G A S P A R B O U T T A T S.

Flourished, 1621.

He resided, I believe, at Antwerp, and was probably of the same family with the preceding artist. His works are chiefly, if not entirely, slight etchings, and they have no great merit to recommend them. I shall only notice the plates, which compose a large folio volume, etched by him from the designs of John Peters, consisting of views of *Jerusalem, and the surrounding country; of Antioch, of Mecca, and other parts of Asia*. They are executed in a heavy, dark style, without effect; and the figures, introduced, are very slight and incorrect. Bafan says, he also etched several plates from Wouvermans; but those I never saw.

P H I L I B E R T B O U T T A T S.

Flourished, 1649.

If not a native of Antwerp, it is evident, that he resided there, and, without doubt, was of the same family with the artists, mentioned in the preceding articles. His engravings appear to be chiefly copies for books, and consisted principally of portraits, which are far less valuable than numerous. Several of the plates for the folio collection of the *heads of the painters*, published at Antwerp, 1649, are by him. To the portrait of *Le Brun*, which seems to be one of his best prints, he subscribes his name, "Phi. Bouttats junior fecit Antwerpiaë." The word junior may perhaps imply, that there was another artist of the same name and family, otherwise the distinction will appear to be unnecessary. To the portrait of *John. III. king of Poland*, he writes both his names at length, Philibert Bouttats, without the word junior; but the style of engraving seems to be the same with those above-mentioned.

P E T E R B A L T H A Z E R B O U T T A T S.

Flourished, 1707.

Some bad engravings by this artist, says Bafan, were published at Antorff,

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A. D.



A. D. 1707. According to professor Christ, he sometimes omitted his name, and signed the initials to his plates in this manner, P. B. B. F. the F. as usual, standing for fecit.

B O U S O N N E T. See STELLA.

D A N I E L B O U T E M Y E.

Flourished,

He is cited by Florent le Comte, as excelling particularly in engraving of *Vases*. I have never seen any of his works.

A. B O U Y S.

Flourished, 1720.

He was a painter, and the disciple of Francis de Troy. He also engraved several portraits in mezzotinto; but he never attained to any great degree of perfection in that art. Among the rest of his prints are the following: The portrait of *J. Bap. Massilon*, from a picture of his own; that of *M. de Bose*, the same; and that of *Marais* a famous musician, the same. He also engraved several plates after the pictures of De Troy, &c.

E. B O W E N.

Flourished,

This engraver resided, I believe, in England. His works, however, are so very indifferent, that they do not merit a particular description. He seems chiefly to have been confined to the lowest class of engraving, as *ornaments for shop bills*, &c.

S A M U E L B O Y C E.

Born, Died, 1775.

He was author of several poetical pieces; and to him is attributed the portrait of *Edward Ruffel, earl of Orford*.

J O H N B A P T I S T B O Y E R, M A R Q U I S D' A I G U I L L E S.

Flourished, 1700.

This celebrated nobleman was counsellor and procurator general to the parliament of Aix in Provence. Being exceedingly fond of the arts, he collected in Italy, during a voyage which he made thither, a great number of pictures, sculptures, drawings, prints, &c. and he was himself at once a connoisseur, designer, painter and engraver. He caused to be published two folio volumes of prints, engraved from his own pictures, chiefly by Sebastian Barras and James Coelmans. In the first edition of this work there were six prints, engraved by himself, and a seventh from a picture of his own painting, they are as follow:

The *marriage of St. Catherine*, from Andrea del Sarto.

Two

Two figures of *Christ when young*, on one plate.

A *landscape*, from Breccourt; another *landscape*, its companion, from the same.

These four plates are engraved with strokes.

St. John, from Manfredi.

A *small bust of a man*.

These two plates are engraved in mezzotinto.

The seventh, by Coelmans, is the portrait of *Honore Moulin* playing upon the lute. All these plates being lost, the impressions are now become very rare.

In the second edition there are three others by himself.

The frontispiece engraved by Coelmans, is after a design made by the marquis, dated 1698. Those engraved by him are as follows:

The portrait of the *mistress of Paolo Veronese*. A *Magdalen*, from J. F. Romanelli. The *adoration of the Magi*, from a composition of his own.

GIOVANNA BATISTA BRACELLI.

Born, Died, 1607.

This artist was a painter, and a native of Genoa. He engraved, in a slight, stiff style, the plates of *architecture* for a work, published at Rome by Giacomo Barozzio, an architect of the last century. He signs his name, *Joan. Baptista Bracellus Flo. incidebat Romæ*.

NICOLUS BRAED.

Flourished,

The name of an obscure engraver of very little merit, which I found affixed to a small upright print, representing *Christ before Pilate*, after Tintoretto. It was published by J. Maetham, whose style of engraving it slightly resembles

C. DE BRAEN.

Flourished,

An obscure engraver of portraits, by whom, among others, we have that of *Peter Poiret*, from Verkolye. The word *junior* is added to the name of this engraver, to distinguish it probably from some person of the same family, who might be an artist also.

FRANCIS BRAGGE.

Flourished,

The name of an obscure English engraver, mentioned by the Hon. Mr. Walpole, on the authority of Mr. Thoresby. I have never seen any of his works.

AMBROSIUS BRAM.

Flourished,

A name affixed as the engraver of a large print, length-ways, entitled,
T 2 Bene-



Benedictione del Pontifice nela Piazza de Santo Pietro. There is a great number of figures introduced in this composition, which are executed in a slight, incorrect, heavy style, bearing some resemblance to that usually adopted by Tempesta. It is marked, "AMBROSIUS BRAM. F." from a painting, as it appears, of Claud. Duchetti. I by no means pretend to say, that this is not the abbreviation of the name Brambini, which artist is spoken of a little lower.

B R A M A N T E.

Born, 1444. Died, 1517.

This great artist was born at Castel du Sante, in the dutchy of Urbino, A. D. 1444. His genius for the arts discovered itself in the very early part of his life; but as his parents were by no means in affluent circumstances, his progress in them for want of proper assistance might be in some measure retarded. It is likely that he went to Milan, about the year 1470, when he was 26 years of age. He certainly spent much time in that city, where he saw the works of Leonard de Vinci; From Milan he went to Rome. Vasari speaks of him with the highest commendation, and informs us that he was a poet, a painter, a musician, and, above all, a most skilful architect. Though he is not mentioned as an engraver, yet the knowledge and practice of this art may be added to his other accomplishments. Dr. Monro has in his collection a very curious print, which is two feet three inches and an half high, by one foot eight inches wide; representing a perspective view of the inside of a magnificent church or temple. The mechanical part of the engraving is executed exactly in the style, adopted by Andrea Mantegna; that is, with the strokes running from one corner of the plate to the other, without any crossing. On a column near the altar is written, in large capitals, BRAMANTIS FECIT IN MLO; which Dr. Monro conceives should be read, *Bramantis fecit in Milano.* As he resided a considerable time at Milan, where he determined to follow architecture, he might there have learned the art of engraving, for we certainly know that it was practised at Florence, as early, at least, as the year 1464. Bramante died A. D. 1517, aged 73.

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

Flourished,

He engraved, says professor Christ, some plates from the designs of Dominicus Fontana, concerning the elevation of the obelisks at Rome. See the mark attributed to him on the plate at the end of the volume.

S E B A S T I A N B R A N D T.

Flourished,

A man of letters, who flourished in the fifteenth century, and on whom the doctors degree was conferred. Le Comte and others, mistaking the words of Abbé Marolles, have called him an engraver, and attributed to him the wooden cuts after Locher, for the book, entitled, *Stultifera Navis*, or the

Ship of Fools. But this mistake has been already considered under the name *Bergman*, to which the reader is referred.

R. B R A N T.

Flourished,

The name of a designer and engraver, affixed to a middling size upright plate, representing the *Virgin and Child*, with Joseph and an angel. It is etched in a dark slight style, something resembling that adopted by Castiglione, but very incorrectly drawn.

G. B R A S N I.

Flourished, 1768.

A modern designer, who resided some time in London, where he made a bad mezzotinto of the *present king of Denmark*, whilst he was in England.

B R A U W E R. See BROUWER.

J A C O B D E B R A Y.

Flourished, 1664.

By this artist, who was a painter born at Haerlem, I have seen a small portrait, very spiritedly cut in wood, of *Salomon de Bray*, his father: It is marked with his name, and dated 1664.

J. B. B R E B E S.

Flourished, 1682.

This artist was, I believe, a native of France; at least, he appears to have resided at Paris, where he engraved some of the plates for the large folio work, entitled *Les Edifices Antiques de Rome*, drawn by Antoine Desgodetz, which was published 1682. They are all graved in a very neat style, without much taste. He also engraved from Sebastian Bourdon, and other masters; but his historical prints are by no means excellent.

P E T E R B R E B I E T T E.

Flourished, 1625.

This artist was a native of France, born at Mante upon the Seine. He was a painter of some degree of eminence; and, as an engraver, he is also very well known. We have many slight, spirited etchings by him, which prove him to have been a man of genius, and great fertility of invention. His compositions are frequently very agreeable, and abound, in general, with figures, which, though not correctly drawn, are well grouped, and executed in a masterly manner. Among others are the following:

The *martyrdom of St. George*, a small upright plate from Paolo Veronese.

Paradise, a large print, length-ways, on two plates, from Old Palma.

A holy

A *holy family*, with St. John, whose foot is upon the cradle, from Raphael, a small upright plate.

The *Virgin kneeling by the side of the infant Christ*, attended by two angels, a middling sized upright plate, from a design of his own.

Two small plates, length-ways, one representing the *battle of the Lapithæ*; the other the *death of the children of Niobe*, from his own designs; the latter is dated 1625.

A variety of friezes, which possess great merit, and other compositions of the same kind, from his own designs. He also engraved many other plates from the paintings, &c. of the great masters. The letters P. B. included in a heart, surmounted with a sort of figure resembling a 4, are attributed to him by the author of the *Abecedario*. But, I think, the matter rather doubtful. See the mark copied on the plate at the end of the volume.

CHRISTOPHER BRECHTEL.

Flourished,

This engraver, and another named JOACHIM BRECHTEL, are cited by professor Christ; but he has not specified any of their works. The former, however, he tells us, was an engraver on copper, and marked his plates C. B. The latter used the letters I. B. These initials were used by so many masters, several of them living nearly at the same time, and working much in the same style, that it is a total impossibility to separate them with any certainty, so as to attribute to each those prints only, which belong to them.

G. V. BREEN.

Flourished,

An artist, who has escaped the notice of the generality of authors on the subject of engraving. He worked entirely with the graver; and very probably received his first instructions from James de Gheyn, whose style he seems, at least, to have adopted, and though he never equalled that artist, either in the correctness of his drawing, or the execution of the mechanical part of the engraving, yet his prints are not devoid of merit. I shall notice the following plates, only:

A woman with a basket of eggs, marketing with a man, who has a basket of fowls; a bridge and other buildings are in the back ground; a middling sized plate, length-ways, from Claus Clock. *A man and woman walking, with a figure of envy pulling the cloaths from the back of a lady*; the same, from the same. *A man seated, to whom another is showing a slipper*; two men are disputing at a distance; one of whom is drawing his sword; and near them is represented a lady, purchasing some cloth, a small plate, length-ways, from Karl Van Manderen. A set of small long prints, representing *sea-ports with shipping* from C. Nicolai. The G. the V. and the B. are joined together in a sort of cypher, in the manner represented in the plate at the end of the volume.

BARTHOLOMEW BREENBERG.

Born, 1620. Died, 1660.

This excellent painter is best known by the name of Bartolomeo, an appellation

pellation bestowed upon him, for distinction sake, by the society of Flemish painters at Rome, called *Bentvogels*. He was born at Utrecht; but in the early part of his life went to Rome. His studies in the art of painting were attended with such success, that his pictures were held in the highest estimation. He greatly excelled in landscapes, and these he enriched with historical subjects. The figures and animals, which he introduced, were very spirited, and drawn in a masterly manner; especially when they were not larger than the size, in which he usually painted them. He died 1660, aged 40 years. We have, etched by him, a set of twenty-four *views, and landscapes, ornamented with ruins, &c.* from his own designs. His mark when he did not sign his name, according to professor Christ, was "B. B. F." the F. as usual, standing for fecit.

A N G E L I C A B R E G E O N.

Flourished,

This lady, who, according to Basan, was the wife of Tillard, a modern French artist, was herself an engraver. We have by her hand *a youth learning the art of drawing*; a small upright plate, from Carlo Vanloo.

D. V. B R E M D E N.

Flourished,

An artist of no very great eminence, who worked entirely with the graver, in a style sufficiently neat, but stiffly executed. The drawing also of the figures is very incorrect. We have by him a small plate, lengthways, representing *ladies and gentlemen at an entertainment*, from S. de Vliger. He also engraved from A. Vanden Venne. When he did not sign his name at length, he substituted the cypher, which is copied on the plate at the end of the volume.

V. B R E N N E R.

Flourished, 1708.

An engraver of *portraits*, who flourished at the beginning of the present century; but his works by no means merit a separate list.

F R E D E R I C B R E N T E L.

Flourished, 1608.

Professor Christ reads this name Brendel; but the artist himself signs it Brentel, to the pompous parade at the funeral of *Charles III. duke of Lorrain*, which is well designed by him, and etched in a slight style, but with great spirit. The procession consists of a great many plates, these, bound up together with the description, make a large folio volume. They were published at Nancy, A. D. 1608. This engraver frequently substitutes the letters F. B. when he does not sign his name at length. In Florent le Comte, by a
typographical

typographical error, the name is Breutel; but it is evidently meant for the same artist.

HANS or JOHN BRESANG.

Flourished, 1619.

Bresang was a native of Germany. He is ranked in the class of little masters, because the prints which he executed, in general, were small. He chiefly engraved on wood; but there are some copper-plates also, which have his cypher, and from the date appear to belong to him. Among other prints attributed to him, are the *twelve apostles, with Christ and St. Paul*, dated 1619; and a set of small historical plates, taken from the *New Testament*. See his mark or cypher, composed of an H. a G. and a B. on the plate at the end of the volume. Great care must be taken not to confound this engraver with another, superior to him, called Hans Baldung, who used the same mark and flourished a century before him.

COMTE DE BRETEUIL.

Flourished, 1752.

This gentleman, according to Bafan, was a great lover of the arts, who for his amusement etched several small plates, from Berchem, and other masters.

CHARLES BRETHERTON.

Born, Died, 1783.

He was the son of James Bretherton of Bond Street, (well known to the public for his etchings, after the designs of Mr. Bunbury.) The chief of this young artist's performances in the engraving line were *views, landscapes, and portraits*. He also designed several subjects, which prove him to have been a man of genius; particularly *Kate of Aberdeen*, a half sheet circle, engraved by Tompkins. He died in a decline, July, A. D. 1783.

ANDRE BRETSCHEIDER.

Flourished, 1610.

An artist cited by professor Christ, who, he tells us, resided at Leipfick, where he worked from 1600 to 1620. See the mark, attributed to this engraver, at the end of the volume.

PETER BREUGHEL.

Born, 1510. Died, 1570.

This artist is usually called *old Breughel*, to distinguish him from his son, who was also a painter of considerable eminence. He was born at Breda, and learned the first principles of painting from Peter Cock; after which he went to Italy, to improve himself from the study of the works of the greatest masters.

ters. He excelled chiefly in landscapes, and droll subjects, resembling those of Jerom Bosche. He also, for his amusement, is said to have engraved some few plates of landscapes and grotesque subjects, which according to professor Christ, he marked with the initials of his name, P. B.

PETER BREUGHEL the younger, was the son of the above-mentioned artist, and named Hellish Breughel, from the horrible subjects he delighted to represent. He engraved also, according to M. Heineken; but his works are not specified. He died 1642.

JOHN BREUGHEL, brother to the preceding artist, distinguished by the name of Velvet Breughel, was a painter of greater eminence than either his father or his brother. He particularly excelled in flowers, fruit, and landscapes, with small figures. He died, according to the best accounts, 1625, aged 52. To him is attributed some small plates of *landscapes*, &c. &c.

B R I C A R T.

Flourished,

A modern engraver, who resided, I believe, in France. He is mentioned, however, by Basan, by whom we are informed, that he engraved several prints, from Joan. Baptista Santerre and others; the subjects of which he has not specified.

P A U L B R I L L.

Born, 1554. Died, 1626.

This great artist was born at Antwerp, A. D. 1554. His excellence, as a landscape painter, is so generally known, that it needs no repetition here. He died at Rome, A. D. 1626, aged 70 years. He etched several *landscapes* in a very spirited, masterly style, of which four large ones are found in the set, published by Nieulant, his disciple.

MATTHEW BRILL, the elder brother of the above-mentioned artist, was an eminent painter of landscape, and history; and, according to M. Heineken, he also engraved.

B R I L L O N.

Flourished,

A modern French engraver, by whom, according to Basan, we have several prints, from Watteau and other masters.

J. B R I O T.

Flourished, 1632.

An artist of very moderate abilities, who worked entirely with the graver, imitating the style of Jerom Wierix. He succeeded tolerably well with respect to the neatness of the mechanical part of his engravings; but in drawing, harmony, and effect, he was greatly deficient. His productions are stiff and tasteless, without the least mark of genius. He appears chiefly to have

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worked

worked from his own designs, which, however do him no great honour. I shall only notice,

The *seven theological and cardinal virtues*, on seven small folio plates.

A set of prints for *Ovid's Metamorphosis*, small plates length-ways.

The *sybils*, a set of small circular plates.

A variety of *frontispieces*, and other *ornaments* for books, &c.

N. BRIOT is also mentioned as an engraver, by professor Christ, and other authors; and to him is attributed a set of *dresses*, &c. from the designs of Saint Igny.

B R I R I E T T E.

Flourished,

The name of an obscure artist, which I found affixed to some slight spirited etchings. To his name he adds the words, *inv. et fecit*; from whence we may conclude, that he engraved these plates from his own designs.

B R I S S A R T.

Flourished,

The name of an artist affixed to a large whole sheet print, representing a bird's eye view of the *royal palace of Vincennes*, which is very slightly etched by him, from a drawing of his own. It is sufficiently neat, but totally devoid of effect. He also engraved several plates, from the drawings of J. B. Santerre.

GIOVANNA MARIAE BRIXIENSIS, or DA BRESCIA.

Flourished, 1562.

This singular artist, a native of Brescia in Italy, was an ecclesiastic of the order of the Carmelites. He painted, at the beginning of the present century, the history of *Elisba* and *Elijab*, for the monastery to which he belonged. For his amusement, he also took up the graver; and we have several prints by his hand, which evidently prove him to have been a man of ability, though he never reached to any superior degree of perfection. His usual style of engraving bears some resemblance to that of Marc Antonio, sufficiently neat, and crossed with hatchings upon the shadows; but there are some few of his plates, in which he has followed the manner of Andrea Mantegna; and the strokes, which form the shadows, are laid from one corner of the plate to the other, without any hatching, or cross strokes, these are commonly among the artists distinguished by the name of *second strokes*.

Florent le Comte, and others, who have followed him, have fallen into a strange mistake, and attributed to this artist those prints which are marked with a monogram, composed of an I. a B. an A. and an M. which certainly belonged to John Baptista of Mantua, of the same family as George Ghissi. See the account of this artist under Ghissi.

I shall only mention the following prints by this artist: A *miracle of St. Gregory*, where a boy is restored to life. It is thirteen inches high by nine wide; and the name is affixed in this manner: OPUS. FR. IO. MARIAE BRI-

XIENSIS

XIENSIS. OR. CARMELITARUM. MCCCCII. The mechanical part of the engraving of this print is executed in a sort of mixed style, between that of Marc Antonio, and of Andrea Mantegna; but it is by no means equal to either. The drawing is defective, especially in the extremities of the figures, which are heavy, and not well marked. A large upright plate, representing the *Virgin, seated upon the clouds*, with St. John Baptist, St. Jerom, and three ecclesiastics of the order of the Carmelites, at the bottom, dated also 1502.

GIOVANNA ANTONIO BRIXIENSIS, or DA BRESCIA.

Flourished, 1509.

An artist of the same family with the preceding. He was apparently a disciple of the school of Mantegna; for the style of engraving of that artist he almost constantly adopted; and the mechanical part of the execution of his plates is still more neat and regular. But the advantage he may be said to have gained hereby over Mantegna, is abundantly over-balanced by the defectiveness of his outlines, and the heaviness of the extremities of his figures, which are usually very poorly drawn. I shall notice by him,

The scourging of Christ, a large upright plate; with the name, IO. ANTON. BRIXIAN. on a tablet, dated 1503. The second impressions are marked 1509.

Hercules strangling a lion, marked D. HERC. IN. VICTO, and with his name.

A middling sized upright plate, *Hercules and Antæus*, the same.

A *white horse*, like that by Albert Durer; the back-ground only varied in the latter. In this he has intermixed some hatching: it is marked with his name, and dated 1505, a small upright plate.

St. Peter, a small upright plate. In this he approaches nearer to the style of engraving adopted by Marc Antonio: it is marked Jo. AN.

FRANCESCO BRIZIO, or BRICCIO.

Born, 1574. Died, 1623.

This artist excelled in painting architecture, and landscapes. He was born at Bologna, A. D. 1574, and received his first instructions in the art of painting from Passerotti; but completed his studies under Ludovico Carracci. It is said, that he frequently assisted Agostino Caracci in the plates, which he engraved. Perhaps he might; at least, it is certain, that he generally worked with the graver only in the same style; and in the mechanical part of the execution sometimes equalled him; but in correctness of outline, beauty, or expression, never. We have also some few etchings by him. Among the prints by this artist I shall mention the following:

A holy family, from Corregio, a large upright plate, arched at the top.

St. Roch, from Parmigiano, a middling sized upright plate.

The flight into Egypt, a small upright plate from Ludovico Caracci.

Christ and the woman of Samaria, a middling sized plate, length-ways, from Agostino Carracci, engraved, A. D. 1610. At the same time, Guido etched the *charity of St. Roch*, from Annibale Caracci.



CRISPIN VANDEN BROECK.

Flourished, 1590.

He was a native of Antwerp, and a painter of some eminence in the historical line. We have a considerable number of prints, engraved from his designs, which prove him to have been a man of genius, and great fertility of invention. His usual mark was a cypher, composed of a C. a V. and a B. joined together, which is copied on the plate at the end of the volume. He also is said to have engraved; and among other things attributed to him, is the *circumcision of Christ*, a middling sized circular print, in chiaro-scuro. The outline is etched in a bold, free manner, on copper; and the block of wood, which produces the lighter tints, is so contrived as to imitate the hatchings of white chalk upon the lights. It is marked with his cypher.

BARBARA VANDEN BROECK.

Flourished, 1600.

She was daughter to the above artist. It is highly probable, that she learned to draw of her father: but from whom she received instructions in the art of engraving is very uncertain; perhaps in the school of the Colaerts, who engraved many plates from her father's designs. However, the progress she made was such, as does no small credit to her abilities. I shall mention, in the first place, a middling sized upright plate, representing the *last judgment*, into which is introduced a great variety of figures. She has executed this plate entirely with the graver, and copied the style of Martin Rota with great success. The figures, in general, are well drawn; the heads expressive; and the other extremities marked with great judgment. It wants effect, from the lights being too equally powerful, and too much scattered; but this was an error, that almost all the engravers, and many of the painters of that age, were very apt to run into. It is marked at the bottom, "Crispin Vanden Broeck inv. et Barbara filia Crispine sculpsit." I shall notice also a *boly family*, with St. John and several angels. This is marked with her father's cypher, as described above; and to it is added, "B. filia sculp." It is a small upright plate, dated A. D. 1600. Another *boly family*, with St. John kneeling, and angels attendant upon them, the same, and marked as above. This plate was published by Hondius, A. D. 1621.

J. VAN BROEDELET.

Flourished, 1700.

A Dutch artist, who flourished at the beginning of the present century, by whom we have several mezzotintos. Among the rest, *Cephalus and Procris*, from Gerard Hoet, a middling sized upright plate, companion to *Venus and Adonis*, engraved in mezzotinto by Verkolie, from the same master.

C. D E

C. DE BROEN.

Flourished,

An artist of no great merit, whose chief employment was engraving of portraits for the booksellers, &c. To some plates the name is signed, "C. de Broen, jun." as to the portrait of *Piere Poicet*, from N. Verkolie.

JOHN VAN BRONKHORST.

Born, 1603.

This artist was born at Utrecht, and, after having studied under several masters, entered the school of Cornelius Poelmburg, whose style of painting he imitated with great success. He painted both history and landscapes; and his pictures, which are very highly finished, are held in great estimation. He amused himself with the point; and some *landscapes* from Poelmburg, together with other subjects from his own compositions, are attributed to him. His mark, according to the generality of authors, was a cypher, composed of a *J.* a *G.* and a *B.* But the use of the second letter, if the cypher really belonged to him, I know not. See the mark copied on the plate at the end of the volume.

JOHN VAN BROOKS.

Flourished, 1742.

He was a native, as I have heard, of Ireland. He engraved in mezzotinto. His works, however, do him no great credit as an artist, either with respect of the drawing, or the execution. His prints are chiefly portraits; but there is a large historical mezzotinto by him, representing the *battle of the Boyne*, after Wyke. Among his portraits, are the following: *Hugh Boulter*, archbishop of *Armagh*, and primate of *Ireland*, from F. Bindon, a large whole length. *William Aldrich*, lord mayor of *Dublin*, a half sheet print, dated 1742, &c.

R. BROOKSHAW.

Flourished, 1770.

A very modern engraver in mezzotinto, who resided in London, and executed several portraits; among the rest, that of *Mr. Bergeret*, after Cotes, *Lady Erskine*, *General Paoli*, &c.

B R O O N.

Flourished,

A name mentioned by Mr. Evelyn in his *Sculptura*, as an engraver. I do not recollect to have seen any of his works: perhaps it is the same artist as C. de Broen, mentioned above.

H A N S



HANS or JOHN BROSAMER.

Flourished, 1545.

A native of Fulda in Germany. He is one of those artists, who on account of the smallness of their engravings, are ranked in the class of *little masters*. It is impossible, at this distance of time, to ascertain the school, in which he learned the principles of the art of design and engraving. His style sometimes bears a resemblance to that of Aldegrever; but, in general, he has finished his draperies and back-ground with small dots between the strokes. His drawing of the naked figure is very deficient. In the mechanical part of his plates he by no means equalled, either that celebrated artist, or John Sebald Beham, his cotemporary. His usual cypher is composed of an H. and a B. joined together in the manner represented on the plate at the end of the volume. I shall only mention the following by him.

The *Philistines coming upon Sampson, after Dalilah had shorn the locks of hair from his head*; a very small plate, length-ways. It is dated 1545, and has the cypher between the two first and the two latter figures of the date; and to it is added his name at full length, *Johannes Brosamer Fuldae Degens Faciebat*.

Solomon with his wives, adoring the idol, a small upright plate, dated 1545, and marked with the cypher.

The *rape of Helen*, a very small long frieze, dated 1540, marked with the cypher.

Marcus Curtius leaping into the gulph, a small circular plate, marked the same.

Biblia Veteris Testamenti Artificiofis picturis effigiata, Franckfort 1552, a set of small wooden cuts, copied chiefly from the excellent work of the same kind, executed by Hans Holbein, and published at Leyden 1547, with some additions; but by no means equal to the original in spirit, or neatness of execution.

M. V. BROUCK.

Flourished, 1621.

By this artist, who appears to have been a painter, we have a small plate, length-ways, representing *Mercury and Argus*, with the cow in the back-ground. It is a slight etching, very poorly drawn, and destitute of effect. In retouching it with the graver, he has attempted to imitate something of the style of Cornelius Visscher, but without success. It is dated 1621.

ADRIAN BROUWER, or BROWER.

Born, 1608. Died, 1640.

According to the generality of authors, this artist was a native of Oudenarde; though some have affirmed, that he was born at Haerlem, A. D. 1608. He was the disciple of Francis Hals, and proved an excellent artist. The subjects of his pictures were always taken from low life, and represent *Boors fighting, tavern scenes, and drunken quarrels*. But these he executed with so much spirit, and transparency of colouring, that his pictures are held in the highest estimation. His levity of temper prevented his continuing with Rubens, who had procured his release from prison at Antwerp, where he had

been confined as a spy. And his debauched manner of living put an end to his days, at the age of 32. By him we have some few etchings of such subjects, as his pictures usually represented. He frequently signed them with the initials of his name only, thus: H. B. the name Adrian being frequently written with an H.

J. BROUWER.

Flourished,

An engraver of portraits of no great eminence. He worked entirely with the graver, and imitated the style of Cornelius Vischer; but without success. Among other things by him, is a large portrait of the *emperor Leopold*, from W. Vaillant.

ALEXANDER BROWN.

Flourished, 1669.

According to the Hon. Mr. Walpole, we have some mezzotintos by this artist, who also wrote a treatise on the art of painting, drawing, limning, and etching. This treatise is illustrated with 31 copper-plates in folio, and was first published at London, A. D. 1669. These plates, Mr. Walpole supposes, were engraved by his own hand. This matter however appears to me in a very doubtful light; for he is professedly writing a treatise on etching, in the part which may be said to refer to them, and speaks very little concerning the use of the graver; now all the plates for this work are executed with the graver entirely, except perhaps the bare outline, which has sometimes the appearance of etching; and they are copied from the book of designs published by Abraham Bloemart, well known by the name of *Bloemart's Drawing-book*.

There was a modern printseller of the same name with the above artist, who published a great variety of mezzotintos; some of them probably executed by himself.

J. BROWN.

Flourished, 1676.

He was probably a native of England; and engraved perhaps only for his amusement. According to Ames, we have by him the portrait of *Richard Collins, supervisor of excise* at Bristol. This plate was engraved at Tedbury.

ROGER BRUGES.

Flourished, 1611.

An artist of little note, who assisted Aaron Rathburne in engraving a map of London and Westminster; for which they obtained a patent, A. D. 1611.

JOHN VANDER BRUGGEN.

Flourished,

This artist, according to M. Heineken, was a native of Flanders, and resided, as it seems, at Brussels. He is said to have flourished towards the end

end of the last century. By him we have a large number of mezzotintos; which, however, though not entirely destitute of merit, are such as do him no great honor as an artist. See the mark, which he frequently used, when he did not chuse to sign his name at length, on the plate at the end of the volume. I shall only mention the following prints by him: Several *droll subjects*, from Teniers: among the rest the *tooth-drawer*, an upright half sheet print. The *gold weigher*, copied from Rembrandt Gerretz. The portrait of *Vandyck*, a small upright plate, arched at the top, from a picture painted by that artist. His own *portrait*, a half sheet oval plate from Largilliere. He also engraved from Adrian Brouwer, Ostade, and other masters.

D. P. BRUGGHE.

Flourished,

A very obscure artist, who, etched some few plates, in a style greatly resembling that of Romain la Hooghe, into which he usually introduced a great number of figures; and these he executed very prettily. The other parts of his compositions are stiff and tasteless; and a want of effect generally prevades the whole.

ABRAHAM DE BRUIN.

Flourished, 1570.

This artist was a native of Flanders, and resided at Antwerp. He may be reckoned among the class of artists, distinguished by the appellation of *little masters*, for his engravings, in general, are very small. He worked entirely with the graver, in a neat, stiff style. His drawing is by no means correct; and the extremities of his figures are usually very defective. His prints are evidently rather the productions of labour and assiduity, than of genius. The lights in them are scattered and unharmonized, which destroy the effect, and give them a cold, silvery appearance. But inattention to the *chiaroscuro* was rather the fault of the age, than of the artist. His best prints, according to my judgment, are small *friezes*, length-ways, representing the *various modes of hunting, hawking, &c.* Add to these,

A *figure on horseback*, a small upright plate from Sebald Beham. His cypher is here made in a singular manner; the A. and the B. are joined together, and the D. is under the A. it is dated 1566.

A small upright plate, representing *three men conversing together*; one of which has a basket of eggs, copied from Albert Durer. In this the D. is joined to the A. and the B. is under the A. all the letters as well as the date, which is 1567, are reversed.

The *habits of the different nations of Europe, Asia and America*, published in quarto, A. D. 1581.

Pyramus and Thisbe, a small plate, length-ways, from Francis Floris.

The *seven planets*, very small upright plates, dated 1569.

The *five senses, &c.* small plates length-ways, the same.

The *resurrection of Lazarus*, a small upright plate, from a painter whose mark is a C. a V. and a B. joined together: perhaps Crispin Vanden Broeck, who

who must, however, have been a young man at that time; for it is dated 1571. See all the marks used by Abraham de Bruin, copied on the plate at the end of the volume.

N I C H O L A S D E B R U I N .

Flourished,

This artist was the son of Abraham de Bruin mentioned in the foregoing article, and by him we have a great number of prints. He did not follow the example of his father, either in his style of engraving, or the size of the prints which he executed. He imitated Lucas Jacobs of Leyden, whose works he appears diligently to have studied; and, engraved large plates. His prints evidently prove, that he had more fertility of invention, than taste, and he wanted judgment to select such forms only as were beautiful or striking. His compositions, which usually abound with figures, are destitute of effect. The lights are too much diffused, and the breadth of shadow by no means sufficiently strong to relieve the principal objects from those at a distance; by which defect, the harmony is destroyed, and the whole appears confused and unfinished. He worked entirely with the graver, in a very neat, but laboured style, copied, as before observed, from Lucas Jacobs of Leyden. His drawing is carefully attended to; but it is rather mannered, than correct. The heads of his figures are frequently very expressive; and amidst all the disadvantages which the artist labours under, much sterling merit is very conspicuous in his works. As I can only mention a few from the vast variety of plates engraved by this master: I shall confine myself to those which are most generally esteemed.

Boys playing, a set of small plates, length-ways. In one of them is represented two children slain by lions: these plates are dated 1594.

The passion of our Saviour, represented in a set of large plates, length-ways, from his own compositions, dated 1612.

Adam and Eve in Paradise, the same, dated 1600.

Solomon and the queen of Sheba, the same.

Solomon adoring the idol, the same, dated 1602.

Resurrection of the dry bones, the same.

The golden age, from Abraham Bloemart, a large plate, length-ways. This is generally considered as his finest print: it was admirably copied, in a small circle, by Theodore de Brye.

A set of large *landscapes*, length-ways, from Egidius Coninxlogensis, J. Savery, D. Vinckboons, &c.

He usually signed his name at length; when he neglected that, he substituted the initials in this manner, N. de B. and seldom omitted the date.

C H A R L E S L E B R U N .

Born, 1619. Died, 1690.

This celebrated French artist was a native of Paris. He was born, A. D. 1619, and died in that city 1690, aged 71. The *battles of Alexander*, among other estimable performances, painted by his hand, are sufficient testimonies



of his superior merit; and the excellent engravings from them, by Girard Audran, have contributed not a little to render that merit more generally conspicuous. As a painter, I need not speak of him here; but for his amusement he etched several plates in a dark bold style; and though they are but slightly executed, the hand of the master appears very evidently in them. Among the rest,

The four times of the day, small upright plates, from his own designs.
An infant kneeling upon a cross, the same.

G A B R I E L L E B R U N.

Flourished, 1660.

He was brother to Charles le Brun, mentioned above, and was also a painter; but he never arrived at any great degree of excellency. By him we have also several engravings; among the rest, the *twelve apostles*, from his brother. He also engraved from Tintoret, Augustino Carracci, L. Testelin, and other masters.

F. B R U N.

Flourished,

Perhaps of the same family with the two preceding artists. His name I have found, however, affixed to some portraits, executed entirely with the graver, in a neat style; but very stiff and tasteless. Among the rest are the following:

The king and queen of Bohemia, a middling sized upright plate.

Leopold, archduke of Austria, in a small oval.

Frederic Henry, prince of Orange, a large upright plate.

O R A Z I O B R U N I.

Flourished,

He was a native of Sienna, and judging from the style in which he engraved, I should conclude, that he flourished towards the middle of the last century. He worked chiefly with the graver, and seems to have aimed at copying the style of Francis de Poilly; but he has by no means happily succeeded. He worked chiefly from Andrea de Ancona, Rutilio Mannini, and other masters; but we have also some few prints by him, which appear to have been executed from his own designs.

I S A A C B R U N N.

Flourished, 1615.

This obscure artist appears to have been a native of Strasburgh in Alface. By him we have a neat, laboured engraving of the *church at Strasburgh*, to which he signs his name Isaac Brunn Argentienfis, χειρογραφους, A. D. 1615.

D. B R U N N.

D. BRUNN.

Flourished, 1628.

Apparently this engraver was of the same family with the preceding artist; for he resided at the same place. He worked entirely with the graver, in a neat style, something resembling that of Paul Pontius; but he by no means nearly equalled that great artist. Besides his drawing is exceedingly defective. Among other prints by him, is a *Bacchanal*, from Rubens, a small plate, length-ways. Also a *Bacchanal with boys*, from Vandyck, marked "D. Brunn Arg^{is}, sculp." and dated 1628.

A. F. BRUNN.

Flourished,

A name I found affixed to a small upright plate, neatly engraved, but in a stiff, tasteless style. It represents *Christ standing on a mountain*, accompanied by an angel, and a female figure representing the church; and Satan, with his accomplices, appear below. It is marked "A. F. Brunn fecit," without any date, or painter's name: hence we may conclude, it is from a design of his own.

FRANCIS BRUNNER.

Flourished, 1620.

This artist was an engraver, and, according to professor Christ, worked under *Aubry*. He engraved, among other things, the figures of the *Sylloge de Luckius*, about the year 1620.

JOHN THEODORE DE BRYE.

Born, Died, 1598.

This excellent artist was a native of Liege; but he resided chiefly at Franckfort, where he carried on a considerable commerce in prints. It does not appear, when he was born, nor to what master he owed his instructions in the art of designing and engraving. The works of Sebald Beham were certainly of great service to him. He copied many of the plates engraved by that artist, and seems to me to have principally formed his taste from them. He worked almost entirely with the graver, and seldom called in the assistance of the point. He acquired a neat, free style of engraving, excellently well adapted to small subjects, in which many figures were to be represented; as, *funeral parades, processions*, and the like, which he executed in a charming manner. He also drew very correctly. His heads, in general, are spirited and expressive, and the other extremities of his figures well marked. His back-grounds, though frequently very slight, are touched with a masterly hand. He died, as his sons inform us, in the third part of Boiffard's collection of *portraits*, March 27, 1598; the two first parts of which collection were engraved by himself, assisted by his sons, who afterwards continued it. See his mark on the plate at the end of the volume.

X 2

His



His great works were the following: The plates for the first four volumes of Boissard's *Roman Antiquities*; the two last volumes of which work was completed by his two sons.

The plates for the illustration of the description of *the Manners and Customs of the Virginians*, in "the brief true Report of the new found land of Virginia, published by Thomas Hariot, servant to Sir Walter Raleigh, and employed by him in the discovery." This work was printed at Franckfort by J. Wechelius, A. D. 1590. The plates were executed at De Brye's own expence from drawings made by J. White, who was sent thither for that purpose.

These plates were copied by Picart for his *Religious Ceremonies of all Nations*.

The plates to the Latin narrative of the *Cruelties of the Spaniards in America*, published 1598.

About the same year, namely, 1598, appeared De Brye's great work, entitled, *Descriptio Indiae Orientalis et Occidentalis*, in nineteen parts, contained in five large folio volumes.

Among his detached prints, the following are greatly esteemed:

The *little village fair*; and its companion, the *fountain of youth*; two small plates, length-ways, from Sebald Beham.

A *Bacchanalian procession*, a small plate, length-ways, from Julio Romano.

The *Venetian ball*, a small circular plate, from Theodore Bernard.

The *golden age*, a small circular plate, copied from the print engraved by Nicholas de Bruin, from a design of Abraham Bloemart.

The *procession for the funeral of Sir Philip Sidney*, engraved at London. This is a long roll, "contrived and invented by Thomas Lant, gent. servant of that honourable knight, and graven in copper by Derick or Theodore de Brie, in the city of London, 1578." It contains about thirty-four plates; and prefixed is the portrait of Mr. Lant, aged 32. This has usually been considered as the first English work by De Brye. John Fenn, esq. of East Dereham in the county of Norfolk, is possessed of a very singular curiosity, which, as it is thought to be *unique*, certainly merits a very particular description. I have little doubt, but that it was executed by De Brye; and if so, it is certainly one of his best works. That gentleman has obligingly favoured me with the following account of it.

A Description of a Roll representing the Procession of the Knights of the Garter in 1576, 18th of Elizabeth.

The procession is represented as moving along a portico, quite open on the side next the observer, but supported by thirty-three pillars of the Ionic order on the side from him, in the following order:

The verger alone bearing his silver rod.

The twelve alms knights, two and two in their proper habits.

Their governor alone.

Four pursuivants, two and two, } in black gowns, over which are their
Six heralds, two and two, } tabords with the sovereign's arms.
Two kings of arms, a-breast, }

The twenty-four knights companions, two and two, } all in the full habit
The emperor alone, - - - } of the order.

Garter

Garter king of arms, with his sceptre, } a-breast, with their mantles,
 The register, with his book, } &c.
 The usher of the black rod, with his rod, }
 The prelate, } a-breast with their mantles, &c.
 The chancellor, }
 Two gentlemen ushers, a-breast.
 A nobleman (not of the order) carrying the sword of state, alone.
 The sovereign in the full habit of the order, alone.
 Amounting in the whole to sixty.

Over each knight companion of the order, are his arms within the garter, and in a compartment below, his name, titles, &c. are written in French. The last stall was vacant, and there is only a fancy portrait, given without name or arms. There are sixty portraits in the procession, each of them between four and five inches in height; under the arches of the portico, is a delightful view of a hilly country, (too hilly for an English prospect) interspersed with castles, churches, houses, rivers, woods, men, animals, &c. and an exact view of Windsor Castle, as it appeared in that reign. The roll is sixteen feet three inches long, and one foot deep, and was engraved on twelve plates.

Who was the original possessor of this curious roll, I know not, but in the beginning of this century, it belonged to Peter le Neve, Esq. norroy; from him it came to Mr. Thomas Martin of Palgrave; after his decease it was the property of Mr. Worch, and from him, in 1773, it came into my possession.

The date under the dedication, written by Dawes, is altered with a pen from 1576 to 1578, but the procession was in 1576, as two of the knights represented, were dead before 1578, though, perhaps the engraving was not finished before the latter year.

Hollar, to his plate of the procession copied in small from this engraving, in Ashmole's order of the garter, says, the original was designed by Marc Garrerd, who could be then only fifteen years old, being born in 1561, and I believe did not come into England till after the time this was done.

Mr. Walpole says, Garrerd drew a procession of the queen, knights of the garter, &c. in 1584, from whence Ashmole took his plate for the History of the Order of the Garter. It certainly could not be this, which was not only drawn, but engraved before 1578, and from the dedication, I have no doubt, but that the drawings of this were executed by Thomas Daws, Rougecroix. It is a proof print, as the titles, names, dedication, &c. are written, and not quite finished; so that the engraver had not added his name. The question is, what became of the plates? for I never heard of another proof having been seen by any one.

The following is a list of the knights, companions, and officers, represented by their portraits in the procession.

Charles Howard, E. of Effingham,	Void,
Henry Stanley, E. of Derby,	Henry Herbert, E. of Pembroke,
	William

William Cecil, Lord Burleigh,	Arthur, Lord Grey of Wilton,
Henry Hastings, E. of Huntingdon,	Walter d'Evereux, E. of Essex,
Sir Henry Sydney, Knt.	William Somerset, E. of Worcester,
Henry Carey, Lord Hunfdon,	Francis Ruffel. E. of Bedford,
George Talbot, E. of Shrewsbury,	Ambrose Dudley. E. of Warwick,
Anthony Browne, Viscount Montague,	Robert Dudley, E. of Leicester,
Edward Clinton, E. of Lincoln,	Thomas Ratcliffe, E. of Suffex,
Henry Fitz Allen, E. of Arundel,	F. Montmorency, D. of Montmorency,
Emanuel, D. of Savoy,	Adolphus, D. of Sleswick, Holstein, &c.
Philip II. King of Spain,	And Henry III. King of France,
	Maximilian II. Emperor.
Sir Gilbert Dethick, Garter.	William Day, Dean of Windfor, Register.
	Usher of the Black Rod.
Robert Horne, Bishop of Wincheſter, Prelate.	Sir Thomas Smith, Chancellor.
	Two Gentlemen Uſhers.
	A Nobleman with the ſword.
	Queen Elizabeth.

He alſo engraved a great number of portraits, proceſſions, and a variety of other ſubjects, as well from his own compositions, as thoſe of other maſters.

JOHN THEODORE DE BRYE.

Flourished, 1620.

He was the ſon of the preceding artiſt. After the death of his father, aſſiſted by his brother, he completed the plates for Boiffard's *Roman Antiquities*, two volumes of which were left unfinished. They alſo added ſeveral parts to the collection of portraits of illuſtrious perſons, which their father had begun.

JOHN ISRAEL DE BRYE.

Flourished, 1620.

The younger ſon of John Theodore de Brye the elder, and brother to the above-mentioned artiſt, whom he aſſiſted in the completion of the works, which their father had left unfinished. They both of them imitated the ſtyle of their father; but in a ſtiff, taſteleſs manner. They never nearly equalled him in merit.

HENRY BRYER.

Died,

He was pupil to the late Mr. Ryland, with whom he afterwards entered into partnership; and they opened a print-shop in Cornhill. When that partnership was diſſolved, he went into buſineſs for himſelf; but he did not engrave many plates. By him, among others, are the two following:

Bacchus and Ariadne, a middling ſized upright plate; and *Mars diſcovered with Venus by Vulcan*, a large plate, length-ways. For this laſt he obtained a premium from the ſociety for the encouragement of arts and ſciences. His widow

widow lives at present in Poland-Street, where she still continues to publish prints from the pictures of Angelica Kauffman, &c.

L. B U B E.

Flourished,

An engraver on wood, by whom we have a small upright print of a *holy family* in chiaro-scuro. It is engraved on three blocks; the first for the outline and dark shadows; the second for the light shadows; and the third for the demy-tint. Though it is executed in a very slight manner, it is, however, very spirited, and manifests the hand of the master. It is from a composition of Abraham Bloemart.

S A M U E L B U C K.

Died, 1779.

This ingenious artist, assisted by his brother NATHANIEL BUCK, drew and engraved a large number of plates of various sizes. They consist of views of churches, monasteries, abbeys, castles, and other ruins. Also views of the principal cities and towns in England and Wales; and, among them, a very large one of the cities of *London and Westminster*. They are all executed much in the same style. The back-grounds are slightly etched, and the buildings finished with the graver, in a stiff manner. Their drawings, especially those of the ruins, &c. appear to have been too hastily made; for which reason, on examining the prints with the objects they represent, they are frequently found to be very inaccurate. However, in many instances, they are the only views we have of the places represented; and in some, the only views we can have, as several of the ruins engraved by them, have since that time been totally destroyed. Samuel Buck died at his apartments in the Temple, in the month of August. A. D. 1779. The prints by these artists, which amount in the whole to 500, are too well known to need a separate list. The two brothers were employed upwards of 32 years in this undertaking.

C A R L O B U F F A G N O T I.

Flourished,

A native of Bologna. By him we have several plates of *architecture*, into which he has usually introduced some figures. They are very slightly etched, and the figures are incorrect. To some circular plates his name is signed; to which he adds, *inv. et fecit*. These, therefore, were manifestly engraved from his own designs.

A. V A N B U I S E N or B U Y S E N.

Flourished, 1710.

An indifferent engraver, who was, I think, a native of Holland. He worked entirely with the graver in a stiff style, very like that adopted by Gribelin; but he did not equal that artist. Buisen, I believe, engraved for



for the booksellers only. We have by him a print of *David playing on the harp*, an octavo plate for the edition of Cowley's poems, printed, A. D. 1700. He also did some of the folio plates for the work entitled *Figures de la Bible*, from Picart and others, published at Amsterdam, 1720.

W. B U I T W E C H.

Flourished,

According to professor Christ, he engraved some plates, representing the various habits of different nations, which he signed W. B. and W. BW.

B U G E Y.

Flourished,

An obscure engraver of portraits, who probably worked only for the booksellers. By him we have the portrait of *marshal de Broglio* on horseback, from M. Loir.

M I C H A E L B U M E L, or B I M E L.

Flourished,

A very indifferent engraver, by whose hands we have some *small figures of saints*, and *subjects of devotion*; executed neatly enough with the graver; but without the least taste or correctness.

C. B U N O.

Flourished, 1650.

This artist, according to professor Christ, flourished about 1650; when he engraved some plates, which he marked with the initials of his name C. B. But the subjects of these engravings are not specified.

F L O R I A N O D E L B U O N S.

Flourished,

A name I found affixed to the portrait of *Guido*, a small oval plate, all graved in a poor, feeble, stiff style, and without effect. It appears by the word *fecit*, which he had added to his name. that he engraved it from a design of his own.

F R A N C I S B U R A N I.

Flourished,

He was, according to Bafan, a painter, a native of Reggio, and flourished in the last century. He etched a plate from a composition of his own, in the style of Spagnoletto, representing *Bacchus seated upon a tub*, accompanied by three satyrs, a middling sized print, length-ways.

T H O M A S

T H O M A S B U R F O R D.

Flourished, 1750.

He was an engraver in mezzotinto, and not destitute of merit. We have some few landscapes, and other subjects by him ; but, I believe, he chiefly confined himself to portraits ; some of which he also drew himself from the life ; as that of the *Rev. Roger Pickering*, F. R. S. poster size, half figure, which is dated 1747. Add to this, Mr. *Warburton*, from Philip ; Mr. *Charles Churcbill*, from J. H. Schlanck, dated 1765. He resided in London, where, I believe, he died a few years since.

H. B U R G H.

Flourished,

An engraver of no great eminence, who resided, I believe, in London, and worked for the booksellers. Among other prints by him, are the two following: The *Irish dwarf*, from B. Smith, a small upright plate. The portrait of *Thomas Bradbury*, minister of the gospel, a small oval print, which is signed "H. Burgh del. et sculp." These are both slight, and indifferent etchings.

M I C H A E L B U R G H E R S.

Flourished, 1670.

This engraver, who was probably a native of the United Netherlands, came into England soon after Utrecht was taken by Louis XIV. and settled at Oxford. From the multiplicity of his works, he appears to have been employed, not only by that university, but by most of the chief booksellers. His plates are executed entirely with the graver, in a stiff, laboured style, without genius, or knowledge of the art of design. His drawing, when he attempted to represent the naked figure, is exceedingly defective. He has, however, painfully preserved many ancient reliques, the originals of which are now lost. And though we cannot admire the taste, with which they are executed, yet they become estimable, because they still continue to us an idea of those monuments of antiquity, which time had otherwise obliterated for ever. At the bottom of several of his plates he adds to his name, *Academiae Oxon. calcographus*. Among other things for the university, he engraved the *almanacks* ; and the first that appeared with his name, was for the year 1676.

Speaking as an artist, I should say, that his best prints are some few frontispieces which he copied from Mellan, and imitated in them the style of engraving adopted by that master very successfully. Of this sort is the octavo frontispiece to the first edition of *Creech's Translation of the Satires of Horace*, where a woman is represented taking a satyr's mask from the face of the poet.

But his most estimable works are the *antiquities, ancient pavements, views of churches, ruined abbies, and other curiosities*, which were chiefly executed for that indefatigable antiquary, Thomas Hearne. He also engraved a great



variety of portraits; among the best of these may be reckoned that of *Sir Thomas Bodley*, with the heads of the other benefactors to the library, at the corners of the plate; this engraving was placed as a frontispiece to the catalogue of the manuscripts, contained in the Bodleian library. The portrait of *Anthony Wood*, a small plate in mezzotinto, is by Burghers, and I believe the only one he ever executed in that manner of engraving. See the mark which he used, when he did not sign his name at length, on the plate at the end of the volume.

LE CHEVALIER BURGHESE.

Flourished,

A name cited by Florent le Comte, as an engraver of *theses* and *emblematical subjects*; but he has not specified any of his works.

HANS or JOHN BURGMAIR.

Flourished, 1518.

A native of Germany, and according to the general account, a scholar of Albert Durer. He worked chiefly, if not entirely, on wood; and his prints possess much of that fire and spirit, which we discover in those of his master. Some of his engravings are dated as early as 1510; for this reason, professor Christ attributes to him, and with great appearance of reason, some small, spirited wooden cuts which were made for the ancient edition of the works of Geyler de Keiserberg, marked I. B. and dated 1510. He sometimes used the two letters in this manner: H. B. separate from each other; and at other times, both joined together; again, an H. and a B. joined together, with a C. upon the cross bar of the H. the same cypher, which James Binck afterwards used, is attributed to him, when the date is from 1510 to 1518. Of this sort is a small upright wood cut, representing the *three fates*, with *Cupid at the bottom plucking a flower*. It is dated 1513. Florent le Comte informs us, that, about the year 1518, he engraved a set of thirty-six prints, the *emperors or kings*. I never saw the set complete; but I have frequently met with odd prints belonging to it. They are on wood, in chiaro-scuro; on two blocks, one for the outline and principal shadows, and the other for the half tints. The figures are represented on horseback. One I have before me has his name, "H. Burgkmair;" and it is dated 1518: the others have the initials of his name, H. B. only.

St. Sebastian standing in an arch, a small upright print, with his name, and dated 1512.

BURNFORD.

Flourished,

One of those book plate makers whose labours have adorned the publications of the former century. I have before me a frontispiece to the *Practise of Piety*, or some other book of devotion in twelves; it is executed entirely with the graver, but in a style that does no honour to the artist or credit to the taste of his employer.

CORNELIUS BUS, or BOSCH, or VANDEN BOSCH.

Flourished, 1543.

He was a native of Bois le Duc in Flanders, and established at Antwerp, where, exclusive of his profession as an engraver, he carried on a considerable commerce in prints. His manner of engraving sometimes resembles that of Marc de Ravenna; at other times that of Æneas Vico. He never arrived at any superior degree of excellence. He worked entirely with the graver, in a stiff, dry style, without taste. His drawing is by no means correct; neither are the heads, and other extremities of his figures, sufficiently attended to; and from the lights being diffused, and the feebleness of the masses of shadow, his engravings are usually destitute of effect. He generally marked his plates with the initials of his name, C. B. and the date in the manner represented at the end of the volume. The following prints may be reckoned among his best:

The taking down from the cross, a large upright plate, dated 1545, without any painter's name.

The entombing of Christ, the same, from Franciscus Floris, and marked "Cornelius Bus fecit, A. D. 1554."

Christ preaching to the Jews, a middling sized upright plate, nearly square, with the initials, and no date. On a pedestal is written, *Beati que audiunt verbum Dei, et Custodiunt.*

Moses breaking the tables of the law, a middling sized plate, length-ways, from Raphael, dated 1550.

Moses presenting the law to the people, the same, from the same, dated 1551.

Battle of the giants, with his mark: no painter's name.

Triumph of Bacchus, a large print, length-ways, engraved on three plates, from Julio Romano, dated 1543.

Venus and Cupid coming to Vulcan, who is working, with the three Cyclops, at the forge; a middling sized plate, length-ways, dated 1546, with the mark. Both the mark and the date are reversed on this print, being engraved the right way upon the plate.

He also engraved from Michael Angelo and other masters.

B U S C.

Flourished,

According to Basan, this gentleman was inspector of the galleries of the duke of Brunswick; and for his amusement, engraved a set of twenty-eight small plates, after Rembrandt, and twenty heads, &c.

J O H N B U S H.

Flourished,

He engraved some few portraits; but never arrived at any superior pitch of excellency. Among others by him, is a small print of *Gaven*, a Jesuit.

Y 2

LOUIS

LOUIS BUSINCK.

Flourished,

This artist, according to Bafan, flourished during the last century; and by him we have several prints in chiaro-scuro, performed in a very spirited and masterly manner, from George L'Allemand. I shall only mention the following: A middling sized print representing a *holy family*. It is executed on three blocks of wood; the first for the outline, the second for the deep shadows, and the third for the demy tint.

Aeneas saving his father from the destruction of Troy, a middling sized upright print, the same, with the painter's name.

Moses, a single figure seated, the same.

JOHN BUSSE.

Flourished, 1528.

He may be ranked in the class of little masters, and was apparently a disciple of Aldegrever; at least, he copied the works of that artist. He usually signed his prints with the initials of his name, I. B. and added the date. Among others by this engraver, are the *seven planets*, very small upright plates, marked I. B. 1528. On a small plate-length-ways, representing a *man and woman dancing*, with two men playing on musical instruments, the name is signed at length, "*John Busse*." If any one should object against the name, and suppose that it does not belong to the engraver, bringing, for instance, several of the small dancing figures by John Sebald Beham, which seem to be a species of portraits, and have the names written over them, as *Martinus Winterton*, *Nicolas Cristman*, &c. adding, that, like Beham, the present artist has also represented the portrait of John Busse. I shall observe, that the prints of this sort by Beham have constantly *his* mark upon them, as well as the names of the dancing figures; this seems to be an invariable rule established among the ancient engravers: and sometimes they added it, even when they signed their name at length. Now this is the only print by this master, (for it is evidently by the same hand as the planets mentioned above) without his mark; which, I think, he would hardly have omitted on this occasion; especially as the initials of the name were the same as his own. Besides, if the dancing figure of the man be a portrait, why should not those who are playing on the music be portraits also? yet their names are not expressed. In this manner, the name *Bussemaker* is affixed to a small print of *Jupiter and Leda*, copied from Henry Aldegrever, by Martin Pohem. But then that artist has added his monogram, composed of a P. and an M. joined together, to prevent the purchaser from attributing by mistake the engraving to Bussemaker, who was probably only the publisher.

MARTIN VAN BUYTEN.

Flourished, 1588.

An engraver of no great note, who resided at Rome, and worked, I believe, chiefly for the booksellers. By him, among other things, we have the frontispiece to a book, entitled, *Lanotomia delle Cancellares che corseve et altre maniera*

maniere di Lodovico Curione, in folio. It is executed entirely with the graver, in a neat, dry style, without effect.

JAMES DE BYE.

Flourished, 1600.

This artist, if he was not a native of Antwerp, certainly resided there, and carried on a considerable commerce in prints and books. He very probably learned the art of engraving in the school of the Collaerts, whose style he seems to have imitated, and with great success. He drew correctly, and executed his plates entirely with the graver, in a neat, clear, determined manner. The heads of his figures are very accurately finished, and the other extremities well marked. The effect indeed of his prints is not powerful, but confused, from the lights being too much scattered; and a certain stiffness or formality appears in the management of the strokes, which is displeasing to the eye of the artist. His prints, however, may rank with those of the best early Flemish masters. He, with his cotemporary, John Baptista Barbe, assisted the Collaerts in engraving the *life, passion, and resurrection of Christ*, which consisted of fifty middling sized plates, length-ways, from Martin de Vos. No. 18, representing *Peter's wife's mother healed of her fever by our Saviour*, and No. 30, the *resurrection of Lazarus*, both in that work, are, I think, fine specimens of our artist's abilities. He also assisted Philip and Theodore Galle, in the *life of the Virgin*, engraved also from the designs of Martin de Vos. The portraits of the descendants of the *Maison de Croy*, which are contained in a folio volume, are by him, and marked in the manner expressed on the plate of monograms, at the end of the volume. Likewise the portraits of the *kings, queens, and dauphins of France*, for the large edition of the history by Mezeray, &c.

MARC DE BYE.

Flourished, 1664.

By this artist, who probably might be of the same family with the preceding, we have some very neat, spirited etchings of *animals*, &c. from Marc Gerard and Paul Potter. They are small plates, length-ways, dated 1664.

NICHOLAS DE BYE.

Flourished,

He might perhaps be related to the forementioned artist. We have by him some portraits, and other subjects; though I believe, the former chiefly employed his graver. Among them, is that of *Charles IX.* king of France.

CORNELIUS BUZZI.

Flourished,

The name of an engraver mentioned by Florent le Comte, as chiefly excellent in the architectural line. He has not, however, specified any of his works.

A D R I A N.

