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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

D. DA

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D.

A B R A H A M D A.

Flourished,

This artist appears to have been a designer, as well as an engraver. We have by him the *last supper*, a small plate, length-ways, neatly executed with the graver, in the style of De Brye. This print is by no means devoid of merit: it is marked "Abraham Da fecit."

D A D O.

Flourished,

I much doubt the existence of such an artist. The prints marked with a die are attributed to him, which in my opinion, belong rather to Bartolomeo Beham; and my reasons for thinking so are given in the account of that artist.

M. D A I G R E M O N T.

Flourished, 1670.

This artist, who was by no means a man of superior talents, resided at Paris, and assisted J. Berain in the *books of ornaments*, which he published in that city. He also engraved several plates in the large folio collection of *views of Versailles*.

C O R N E L I U S V A N D A L E N.

Flourished, 1640.

This artist is called the younger, because he generally adds the word *junior* to his name. For what reason this distinction was made I know not. It does not appear, that his father was an engraver, though perhaps of the same baptismal name. He was a native of Holland; but under what master he learned the art of engraving is uncertain. It is difficult to form a proper judgment of his merit; for sometimes his prints resemble those of Cornelius Vischer, of Lucas Vorsterman, of P. Pontius, of Bolswert, and other masters. A set of antique statues, engraved by him, are in a bold, free style, as if founded upon that of Goltzius; others again seem imitations of that of Francis Poilly. In all these different manners he has succeeded; and they plainly manifest the great command he had with his graver; for he worked with that instrument only. He engraved a great variety of portraits, some of which are very valuable, and form the best, as well as the larger part of his works.

works. He did not succeed so well in drawing the naked parts of the human figure; his outlines are heavy, and frequently incorrect, and the extremities, the feet especially, are seldom well marked.

I shall only mention the following by this master:

The *four fathers of the church*, a middling sized upright plate, from Rubens. This print bears great resemblance to the style of P. Pontius.

The *Graces embellishing a statue of Nature*, a large upright print, on two plates, from the same. In the execution of this print, he seems to have had an eye to the neater works of S. Bollwert.

A *shepherd crowning a shepherdess*, a small plate, length-ways, from J. Casteleyn. Here he has followed the style of Cornelius Visscher; but more particularly so in many of his portraits.

The *Virgin presenting the breast to the infant Christ*, a middling sized upright plate, from Flinck.

Venus and Love, the same from the same.

Among his portraits I shall mention the following:

Bocace and Arctin, two middling sized upright plates, for the collection of prints, entitled the Cabinet de Reynst. These have been attributed to C. Visscher.

Charles II. in armour, a half sheet print, much esteemed.

James II. when duke of York, from Simon Luttichuys, the same.

Henry duke of Gloucester, the same, from the same.

Andreas Rivetus and *Fred. Spanheim*, from Van Negre, dated 1644. These two last portraits are engraved in the style of Lucas Vorsterman.

A. D A L L E.

Flourished, 1686.

The name of an obscure and very indifferent engraver. I found it affixed to a species of triumphal processions, on a great number of plates, entitled, *Giochi Festivi e militari*, published at Venice 1686. They are coarse, slight, incorrect etchings, and have nothing but the singularity of the design to recommend them. The initials A. D. are joined together in a sort of a cypher; but the family name is written at length, *A. Dalle via sculp.*

G I L L E S L E D A M E.

Flourished,

This engraver is mentioned by Florent le Comte, who informs us, that he imitated the style of Melan; but with no great success. His best works were *subjects of devotion and madonas.*

L U C A S D A M M A Z E. See JACOBS.

C O R N E L I U S D A N C K E R S.

Flourished,

This artist was a printseller, established at Antwerp. He flourished towards the



the commencement of the last century, and engraved a variety of small plates, which are by no means destitute of merit; among others, we have by him an etching of *Meleager, who is presenting the boar's head to Atalanta*, from R. Picou, a small upright plate; also a set of prints representing the *ruins of Rome*; and a set of prints representing the *passion of Christ*, &c.

D A N C K E R D A N C K E R S.

Flourished, 1660.

He was son to Cornelius Danckers, mentioned in the preceding article, and resided also at Antwerp, where it is probable he was born. He not only etched, but frequently worked with the graver also, and we have a great number of prints by his hand; particularly landscapes, from Berghem, in which he attempted to imitate the style of that master; but by crossing his first strokes with a square second, the effect is rendered heavy and unpleasing. The figures and cattle are sometimes prodigiously incorrect; and the spirit of Berghem is often much lost in the imitation. His best work, in my opinion, is a set of large *landscapes*, lengthways, from Wouvermans. These are bold, free etchings, in a masterly style. I shall mention

A set of *landscapes*, middling sized plates, length-ways, from Berghem.

Another set of *landscapes* length-ways, smaller, from the same master.

He also engraved from Peter Nolpe, Titian, Gerrard Seghers, P. de, Jode the younger, &c.

J O H N D A N C K E R S.

Flourished, 1660.

This artist, it is highly probable, was of the same family with the preceding. He resided at Amsterdam, where he died; but he was not, I believe, born there; for his brother Henry, of whom we shall speak in the next article, declares himself to be a native of the Hague. He was an historical painter of no great eminence. By him we have a slight, incorrect etching representing *Venus lying upon a couch*, from Titian, signed "Joh. Danckers sculp. aquâ fortî, 1657."

H E N R Y D A N C K E R S.

Flourished, 1670.

He was brother to John Danckers, mentioned in the preceding article, and instructed in the art of engraving; but the persuasion of his brother John, joined perhaps with his own natural inclination, occasioned him to quit that profession, and take up the pallet and pencils. He excelled in landscape, and went into Italy to perfect his studies, where he remained some time. From thence he came into England, and was patronized by Charles II. who employed him to draw *views of the royal palaces*, and the *sea ports of England and Wales*. These drawings are dated 1678 and 1679. He also made several designs for Hollar to engrave. At the time of the discovery of the popish plot, being himself a Roman catholic, he left England, and returned to Amsterdam, where he died soon after. We have engraved by him the following portrait:

Charles

Charles the Second, a middling sized upright plate, from Adrian Hannerman. He has signed his name, "Hen. Danckers Haga Batavus sculp."

JUSTUS DANCKERS is also mentioned by M. Heineken as an engraver, but I am not acquainted with his works.

LEON DANET. See D'AVON.

JOHN DANET. See DUVET.

DANGERS.

Flourished, 1700.

He was the disciple of G. Chateau, by whom he was instructed in the first principles of engraving; but from a dislike to the profession, or the more powerful motives of religion, he soon quitted it and embraced an ecclesiastic life. I am not acquainted with the works of this artist.

P. DANNOOT.

Flourished,

This engraver flourished towards the conclusion of the last century. He engraved a *head of Christ* from P. P. Rubens, a small upright plate; also the portrait of *Pere Mastrille*.

DANZEL.

Flourished,

A modern French engraver, who was probably a pupil of Daulle's; at least, he imitated the manner of engraving, adopted by that artist. By him we have the *two children of Rubens in their infancy* from a picture painted by Rubens, a middling sized upright plate. This picture was also engraved by Daulle.

PHILIP DAQUIN.

Flourished,

The name of an engraver, mentioned by Florent le Comte; but none of his works are specified. I am not acquainted with them.

PETER DARET.

Flourished, 1641.

This artist was a native of France, born at Paris, where he learned the first principles of the art of engraving; and afterwards he went to Italy to complete his studies, where he worked a considerable time. At his return he established himself at Paris, and died at a very advanced age. He was not only a designer and an engraver, but an author. For Florent le Comte

Comte informs us, that he composed a Life of Raphael, the celebrated painter, which he caused to be printed, A. D. 1650. His works are chiefly performed with the graver, without any other assistance; and though some of them are not devoid of merit, yet they have not a sufficient share to place them in any high degree of estimation. The mechanical part of his engraving is cold and silvery, the effect flat and unharmonized, and the drawing of the naked parts of his figures is frequently incorrect and heavy, especially upon the extremities. His works are very considerable, and amount to upwards of 296 prints. I shall only mention the following.

The *meeting of Elizabeth and the Virgin Mary*, a middling sized plate, length-ways, from M. Corneille.

A *holy family, with an angel presenting fruit to the infant Jesus*, a middling sized upright plate, from Simon Vouet.

A *Madona giving suck to the infant Christ*, the same, from Annibale Carracci.

St. John seated in the desert, holding a lamb upon his lap. The same, from Guido.

St. Peter delivered from prison, a large upright plate, from Dominichino. Mariette also engraved a plate from the same picture.

Upwards of 100 small plates for a work, entitled, *La Doctrine des Mœurs*, by Mr. Le Roy de Gomberville, from the designs of Otho Vænius, printed at Paris 1646.

A variety of other subjects from his own designs, many portraits, &c.

He also engraved from Polydoro, Vandyck, Champagne, Stella, La Hyre, Le Sueur, Le Brun, &c. See the mark, attributed to this master, on the plate at the end of the volume.

D A R G E N V I L L E. See DEZALIER.

J A M E S D A S S O N V I L L E.

Flourished,

This artist, who appears to have been a native of France, etched several plates in the style of Ostade, which, though not equal to the engravings by that master in spirit or effect, are notwithstanding possessed of very great merit. He has succeeded best in the heads of his figures; the other extremities are often much neglected.

L O U I S A D E M O N T I G N I D A U L C E U R.

Flourished,

This lady, the wife of M. Daulceur, etched several plates from the designs of Boucher, Pierre, Cochin, &c.

J O H N D A U L L E.

Born, Died, 1763.

This artist, I have been informed, was born at Abbeville in Picardy. He resided

resided at Paris, where he died 1763. He worked entirely with the graver; and his performances sufficiently manifest the great command he had of that instrument. His strokes are laid with much freedom, yet without any affectation. They are very clear, and produce a pleasing, harmonized effect. Had his knowledge in drawing been equal to his management of the mechanical part of his engravings they would have ranked with the first performances the world ever produced. But in this great requisite, he was exceedingly defective. His portraits, which are the least exceptionable part of his works, are justly held in the highest estimation. The following by him are ranked among his best prints.

The *Quos Ego*, or *Neptune calming the tempest*, as described in the first book of Virgil's *Æneid*, a large plate, length-ways, from Rubens,

Mary Magdalen in the desert, reading a book, a middling sized plate, length-ways, from Corregio, for the collection of prints from the Dresden gallery.

Diogenes with his lantern, a small upright plate, from Joseph Ribera, called Spagnoletto, for the same volume.

The *triumph of Venus*, a middling sized upright oval, from Boucher.

The *two children of Rubens*, from a picture painted by that master, a small upright plate.

The portrait of *Peter Mignard*, and of the *countess of Feuquieres*, his daughter, two middling sized upright plates, from P. Mignard.

Gendron, the famous oculist, a middling sized upright plate, after Rigaud.

Maupertuis, the same, from Tourniere.

John Mariette, the engraver and printseller, the same, from Pefne.

Mademoiselle Pelissier, the same, from Drouais.

He also engraved a variety of other prints, from several masters.

LEON DAVEN.

Flourished, 1547.

This eminent engraver, who used the mark L. D. is by some called Louis Danet. He was apparently a native of France. The principal part of his works are engraved from the pictures of Francesco Primaticcio of Bologna, and especially those executed by that artist in the royal palace at Fontainebleau. His plates are chiefly etched in a very coarse, yet spirited manner, singular enough, but not without merit. The lights are kept broad and clear; but the masses of shadow are too equally powerful to produce any striking effect. His outlines are made by dark strokes in a stiff, tasteless manner, which render them hard and disgusting. The heads, with the other extremities and the naked parts of the figures, are incorrectly drawn. I shall only mention a few prints by this artist, as his works are not very uncommon, all from Primaticcio.

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

A sacrifice to Priapus, the same.

Cupid blinded, and mounted upon an ass; and two satyrs, with a man walking before them, blowing a trumpet.

VOL. I.

I i

Diana



Diana reposing after the chase, a middling sized plate, length-ways.

The death of Meleager, a small upright oval plate.

A man playing upon a harp, with some figures dancing, a large plate, length-ways.

These are all marked with the initials L. D. for the name of the engraver; and besides, we often read upon them, "Bologna invent;" and "A. Fontana Bleo. Bol." which is the word Bologna abbreviated put instead of the painter's name, he being a native of Bologna. The other words evidently mean Fontainebleau, where the pictures were preserved.

C H A R L E S D A V I D.

Flourished, 1640.

He was a native of France, and resided at Paris. From whom he learned the art of engraving does not appear. His style of mechanical execution seems to have been founded on an examination of the works of several artists, rather than a direct imitation of any one in particular. He worked entirely with the graver, in a clear neat manner; but with great freedom of hand, he often rendered the effect of his prints less pleasing, than it would otherwise have been, by crossing his second strokes too squarely upon the first. He certainly drew the human figure with a considerable degree of correctness; but he was apt to overcharge his outline, and mark the appearance of the muscles too powerfully. The extremities especially are, in general, rather heavy and defective. His lights, a fault usual with the engravers of that age, are too much scattered, and too equally powerful. His best prints are deservedly held in great estimation. I shall mention the following only:

The labours of Hercules, twelve middling sized plates, length-ways, from Franc. Floris

The cries of Rome, middling sized upright plates, copied from Villamena so exactly, that they would easily deceive one, if seen separate from the originals. He has also added the mark of that artist.

The Virgin and Child surrounded by angels, a small upright plate, from Champagne.

A man with a snail upon his finger, accompanied by a goat, with a crown of snails upon his head. A dish full of snails is seen upon a table; a small upright plate from Callot. This print is very rare.

A set of landscapes, from Paul and Matthew Brill.

He also engraved from Camillio Procaccini, Tempesta, Albert Durer, Simon Vouet, Vignion, Brebiette, &c. and he frequently substituted the initials of his name, when he did not write it at full length, C. D. F. the F, standing as usual for *fecit*.

J E R O M D A V I D.

Flourished, 1640.

He was brother to the preceding artist; and also engraved a great number of prints, portraits especially, in a style something resembling that of his

brother,

brother, but not with equal freedom and correctness. I shall mention by this artist the following prints only :

The *heads of the philosophers*, on 36 plates from designs of his own. These are executed with the graver, in a coarse, dark style.

Christ carrying the cross, a large plate, length-ways, from Hercul. Ferrariers, dated 1630. The naked parts and extremities of the figures are very defective.

An *Ecce homo*, a small upright plate, from Guercino.

The *Virgin of the rosary*, a small upright plate, from Guido, dated 1633.

The *Virgin and Child*, a small circular plate, from the same master.

The *assumption of the Virgin*, from Camillio Procaccini.

Among his portraits are the following :

Charles the First on horseback, a large half sheet print.

Henrietta Maria, queen to Charles the First, also on horseback.

He usually signed his prints "H. David," the H. and D. being joined together cypher-ways; and some times the H. and the D. in a cypher alone, in the manner represented on the plate of monograms, at the end of the volume. The H. stands for *Hieronimus*, which in Latin signifies Jerom. The author of the Series of Engravers, published at Cambridge, not attending to this circumstance, has made two artists, the one H. David, the other Jerom David; whereas, in fact, they are both one and the same person.

LOUIS DAVID.

Flourished, 1667.

This engraver, according to professor Christ, resided at Venice; and the prints, marked L. D. published at that place, about the year 1667, belong to him. I shall only mention by this artist, the *descent from the cross*, a small upright plate, engraved in a neat style, resembling that of Lucas van Leyden; but the drawing is exceedingly defective. This print is marked with the L. and D. joined together, in the manner represented on the plate at the end of the volume.

CLAUDE DAVID.

Flourished,

This artist was a native of Burgundy, and is mentioned as an engraver by Vertue, who informs us, that he published a print from a model of the *fountain, ornamented with the statues of queen Anne, the duke of Marlborough on horseback, and several river gods*, which was proposed to have been erected at the Conduit in Cheapside. Under the print is written, *Opus Equitis Claudii David comitatus Burgundie.*

JEROM DAVIDLO.

Flourished,

This artist is mentioned by professor Christ as an engraver; and those prints are attributed to him, which are marked with an H. a D. reversed,



and an F. See this mark copied on the plate at the end of the volume. I own, it appears to me more like H. C. F. and may perhaps stand for Hans, or John Collaert fecit. I have seen a small upright print, representing a man in armour, holding a flag, which is all graved in imitation of Albert Durer, but very indifferently executed. It is marked H. D. the H. and D. being joined together, and dated 1517. Perhaps this may be by the above master.

E D W A R D L E D A V I S.

Flourished,

Le Davis was of Welch extraction, and showing some inclination for the arts, he was put as an apprentice to Loggan the engraver, with whom it appears, however, he did not stay long; for being maltreated by his mistress, who obliged him to wear a livery, and follow her as a servant, he ran away, and went to France, where he became a dealer in pictures; by which occupation he acquired an easy fortune. At his return, he drew and engraved several portraits, and some other subjects. They have, however, very little merit to recommend them in any respect. I shall only mention the following:

Charles the Second seated: the face was afterward taken out, and king William the Third substituted in its place.

Catherine, queen of England, a large whole length, from John Baptist Carpers.

James, duke of York.

The dutchess of Portsmouth, from Lely.

An ecce homo, from Carracci, said to be very scarce.

A man laughing, holding a fool's cap, only part of the figure seen; marked "Edward le Davis Londini sculp."

We have also by him, some loose etchings from Algardi, very indifferently executed.

D A W E S.

Flourished, 1760.

He was a pupil of Hogarth's, and painted humorous subjects. He also etched a few plates; among them, *Kidgell with a pair of tongs taking paper from a jakes*; the reformers of manners throwing down the baskets of some industrious fruit women, in the fore-ground is represented an old soldier in the stocks. This artist died a few years since. Mr. Grosse obligingly favoured me with this account of him.

T H O M A S D A W K S.

Flourished, 1679.

I have seen a large engraving, with a printed description, of the murder of *Sir Edmond Bury Godfrey*, very badly executed in every respect; and, at the bottom, this inscription, "Printed for Thomas Dawks, the designer of these Emblems, 1679;" and he very probably was the engraver also.

C. D E C K E R.

C. D E C K E R.

Flourished,

This artist, who, according to professor Christ, resided at Nuremberg, was a designer as well as an engraver. Indeed he seems chiefly to have worked from his own compositions. I should suspect, that he was the disciple of Roman de Hooghe, whose style of designing and engraving he seems to have closely copied. The figures, of which he usually introduces many into his compositions, are by no means devoid of merit. They frequently manifest a tolerable degree of taste, and knowledge of design; but his manner of engraving, or rather etching, is coarse, and hard, with dark outlines on the lights, are also greatly scattered, without the least attention paid to the chiaro-scuro; by which means the effect is harsh, confused, and disgusting. Allowance made for these faults, Decker will appear to be a man of genius.

By him we have the large folio plates (into which he has introduced a vast multitude of small figures) for *Athanasii Kercheri Turris Babel*.

A great variety of *book plates*, and *small subjects*, &c.

He usually marked his plates with his name; when he did not, he substituted the initials, C. D. sometimes separate, and sometimes joined together, in the manner expressed on the plate at the end of the volume.

P A U L D E C K E R.

Flourished, 1740.

A modern engraver, probably of the same family with the preceding artist, and also established at Nuremberg. By him we have some engravings; but I am not acquainted with them.

I. DE DECKER, a name affixed to a small copy of the *treaty of Munster*, originally engraved by Suyderhoef, from Terburg. He has attempted to copy the style of Suyderhoef; but with no great success.

I. C. D E H N E.

Flourished, 1723.

By this engraver, who resided at Brandenburg in Germany, we have upwards of 200 plates of *masquerade figures*, representing, in the most ridiculous manner, the gods, goddesses, demi-gods, heroes, heroines, &c. of antiquity, in folio. They are executed with the graver, in a style, that does no sort of credit to the artist. He also engraved several plates of portraits for the work entitled *Icones Bibliopolarum et Typographorum*, in folio, published at Nuremberg.

D E L A U N A Y. See LAUNAY.

F R A N C I S D E L A R A M.

Flourished, 1620.

This artist was cotemporary with Elstracke and the Passes. Whose disciple he was does not appear; but he engraved in the stiff, formal manner, which prevailed too generally at that time, exceedingly neat, but devoid of all taste
or

or expression. He affected much to cross his first strokes squarely with the second. He drew very indifferently; his outlines are hard and incorrect; and his draperies are heavy and the folds badly expressed. His portraits are the best part of his works; but even those are rather valuable for their scarcity, than for their merit. I shall only mention the following prints by him from his own designs:

- Nero Caesar, or monarchie depraved*, London, 1627. A frontispiece.
- The frontispiece to the *Seven Golden Candlesticks*, 1624.
- The frontispiece for *Wyther's Preparation to the Psalter*, ornamented with emblematical figures. This I consider as one of his best prints. It is dated 1619.

Add the following portraits, namely:

James the First, as large as nature, an upright whole sheet print.

Queen Mary, a small upright print.

Queen Elizabeth, the same.

Hen. Percy, earl of Northumberland, dated 1619.

Frances, duchess of Richmond and Lenox.

Sir Thomas Gresham, &c.

A. DELFOS.

Flourished, 1760.

A modern engraver, who resided in Holland, where he engraved a *landscape* and a *sea port*, two large plates, length-ways, from Berchem; also several prints from D. Teniers, &c.

WILLIAM JAMES DELFT, or VAN DELPHUS.

Flourished, 1640.

This excellent engraver, a native of Holland, was born at Delft soon after the commencement of the last century. He drew and painted portraits with great taste, and in a style that acquired him considerable reputation; but as an engraver of portraits, he is more generally known; and in that light only I shall consider him. He worked entirely with the graver; and handled that instrument with the greatest facility. He drew correctly, and his best prints are very finely finished. Considering the great number of plates, which were completed by the graver of this artist, it is not reasonable to suppose they should be all alike, or equal in merit. Accordingly I shall distinguish two manners, in which he engraved, and produced many excellent plates in both: First, a bold, powerful, open style, productive of a fine effect; and as a specimen of it, I would refer the reader to the portrait of *Hugo Grotius*, dated 1652. Secondly, a neat and much more finished manner, as we find in the admirable portrait of *Michael Miravelt*, a near relation to the engraver, from a picture of Vandyck. He usually signed his name at length; when he omitted to do so, he substituted the letters G. V. D. or a cypher composed of a G. and a D, which is copied on the plate at the end of the volume.

Delft engraved several English portraits; but it does not by any means appear, that he was ever in England. He styles himself the king's engraver. I shall mention the following portraits only by this artist:

Charles the First of England, a middling sized upright print.

Henriette

Henriette Maria, queen to Charles the First, the same.

George Villars, duke of Buckingham, a large half sheet after Miravelt.

Elizabeth, queen of Bohemia, a large upright plate.

Three princes of Orange, namely, William, Maurice, and Frederic Henry, large heads, upright plates.

Hans des Ries, an upright oval, from M. Miravelt.

Jacobus Triglandus, professor in the academy of Leyden, dated 1636, a small upright plate.

Abraham van der Meer, the same.

John Olden Barnevelt, the same.

He also engraved a number of portraits from Michael and John Miravelt, Ant. Vanden Venne, David Mytins, Henry Mernan, C. Vandervoort, Peter Moreels, R. van Voert, and other masters.

DELLA BELLA. See BELLA.

CATERIN DELLIO.

Flourished, 1611.

This artist worked entirely with the graver, and adopted a neat style, something resembling that of Agostino Veneziano. He engraved the figures for a large folio volume of Anatomy, published at Venice, A. D. 1611. The drawing of these figures is by no means incorrect, and the anatomical markings are well expressed.

DELPHIN. See DOLFIN.

JOHN ADAM DELSENBACH.

Flourished, 1721.

A modern engraver, who apparently resided at Vienna, where he engraved part of the plates for the *History of Architecture, with views of the most famous buildings in the world*, designed by John Henhard Fischers, a large folio volume, published at Vienna, 1721; also part of the plates for the work entitled, *Views of the Principal Buildings in the City and Suburbs of Vienna*, in folio. They are neatly engraved, but in a very stiff style. We may add to these by him, several portraits for the work entitled *Icones Bibliopolarum et Typographorum*, published at Nuremberg.

JOHN DEMER.

Flourished, 1621.

This name is given by Florent le Comte, as of an engraver; and we have by him, according to the same author, a print of a *little infant walking*.

FRANCESCO DENANTO.

Flourished,

By this artist we have a very large upright print, cut on wood, in a very slight but spirited style. It represents *Christ healing the lame man*; and the engraver has introduced many figures, which are executed with great taste.

The

The heads are well characterised, and very expressive. Part of the background is performed in a very singular manner: small round holes, close to each other, were punched into the block of wood, which in the impression, make a multitude of white spots; and the effect of them is by no means unpleasant. On a stone at the bottom is the following inscription, *Franciscus Denanto de Sabaudia f.*

D E N I S O T.

Flourished,

A name mentioned, as an engraver, by Mr. Evelyn, without the least reference to any of his works. I am not acquainted with them.

M I C H A E L D E N T I S L E R.

Flourished,

This name is mentioned by Florent le Comte, as an engraver of *embroideries*, and other ornamental works.

D E O D A T E.

Flourished,

A name affixed to a portrait of *Sir Theodore Mayerne*, physician to James the First and Charles the First. The Hon. Mr. Walpole adds, that an Italian, called Deodate, was physician to Prince Henry, and perhaps the engraver of this print.

D E R O Y. See Roy.

N. D E R S O N.

Flourished, 1625.

By this artist we have an engraving of the sumptuous front of the *church of Notre Dame de Reims*. It is a very laborious performance, neatly etched, and finished with the graver. The figures which he has introduced are very spirited; and the style, in which they are executed, resembles that of Callot. This print does honour to the engraver, who signs his name, *N. Derson, Reim. fe. sculp.* It is dated 1625.

N I C H O L A S D E R U S E.

Flourished,

Florent le Comte mentions this artist, as chiefly excelling in engraving *ornaments and foliage*, for goldsmiths and jewellers, &c.

C L A U D E D E R V E T.

Flourished,

This artist was a painter, born at Nancy in Lorraine, and flourished in the last

last century. He was the disciple of Claude Henriët. Being a native of the same city with Callot, an acquaintance was formed between these two artists, and they lived in friendship with each other. Dervet etched several plates in a style greatly resembling that of Callot.

DES BOIS. See Bois.

DES CHAMPS. See CHAMPS.

DES GODETZ. See GODETZ.

DES MARTEAU. See MARTEAU.

DES PLACES. See PLACES.

DES PERINI. See PERINI.

DES ROCHERS. See ROCHERS.

DEUTECUM. See DUETECUM.

NICHOLAS MANUEL DEUTSCH.

Flourished, 1518.

This ancient artist was a native of Berne in Switzerland; and is spoken of as a celebrated painter in his time. He cut on wood several of his own designs, in a bold, free, but slight style; and the naked parts of his figures are sometimes incorrect. He marked his prints with an N. an M. and a D. joined together, and a dagger underneath the letters, in the manner represented on the plate of monograms at the end of the volume. I shall only mention the two following prints by this master:

A figure of a *woman standing*, a middling sized upright print. He has added, VON BERNN to the initials of his name, and the dagger.

Several *women figures in a composition*, a middling sized print, length-ways. To the initials of the name and the dagger is added the date, 1518. This is one of his neatest, and I think best engravings.

RODOLPHE MANUEL DEUTSCH.

Flourished, 1548.

There are some prints marked with an R. an H. an M. and a D. joined together in a cypher, in the manner expressed upon the plate at the end of the volume, attributed by professor Christ to this artist, who flourished about the year 1548, and was an engraver on wood. The prints executed by him are cut in a bold, spirited manner, which prove him to have been an artist of considerable merit. The same author supposes him to have



worked conjointly with Hans or John Holbein; and this conjecture arises from the initials H. H. being often found upon the prints, marked with the cypher above-mentioned. Most of the engravings by this artist were published, A. D. 1548. Among other things by him, I have seen some *animals*, small prints length-ways. Also, *three figures conversing, with a landscape back-ground*, a small square plate. See the mark of this engraver copied upon the plate at the end of the volume.

D E W A E L. See WAEL.

D E W I T. See WIT.

ANTOINE JOSEPH DEZALIER DARGENVILLE.

Flourished, 1740.

A modern connoisseur, and a man of letters. By him we have an Abridgment of the Lives of the Painters. He etched several *small subjects*, and *landscapes*, from his own compositions.

GIOSEFFO DIAMENTINI.

Flourished, 1710.

A modern Italian painter, who resided at Venice. He flourished at the commencement of the present century, and etched several subjects from his own compositions, which, according to Basan, show more indications of genius, and fertility of invention, than correctness of drawing. I have seen so few of the works by this artist, that I cannot form a decisive judgment, but from the few I have seen, I think much more favourably of him than that author seems to do with respect to his knowledge of drawing. The following engravings are by him:

Four *emblematical subjects*, small upright plates.

Two *emblematical subjects*, large square plates.

Two other *emblematical subjects*, one a large hexagon plate; the other an oval.

These, in my opinion, are etched in a free, masterly style, with a fine point; the designs are spirited; the actions of the figures are often very graceful, and the heads and other extremities of them drawn in a superior style. They are marked, *Equus Diamantinus in. f.* Hence it appears, that he was honoured with a title.

H. F. DIAMER:

Flourished,

An artist of merit, who etched a set of prints for a *Dutch bible*, in octavo, in the style of Le Clerc. He also engraved some few portraits; among the rest, that of *Aubert Miraus*, from Anthony Vandyck.

J. DICK.

J. DICKSON.

Flourished, 1660.

This artist, it seems, resided at Oxford, where he engraved among other things, according to the Hon. Mr. Walpole, the head of *Edward Parry, episcopi Laonensis*, dated 1660. I have never seen this print, but in another account of it I find the name written *Ed. Parry, bishop of Killalfe*.

ABRAHAM DIEPENBECK.

Born, 1607. Died, 1675.

This well known artist, was at first a painter on glass; and though he excelled his cotemporaries in that art, yet disgusted by a variety of accidents, he quitted it, and turned his thoughts to painting in oil. He had studied in Italy, and now became the scholar of Peter Paul Rubens; and under the direction of that master, made great improvement.

Diepenbeck was a man of genius. He possessed great fertility of invention, and no small knowledge of drawing; and it is observed, that had he taken time to correct his first ideas, he would doubtless have produced such works, as might have ranked him among the first artists; but being greatly employed in making drawings for prints, and books of prints, he hurried his compositions, without attending to the propriety of his choice. He died 1678, aged 68.

He is said to have engraved several *devotional subjects* with great success.

ADRIAN VAN DIEST.

Born, 1655. Died, 1704.

This artist was born at the Hague, A. D. 1655. He resided chiefly in England, and painted landscapes with great success. He studied much from nature, in the western parts of the kingdom; and had he met with encouragement equal to his genius, he would probably have arrived at a very superior degree of excellence. But being often obliged to paint pictures at low prices, he hurried them over, without bestowing sufficient study upon them: and this is the reason why his works are so very unequal. He died, A. D. 1704, aged 49.

We have etched by this master, in a very slight, but masterly style, several sets of small *landscapes*, some of them upright, and some of them lengthways.

F. A. DIETEL.

Flourished,

This artist, assisted by another, who signs his name CHR. DIETEL, and was very probably his brother, engraved conjointly a set of *fountains and theatrical scenes at Rome*; though it appears from the signature at the bottom of the plate, that they resided at Vienna.

CHRISTIAN WILLIAM ERNEST DIETRICH, or DIETRICY.

Born, 1712. Died,

A modern artist, who was born at Weimar, and resided chiefly at Dresden, where

where he was professor of the Academy of Arts. He was a painter of very extensive abilities, and succeeded both in history and landscape. We have by him a great number of small subjects, to the amount of 150 or more, which he engraved from his own compositions, in the style, says Basan, of Ostade, of Laireffe, and of Salvator Rosa. Sixty of these etchings are exceedingly rare. I shall only mention the following print by this master: A *satyr entertained by a peasant and his family*. This is a very neat etching, finely drawn, and executed in a masterly manner: it is dated 1739.

V A N D E R D I E T T E R L I N.

Flourished,

The name of an engraver, mentioned by Florent le Comte, by whom we have, according to that author, some *embroideries*, and other *ornamental works*.

J. C. D I E T Z S C H.

Flourished,

He etched several sets of small *landscapes*, length-ways, in imitation of the style of Waterloo; they are executed in a more determined manner, but by no means equal in simplicity, or resemblance of nature, to those of that master. They possess, however, a very considerable share of merit.

J. D I E U D E S A I N T J O H N.

Flourished,

This artist is mentioned by Florent le Comte, as one of the first engravers of *figures a la mode*, or the different modes and dresses in fashion. His prints are hardly worth enumerating.

F. D I O D A T E.

Flourished,

A name affixed to the portrait of *Jbrandus de Diemberbroeck*, professor of anatomy. This print, however, does no great credit to the engraver. I suspect this artist to be the same with him before mentioned, under the name of Deodate.

D. D I R I C K S E N.

Flourished,

This artist resided at Hamburg, and seems to have been chiefly employed by the booksellers. He engraved portraits in a neat pleasing style, greatly resembling that of the Passes. Among other prints, by him is that of *Hadrianus a Minsicht*, a small upright oval plate, with an ornamental border, and some Latin verses underneath the head.

J O H N D I T M E R.

Flourished, 1574.

By this engraver we have, among other things, a middling sized upright plate,

plate, nearly square, representing a *figure of Christ*, seated in the clouds, with the symbolical animals, representing the Evangelists, and angels bearing the cross, crown of thorns, &c. It is executed in a style greatly resembling that of Cornelius Cort; but coarser, and by no means so well drawn, as the works of that master generally are.

J. D I X O N.

Flourished, 1770.

A modern engraver of mezzotinto, by whom we have several portraits from Sir Joshua Reynolds, and other masters; among them, that of *Anabella Bunbury*, with the emblems of Juno, dated 1771.

W I L L I A M D O B S O N.

Born, 1611. Died, 1647.

Amidst all the disadvantages of life, the genius of this artist made its appearance; and his inclination led him to portrait painting. Vandyck, found him working in a garret, and was so pleased with his performances, that he took him under his patronage, and introduced him to Charles the First, who honoured him with the flattering appellation of the English Tintoret. At the decease of Vandyck, Dobson was appointed serjeant painter to the king, and groom of the privy chamber. No man ever had a fairer opportunity than this artist, of acquiring an easy fortune; but leading a dissolute life, he ruined his constitution, and spent all his substance. He was imprisoned for debt, and died in London, in which city he was born, soon after his release, A. D. 1647, aged 37 years only.

By this artist, it is said, we have his own portrait, a small half sheet print, very rudely etched, and in a style greatly inferior to what one would have expected from him; especially, as he had the spirited etchings of his tutor Vandyck for examples. Basan, I apprehend, never saw this engraving, otherwise he would hardly have said it was *digne de Van-Dyck*, or worthy of Vandyck. This portrait, though attributed to Dobson, was, I believe, certainly etched by Mr. Evelyn; accordingly I have referred to it in the account of that artist, and there given my reasons for supposing so.

D O D D.

Flourished, 1760.

The name of an English artist, affixed to the portraits of *Leveridge* the actor, and of *Buckhorse*, the noted boxer.

A N T H O N Y V A N D E R D O E S.

Flourished, 1649.

I suppose this engraver was of the same family with the Vander Does, who were painters, and natives of Amsterdam. His chief employment seems to have been in the portrait line; and if he was not a disciple of Paul Pontius,

at

at least he imitated his style. And though he never equalled that master, yet his best engravings are by no means devoid of merit.

I shall only mention the following prints from the works of this artist :

Part of the plates belonging to a work, entitled, *Portraits des Hommes illustres dans 17 Sicele*, published at Amsterdam. Some of them are dated 1649.

Ferdinand, Cardinal-Infant of Spain, and Governor of the Low Countries, on horseback. In the back-ground is the representation of the battle of Nortlingen, in which this prince, assisted by the king of Hungary, obtained a victory over the Swedish army, A. D. 1634; a middling sized upright plate, from Diepenbeck. By some connoisseurs this composition is attributed to Rubens.

A Magdalen, half figure, a small upright plate, from Vandyck.

A Madona and child, a small upright plate, from Erasmus Quillinus.

A holy family with an angel warming the linen for the child, a small upright plate, from the same master. One can hardly be persuaded, that a man, in his sober senses, would have employed the angel in so ludicrous a manner; but it is not uncommon, in the compositions of the Dutch and Flemish masters to meet with these *serious burlesques*, if I may be allowed the term. We shall not, however, wonder at such small absurdities in painting, if we give credit to the following anecdote of a Dutch tragic writer, who, according to M. du Bos, in his *Reflections upon Poetry and Painting*, has represented Scipio, the great Roman general, sitting in his tent, and very gravely smoaking a pipe of tobacco, with a pot of ale by his side; whilst he is meditating upon the event of the battle of Zama, which he was to fight with Hannibal, the ensuing morning, and on which the fate of Carthage depended.

J A C O B V A N D E R D O E S.

Born, 1623. Died, 1673.

This artist was a native of Amsterdam, and a disciple of Nicholas Moyert. He went to Italy to improve himself in the art of painting, and resided there some time. He excelled in landscapes and cattle, and imitated the style of Bambochio. Being a man of a melancholy turn of mind, and cross temper, he incurred the hatred or contempt of all his acquaintance. Karel du Jarden, at last, became his only companion; whose friendship for him was such, that he put up with his crossness, rather than forsake him. This unfortunate man died at Amsterdam, A. D. 1673, aged 50 years.

We have several small *landscapes* etched by this artist from compositions of his own, which are ornamented with animals. They are in a slight, free, masterly style.

This master is frequently confounded with his son, who was also named J A C O B V A N D E R D O E S. He was a historical painter, and never engraved.

S I M O N V A N D E R D O E S.

Born, 1653. Died, 1717.

This artist was the son and pupil of Jacob Vander Does, mentioned in the preceding

preceding article. He imitated his father's manner, and acquired a considerable share of reputation. He was in England, where he abode but one year; perhaps he did not meet with sufficient encouragement. On his return to Holland, he settled at the Hague, where, though he was in a very advantageous way of business, his circumstances were constantly low, from the extravagancies of his wife. He died, A. D. 1717, aged 64 years. We have etched by this artist a few small *landscapes*, with *animals*, from his own compositions.

J. DOESBURGH.

Flourished,

A very indifferent engraver, who worked chiefly, if not entirely, for the booksellers. He executed several plates of the old *Roman customs*, in a slight, poor style, etched and finished with the graver. Also *Van Trump, the Dutch admiral, engaging with the English fleet*, a small plate, length-ways.

JOHN A DOETECHUM, or DOETECOM.

Flourished,

This artist, with BAPTISTA A DOETECHUM, who, I suppose, was his brother, executed conjointly a work of considerable magnitude, in which are represented the *various habits and manners of the Indians*. Both these artists worked with the graver only, in a stiff, open style, without effect; and the drawing of the naked parts of the human figure is very indifferent on the plates of both. These engravers are often confounded with the Duetecums; and perhaps they were of the same family, the name being spelt with with an O. instead of the E. However, their styles of engraving are manifestly very different. These artists worked entirely with the graver, and the Duetecums usually etched their plates in a slight manner. But of this matter I speak very diffidently. See DUETECUM.

BARTHOLOMEW DOLENDO.

Flourished, 1590.

This engraver, who was a native of Germany, flourished at the conclusion of the sixteenth century. He worked entirely with the graver in an open, slight style. He was probably one of the scholars of Henry Goltzius. Gerard Douw learned the first principles of drawing from this artist, who might probably have more judgment than execution in that art; for the outlines, and markings of the naked parts of the figures, upon his plates, are by no means correct. See the cypher composed of a B. and a D. which he frequently used, when he did not put his name at length, on the plate at the end of the volume. The following prints are by this master:

A Dutch merry-making, a middling sized plate length-ways, probably from a design of his own.

Adam

Adam and Eve receiving the forbidden fruit, a middling sized upright plate, from Carl van Mander.

A holy family, a small plate, length-ways, from Michael Coexy.

St. John preaching in the desert, a middling sized plate, length-ways, without the painters name

Pyramus and Thisbe, a middling sized upright plate, from Crispen Vander Borch.

He also copied some of the plates of Lucas Jacobs of Leyden, and engraved several others from Spranger and other masters.

Z A C H A R Y D O L E N D O .

Flourished, 1581.

This artist was probably of the same family with the preceding, if not his brother, he imitated his style of engraving; but was greatly his superior in taste and correctness of drawing. We have some portraits by this master, which are equal in neatness to any by Jerom Wierix. He often used a cypher, composed of a Z. and a D. joined together, in the manner expressed upon the plate at the end of the volume. I shall mention the following prints by this engraver, which will sufficiently prove his great merit.

Adam and Eve embracing each other, whilst Eve receives the apple from the serpent, a small upright print, from Spranger.

Andromeda naked, chained to a rock, a well drawn-figure; the head and other extremities are marked in a fine style; a very small upright, perhaps from a design of his own.

The continence of Scipio, a small circular plate, from A. Bloemart.

A set of the Pagan gods and goddesses, copied small from the prints of Henry Goltzius.

St. Martin dividing his cloak between two beggars, a small upright plate, from Spranger.

I shall only take notice of the following portrait, which I think a very fine one by this artist, namely,

William, prince of Orange, a half figure in armour, a small upright plate, without any painter's name: It is dated 1581.

O L I V E R D O L F I N, or D O F I N .

Born, Died, 1693.

This artist was, I believe, a native of France; but he resided at Bologna, where he etched a great number of plates, from the Carraccii, and other great masters. He died about the year 1693.

W I L L I A M D O L L E .

Flourished, 1630.

This artist worked chiefly, if not entirely with the graver, in a very poor, stiff style; and his employment was in the portrait line for the book-sellers. His plates, in general, appear to be engraved from designs of his own, which, as far as we can judge from the prints, were equally indifferent. However, antiquity or scarcity frequently stamps a value upon things, totally destitute

destitute of merit in themselves. By him we have the following portraits, among many others:

Sir Henry Wootton, a small upright print.

Mark Franke, master of Pembroke Hall, Cambridge; a small half sheet print.

George Villars, duke of Buckingham, the same.

Robert, earl of Essex, &c.

JOHN DOLIVAR.

Flourished, 1680.

This artist was a native of France, and a designer as well as an engraver. His works are usually, says Basan, placed with those of Chauveau and Le Pautre, but in fertility of genius he never equalled either of those masters. Some of the plates for *Berain's Ornaments* are by him; and one of the *Ceilings in the Cabinet des Beaux Artes*, published at Paris by Perault, 1690.

DOMINICO FIORENTINO. See BARBIERE.

CÆSAR DOMINICUS.

Flourished, 1614.

This name is affixed to a set of *ornaments*, neatly engraved from the invention of Lud. Scal. They are middling sized upright plates, and usually marked, "Cæs. Dom. inc. 1614."

JOHN DONALDSON.

Flourished,

A modern artist by whom we have several small upright etchings of *beggars*, from Rembrant, by no means badly executed.

W. DONNE.

Flourished,

An obscure engraver, by whom, among other things, we have a small plate, length-ways, from Elzheimer, representing *Venus and Cupid* in a landscape, with several other distant figures. This is a slight scratchy etching, badly drawn, and without effect.

S. DONNET.

Flourished,

An obscure engraver, who apparently worked for the bookfellers only. He executed his plates with the graver, in a heavy, stiff style, without taste or correctness. Among other things by him, is a small print, length-ways, representing a *man seated reading a book*, which is upon a table before him.

D O R S.

Flourished,

The name of an engraver, mentioned by Evelyn, without any reference to



his works. Perhaps his name should have been written Durr, of whom an account will be found below.

P. VAN DOORT.

Flourished,

This artist, a man of no great merit, worked entirely with the graver, in a style resembling that of Cornelius Cort; but without taste or correctness of design. The heads and other extremities of his figures are peculiarly reprehensible. We have by him a small upright *boly family*, where Elizabeth is giving an apple to the infant Christ, and St. John is seated near them, from Bernard Passarus.

D O R B A Y.

Flourished, 1690.

This artist appears to have been a native of France. Among other things engraved by him, are some of the *plans and views of the royal palaces in France*; and they are executed in a very neat pleasing style. He adds to his name, del. et sculp.

M I C H A E L D O R I G N Y.

Born, 1617. Died, 1665.

This artist was born at St. Quentin in France; and discovering an early inclination for the arts, he was placed as a disciple under Simon Vouet, a painter, at that time in great repute, and whose daughter he married. Dorigny copied the manner of his master; and was himself a painter of some note; but he is much better known as an engraver. He performed his plates chiefly with the point, in a bold, powerful style; the lights are broad and massy, especially upon the figures. But the marking of the folds of the draperies, and the shadows upon the outlines of the flesh, are frequently so extravagantly dark, that they form a harsh, disagreeable effect, and sometimes destroy the harmony of the engraving entirely. He certainly understood the human figure; and in some few instances, we find it correctly drawn. But, in general, from the *manner* which he had contracted in copying the style of Vouet, rather than the simple forms of nature, his outlines are affected, and the extremities of his figures too much neglected.

He was made professor of the Royal Academy of Painting at Paris, where he died, A. D. 1665, aged 48. According to Abbe Marolles, his works consist of 105 prints. I shall only mention the following:

The adoration of the Magi, a very large print, length-ways, on four plates, in the manner of a frieze, from a picture painted by Simon Vouet, dated 1638.

The nativity of Christ, a large upright plate, from the same master.

Venus at her toilet, a middling sized plate, length-ways, from the same.

Venus, Hope, and Love, plucking the feathers from the wings of Time, the same, from the same.

Mercury and the graces, the same from the same.

The rape of Europa, the same.

Some slight *Bacchanalian subjects*, from his own compositions. He also engraved from Le Sueur, Sarasin and other masters.

L O U I S

LOUIS DORIGNY.

Born, 1654. Died, 1742.

This artist was son to Michael Dorigny, mentioned in the former article. After having learned the first principles of design from his father, he became the pupil of Le Brun; and when he had finished his studies under that master, he went to Italy, where he took up his residence. He is greatly commended for the fertility of his invention, the grandeur of his composition, and the harmony of his colouring. He is also said to have drawn the human figure very correctly. He died, A. D. 1742, aged 88 years. By the hand of this artist we have several etchings; among others, the following:

A set of thirty-two small upright plates, comprehending the title, from his own compositions; which were engraved for an Italian edition of the *Pensées Chrétiennes*, by Pere Bouhours.

Five emblems of Horace, small plates nearly square, the same.

'The landing of the Saracens at Port D'Ostie, amidling sized plate, lengthways, from Raphael.

SIR NICHOLAS DORIGNY, KNIGHT.

Born, 1657. Died, 1746.

This artist was the son of Michael Dorigny, and brother to Louis, mentioned in the preceding article. He was born at Paris; and his father dying whilst he was young, he was brought up to the law. But at the age of 30 he quitted that profession, and studied drawing for a year very assiduously. Intending to engage in the arts, he went to his brother, who resided at Rome, in order to learn the principles of painting. After some practice in that art, being advised by him, he took up the point; and, in the course of several years, produced a number of different etchings. He strove to imitate the style of Girard Audran; and after ten years pursuit, finding he could by no means succeed in his attempt, so well as he expected, he resumed the pencil. But being of a very easy disposition, he was soon persuaded to lay it down again; and having received some instructions, with respect to the handling of the graver with more freedom, to harmonize the roughness of the etching, he began again to engrave; and the seven planets from Raphael, it seems, were his first productions. Some time after, he finished the transfiguration, from the same master. His reputation was now increased; and he was invited into England, in order to engrave the cartoons, then at Hampton-Court. He arrived June 1711, but did not begin to work upon them till the year following, the intermediate time being spent in raising a fund for the payment. At first it was proposed, that they should be done at the queen's expence, in order to be given away, as presents to the nobility, foreign princes, ministers, &c. and the lord treasurer Oxford exerted himself greatly in the cause of the artist. But he demanding the sum of four or five thousand pounds, the plan was rendered abortive. He had, however, an apartment assigned him in Hampton Court, with requisite perquisites. The work, at last, was undertaken by subscription, at four guineas each set. Dorigny sent for Dupuis and Dubosc from Paris to assist him; but from



some difference, which happened between them they both left him, about two years and a half after their arrival, before the work was half completed. April 1, A. D. 1719, he presented to king George the First two complete sets; and a set a piece to the prince and princess. The king give him a purse with a hundred guineas; and the prince, a gold medal. The duke of Devonshire, who had assisted him with the loan of 400l. remitted the interest of it for four years; and in the year following, 1720, procured him the honour of knighthood from the king.

During his residence in England, he painted some few portraits; but with no great success. His eyes failing him, he returned to Paris, where, A. D. 1725, he was made a member of the Royal Academy of Painting, and died 1746, aged 39.

If the great excellence of an engraver consists in divesting himself of all manner of his own, and transcribing faithfully on copper the style of the master, whose picture he copies; and if he ought to be considered as faulty, in proportion as he recedes from this rule, Dorigny will fall under very heavy condemnation. He drew in an incorrect affected manner. The naked parts of his figures are often falsely marked; and the extremities in particular are defective. His draperies are coarse, the folds stiff and hard, executed without being properly harmonized, or well formed. And a *manner* of his own pervades all his prints; for the style of the painter is constantly lost in that of the engraver. But he seems never to have failed more, than when he worked from the paintings of Raphael. The sweet simplicity, and chastness of outline, which are the great characteristics of that admirable artist, required much more judgment and attention, than Dorigny possessed, to express them properly. But, with all these faults, the prints of Dorigny are the best copies we have from several of the pictures of Raphael, and other great masters. Basan speaks of him in the following manner; and a little partiality to a countryman may be well excused: "We have many excellent prints by his hand, in which one justly admires the good taste of his drawing, and the intelligent and picturesque manner, which he acquired by the judicious reflections he made upon the works of the great masters, during the residence of 22 years in Italy." We have by him, among others, the following prints:

St. Peter curing the lame man at the gate of the temple, a large upright plate, from Civoli. This I take to be one of his first engravings. It is a dark, heavy print, executed exactly in the style of M. Dorigny his father.

The transfiguration, from Raphael, a large upright plate.

The descent from the cross, the same, from Daniello da Volterra. This and the following, I consider, in my own opinion, as the best prints by this master.

The martyrdom of St. Sebastian, a large upright plate, arched at the top, from Dominichino.

The Trinity, the same from Guido.

The history of Cupid and Psyche, from the pictures painted by Raphael in the Vatican.

The cartoons, seven very large plates, length-ways, from the pictures of Raphael, which were then at Hampton Court, but at present at the Queen's House in St. James's Park.

He

He also engraved from Annibale Carracci, Lanfranche, Louis Dorigny, and a variety of other masters.

M I C H A E L D O I S I E R.

Flourished, 1710.

This artist, if not a native of Paris, resided there about the commencement of the present century. He worked with the graver in a very neat style, something resembling that of Drevet. The naked parts of his figures are not well drawn; the extremities in particular, are very faulty. Among other prints by him are the following:

Mary Magdalen washing the feet of Christ in the house of Simon the Pharisee, a large plate, length-ways, from Nicolas Colembel. The companion, *the woman taken in adultery*, from the same master, was engraved by Claude Duflos.

The two blind men of Jericho cured, a large upright plate, from the same.

Christ driving the merchandizers out of the Temple, the same, from the same.

The marriage of the Virgin, the same from Jouvenet. This appears to me to be one of his best prints.

The portrait of *J. B. Colbert, marquis de Torcy*, a large upright plate.

D O U E T.

Flourished,

This artist, according to Papillon, engraved on wood a small upright print, from Andrea Del Sarto, representing the *Virgin with the infant Jesus*.

W. D O U G H T Y.

Flourished, 1760.

This modern artist was, I believe, a native of England, and a painter. He etched some few portraits; among others the two following: *Thomas Beckwith*, the antiquary of York; *Thomas Gay*, the poet.

L E D O Y E N.

Flourished, 1666.

An indifferent artist, who resided at Paris, and was perhaps a native of that place. He worked entirely with the graver, in a stiff, tasteless style; and his employment appears to have been chiefly for the booksellers. I have seen some *ornamental frontispieces* by him; and he engraved the plates for a work in quarto, entitled, *Figures des different Habits des Chanoines reguliers en ce Siecle*, &c. Paris 1666; or, the *Figures of the different Habits of the regular Canons of this Century*.

J O H N

JOHN DRAPENTIERE.

Flourished, 1691.

A very indifferent engraver of *portraits* and *frontispieces*. He resided in London; but that he was a native of England, does not appear. He worked with the graver, in a style sufficiently neat, but without taste. His drawing of the human figure is below criticism. Among his portraits are the following: *Daniel Burgefs*, dated 1691. *Jacob Dyer*, *Mr. Perkins*, &c. Add to those, a small satyrical print in an oval, representing a *lady shaving a gentleman*, half figures, with this inscription, *Le beau service*.

DREBBER.

Flourished, 1590.

This engraver is said to have worked from the designs of Goltzius. I am not acquainted with his works; nor are they specified by the authors who mention him.

DRUEFKEN.

Flourished,

The prints cut in wood, and marked with a cluster of grapes, are by Mr. Evelyn attributed to this artist; one in particular, which represents the *king of the Boors in Hungary, eaten alive by the rebels, whom he seduced*. See this mark on the plate at the end of the volume.

PETER DREVET, the ELDER.

Flourished, 1700.

This excellent artist was a native of France. Under what master he learned the first principles of engraving, is uncertain. Apparently it might be Girard Edelinck. However, the progress he made in that art was such, as raised his reputation above any of his cotemporaries. The command, which he had of the graver, was very great. His prints are firm, yet highly finished. He drew well, and copied faithfully the style of the masters from whom he worked. He confined himself to portraits; and the softness and beauty, which appears in them, have stamped a considerable value upon the first impressions. I shall only mention the following, which are reckoned among his most esteemed prints:

Louis XII. a whole length figure, standing, a large upright plate, from Hiacinthe Rigaud.

Louis XV. upon his throne, companion to the former, after the same painter.

The prince of Conde, the same, from the same.

The comte de Thoulouse, a middling sized upright plate. This portrait was twice engraved. In the one, the hand has a glove on; in the other, the glove is taken away.

Cardinal de Fleury, the same, from the same.

Marechal de Villars, a large upright plate. The best impressions of this plate,

plate, are before the change was made in the inscription, which is easily distinguished.

PETER DREVET, the YOUNGER.

Born, 1697. Died, 1739.

This artist, the son of Peter Drevet, mentioned in the preceding article, was born at Paris, A. D. 1697. He was instructed in the art of engraving by his father, whose style he adopted, and surpassed his tutor in clearness and delicacy of finishing. He did not confine himself to portraits: we have several historical prints by him, which in point of neatness and exquisite workmanship, are scarcely to be equalled. His drawing, though he scrupulously copied his original, appears in general rather heavy; and the figures, from being entirely executed with the graver, without sufficient variation of the style, have sometimes a cold and silvery effect. His most esteemed and best historical print is very valuable; but the first impressions of it are rarely to be met with: it is,

The presentation of Christ in the temple, a very large plate, length-ways, from Louis de Bologna. The following are also by him.

Adam and Eve in their state of disobedience, a large upright plate, from Ant. Coypel.

The meeting of Abraham's servant with Rebecca at the well, the same, from the same.

Abraham, with his son Isaac on the altar, the same, from the same, dated 1707.

Among his portraits the two following are justly held in the highest estimation.

M. Bossuet, bishop of Meaux, a whole length figure, standing, a middling sized upright plate, from Rigaud: a most admirable print.

Samuel Bernard, a whole length figure, sitting in a chair, a large upright plate. The first impressions are, before the words *Conseiller d'Etat* were inserted upon the plate. This print is finished in a very wonderful manner. I shall add the following excellent portraits only:

Cardinal Dubois, a middling sized upright plate from the same.

L'Abbé Pucelle, counsellor of the parliament, the same, from the same.

Louis XV. when young, conducted by Minerva to the temple of Glory, a middling sized upright plate, from Coypell.

CLAUDE DREVET.

Flourished, 1740.

He was first cousin to Peter Drevet, mentioned in the preceding article, and was living at Paris, at the time Basan published his Dictionary of Engravers. He chiefly confined himself to portraits, and worked with great success. The following portraits are by him:

The cardinal d'Auvergne, sitting in a chair, a middling sized upright plate, after Rigaud.

M. de

M. de Vintimille, archbishop of Paris, the same, after the same master,
M. le comte de Zinzendorff, the same, from the same.

M A R T I N D R O E S H O U T.

Flourished,

One of the indifferent engravers of the last century. He resided in England, and was employed by the booksellers. His portraits, which are the best part of his works, have nothing but their scarcity to recommend them. He engraved the head of *Shakspeare*, *John Fox the martyrologist*, *John Hewson, bishop of Durham*, &c. Also several of the plates for Haywood's *Hierarchy of Angels*; and the *death of Dido* for Stapylton's *Virgil*, octavo, &c.

J O H N D R O E S H O U T.

Flourished, 1635.

Probably a relation of Martin Droeshout, mentioned in the preceding article. Like him he worked for the booksellers, with the graver only, in a style that does him but little credit as an artist. We have by this engraver the portrait of *Richard Elton*, a head, the figure in armour, marked "John Droeshout, Lond. f." Also, the portrait of *Joan. Danesby*, affixed to his *Paralipomena*, published in quarto, A. D. 1639. Several *frontispieces*, and other *book plates*.

D U B O I S. See Bois.

D U B O S C. See Bosc.

D U C H A N G E. See CHANGE.

G A S P E R D U C H E.

Flourished,

He resided at Rome, and probably was a painter. I have seen a *landscape* etched by him, in a free, slight style; but without effect. It is marked, *Gaspero Duché in. sculp. Romæ.*

P. D U C H E S N E.

Flourished, 1700.

An engraver on wood of no great eminence, mentioned by Papillon. His chief employment seems to have been in the ornamental line.

J O A N L E D U C Q.

Born, 1636. Died,

He was born at the Hague, and became a disciple of Paul Potter, the celebrated painter of animals, whose manner he imitated with great success. In the year 1671, he was appointed director of the Academy at the Hague. By him we have several etchings; among others, a *set of dogs*, on eight plates very neatly executed, and with great spirit.

T H O M A S

T H O M A S D U D L E Y .

Flourished, 1678.

He was a native of England, and one of the pupils of the famous Hollar, whose manner of engraving he imitated. But though he never equalled his master in the lightness of his point, or freedom of execution, his etchings are not without merit. His most considerable work was a set of cuts for the *Life of Æsop*, prefixed to the last edition of his fables, published by Barlow. He also etched the portrait of *bishop Russel*, which is subscribed, "Thomas Dudley, Anglus fecit, 1679." He frequently adds to his name, *quondam condiscipulus W. Hollar*; and sometimes he signed his plates with the initials of his name, T. D. only.

J O H N A D U E T E C U M .

Flourished, 1559.

By this engraver, conjointly with LUCAS A DUETECUM, who was probably his brother. We have several large whole sheet prints in folio, representing the magnificent and pompous funeral of the *emperor Charles V.* they are slight coarse etchings; but the figures are designed with spirit; and some of the heads are executed in a masterly manner. By John a Duetecum also is engraved an ornamental frontispiece for a book of *Perspective*, by John Tridmanus Trifius, in folio, which print is chiefly, if not entirely, executed with the graver, in a style which does no credit to the artist. The *Doetecums*, mentioned as engravers in a preceding article, were probably of the same family; but the absurd custom of spelling names so many ways, is frequently the cause of much confusion. If this be true, John a Duetecum, and Doetecum, will be the same person; and the other two, Baptista and Lucas, his brothers.

C L A U D E D U F L O S . See FLOS.

G A S P A R D U G H E T .

Born, 1600. Died, 1663.

This admirable artist is better known by the name of Gaspar Poufin; which latter name was given him, because he was the scholar of Nicholas Poufin, who married his sister. According to the general report, Gaspar was a native of France; but some authors tell us, that he was born at Rome. However, his great excellence in landscape painting is too well known, to need any repetition here. His brother in law, Nicholas Poufin, frequently painted the figures for him; which he himself was not so well able to execute. We have several slight, but spirited etchings of *landscapes* by this artist; among the rest, a set of four small round plates; and another set of small plates, length-ways.

J O H N D U G H E T .

Flourished, 1640.

He was the brother of Gaspar Dughet, mentioned in the preceding article,
VOL I M m and

and as nearly related to the famous Nicholas Poufin, under whose instructions one might have expected he would have made great progress. Whether he ever attained to any degree of perfection in the art of painting, I cannot tell; but with all the advantages he had on his side, he never shone as an engraver. Among other etchings, from the pictures of his brother in law Poufin, are the following:

The *seven sacraments*, from the pictures painted by that artist for the Commandeur del Pozzo, which differ much from those in the royal collection in France: Large prints, on two plates each. Chatillon copied these plates upon a smaller scale.

The *judgment of Solomon*, a large plate length-ways, from the same master.
Mount Parnassus, the same, from the same.
 The *birth of Bacchus*, the same.

D U G Y.

Flourished, 1760.

By this modern artist, who is apparently a native of France, we have some slight prints, from F. Boucher and other masters.

D U H A M E L. See H A M E L.

D U J A R D I N. See J A R D I N.

D U N K E R T O N.

Flourished, 1770.

A modern artist, who resided in London, by whose hand we have several portraits in mezzotinto; among others, *Miss Hornick*, from Sir Joshua Reynolds; *John Elliot*, from Dance; and *Miss Bamfylde*, from W. Peters. He also engraved from other masters.

D U P I N. See P I N.

J O H N D U N S T A L L.

Flourished, 1660.

He was a drawing master, and lived in the Strand, London. He also engraved several plates, which he etched, and retouched with the graver in imitation of the style of Hollar. His performances, however, do him no great honour. The following prints are by his hand: A set of prints representing *birds, beasts, flowers, fruit, flies and worms*. On the title he writes, "invented, etched, and graven, by John Dunstal, 1662." He likewise engraved some *frontispieces* for books, and several *portraits*; among the last are the following: *king William and queen Mary*; *Samuel Clarke*, the martyrologist; *Jacobus Ufferius*, &c.

D U P O N T. See P O N T.

D U P U I S.

D U P U I S. See P U I S.

J. D U R A N T.

Flourished,

He was an engraver, employed chiefly, if not entirely, by the booksellers. It was greatly the fashion, in the last century, to ornament books with cuts; and little attention it seems was paid to the manner in which they were designed or engraved. Of course, I should suppose, very small prices were given; so that the artist had no inducement to study for improvement; since, in the first instance, he had sufficient employment; and, in the second, little hope of having his price advanced, in proportion to his merit. And this, I believe, was the cause that so many indifferent artists flourished at that time. Durant possessed no great merit to recommend his works to the notice of the collectors; but worse engravers than he may be found among his cotemporaries. We have by him a variety of book plates and some portraits; among the last, is that of *queen Mary*, from Kneller, a middling sized upright oval plate.

D U R E L L O.

Flourished, 1674.

This artist was, I believe a German. It is certain he resided at Vienna, where he engraved some of the portraits for the large work entitled, *Historia di Lepoldo Cesare*, published in that city, 1674.

A L B E R T D U R E R.

Born, 1471. Died, 1528.

The powerful efforts of genius, however they may be retarded by compulsion, or interested pursuits, or depressed by the hand of poverty, can seldom be totally extinguished in the mind. Like the latent flame, they are still expanding; and generally, at one time or other, manifest themselves; and sometimes indeed more powerfully, in proportion to the resistance they meet with. Genius is often found surrounded with all the disadvantages and discouraging circumstances of life, and too frequently unable to support the man who is guided by her influence. This, however, was not the case with Albert Durer; for though born in poverty, he followed the dictates of his genius, and obtained in the end, what he certainly deserved, a comfortable subsistence. From his father, who was a goldsmith at Nuremberg, he learned the first principles of engraving; but afterwards he studied under Michael Wolgemuth, who not only engraved on wood and copper but is said to have practised etching with great success, and was an artist of no mean abilities. It was Albert's desire to have placed himself with Martin Schoen, whose reputation was, at that time, very considerable; but he was prevented by the death of that master. He studied however from his prints; many of which he copied, as well as some of those of Israel van Mecheln. But he seems evidently to have preferred the first, and upon them he formed, that style of engraving, which he ever after practised. His first print, or, at

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least,



least, the first that is dated, is marked with the year 1497; at which time he must have been 26 years of age. And, if we may believe Sandrart, he did not begin to paint till some time after; 1504 being the earliest date that writer had ever seen upon any of his pictures.

To free himself from the noise and impertinence of his wife, who was a very great shrew, he travelled into the Low Countries, where he contracted an acquaintance with his cotemporary, Lucas Jacobs of Leyden; and a strict friendship continued between these excellent artists till the death of Albert Durer. Being persuaded to return to Nuremberg, on promise of his wife's amendment, he complied with the request of his friends; but he soon felt the ill effects of his goodnature; and, though a man of most excellent temper, she broke his heart by her ill treatment. He died at Nuremberg, the place of his birth, A. D. 1528, aged 57 years.

He was honoured with a seat among the magistrates of the city of Nuremberg; and the emperor Maximilian gave him an armorial bearing.

The following story is related by Vasari, and others after him, that on seeing some of his wood cuts, copied by Marc Antonio at Venice, he set out for that city, and complained to the senate of the damage he sustained. But the only redress he could obtain was, that Marc Antonio should not in future counterfeit the mark of Albert Durer. The truth of this relation indeed is not greatly depended upon.

Albert Durer was a man of universal genius. He understood the arts in all their various branches; and wrote Treatises on Anatomy, Perspective, Geometry, and Architecture both civil and military. As a painter, Vasari says of him: "If this exact and admirable artist, whose genius was so extensive, had been born at Tuscany, rather than Germany, so that he might have had an opportunity of studying the beautiful pieces which are at Rome, as the rest of us have done, he would have been the best painter in Italy, as now he is to be reckoned the most excellent and most celebrated genius of the Flemish school:" which character he undoubtedly deserved in every respect. But in order to conceive an idea, equal to the merit of this great master, it is requisite, that without prejudice we should examine many of his works; and we shall then find, that he possessed astonishing fertility of invention. His conceptions were excellent; he composed his figures with great propriety; he varied the characters and expressions of the heads in a judicious manner; and the hand of the master is evident in all his works. He engraved on copper, and on wood. The first, a few etchings excepted, are executed with the graver only, in so neat and excellent a style, that for facility of execution, and command of that instrument, he has never been excelled. His etchings are coarse, but spirited; however, they do not equal the rest of his works. His engravings on wood are in a slight, bold style, resembling the masterly sketches he made with the pen. He certainly understood the human figure, and often drew it very correctly; but his outlines are by no means beautiful and flowing, or his choice of forms the most pleasing. But these defects are owing to the prevailing taste of the country where he resided, and his want of those advantages, which Vasari has justly mentioned. The works of Albert Durer are very numerous, and many of them exceedingly valuable,

valuable. I can only mention some few under the following heads.

FIRST, those on copper, executed entirely with the graver.

Three naked women, with a globe above their heads, and an appearance of Hell in the back-ground, a small upright plate. On the globe is the date 1497, with these letters, D. G. H. which mean in German D. Gott. Hilf, O! God help, or assist us. This plate was copied by Albert Durer, from Israel van Mecheln. Originally the letters on the globe were G. B. A. Gott Behute Alle, God keep all. There are several other copies of this print with variations.

A holy family, where Joseph is leaning on a stone, and three figures behind him; one of them with a high crowned hat on, dated 1506. Captain Baillie has a copy of this print, with some slight variation, which he supposes, and with great reason, was executed by Rembrant.

Adam and Eve in Paradise, and the serpent entwined round the tree, a small upright plate, dated 1504. Jerom Wierix, A. D. 1566, at the age of 16, made a very surprising copy of this plate. I have myself one of the original pictures (for Albert Durer repeated this subject several times) which was certainly painted prior to the engraving of the print; for in the print there is a mouse, playing directly before a cat, which bears some analogy to the harmony that existed in Paradise. But in my picture, there are two frogs, instead of the mouse. The former was doubtless an improvement too material to have been omitted, had the picture been posterior to the print.

A nativity, called the *small nativity*, where Joseph is seen filling a vase with water at a well, a very small upright plate, dated 1504.

A holy family, with a monkey in the fore-ground, called the *Virgin with the Monkey*, a small upright plate.

The prodigal son, a middling sized upright plate. Those impressions, before the date 1513 was added to the plate, are the most estimable.

St. Hubert kneeling before the crucifix, which appears upon the head of the stag, a middling sized upright plate.

St. Jerom in the desert, kneeling before a crucifix, and holding a stone in his hand, the same.

St. Jerom, seated in a room, writing at a desk, the same, dated 1514. There is a copy of this print by Jerom Wierix.

Melancholy, a small upright plate. This has been copied the same size, and the same way, the date 1514 being added.

Pandora's box, as it is falsely called. It represents a winged woman, standing on a globe, holding a sort of cup in her hand, a middling sized upright plate.

A man armed on horseback followed by a spectre, and accompanied by Death on horseback. This print is called *Death's Horse*; the same. The best impressions are before the date, 1513, was added to the plate. There is a close copy of this print, dated 1564.

The death's head, so called because a scull is represented on a coat of arms, surmounted with an helmet; a satyr, with a young woman listening to him, are standing by it, a small upright plate.

A coat of arms, representing a lion rampant, with a cock, the same.

The

The *life and passion of Christ*, a set of very neat small upright plates.

The *twelve apostles*, the same.

He also engraved, among a variety of other subjects, several excellent portraits.

SECONDLY, among his etchings on copper are the following :

Christ seated, leaning his head upon his left hand, and a figure lying down in the front, and pointing towards him, a small upright plate.

Moses receiving the tables of the law, a very small upright plate, dated 1524.

The *cannon*, so called because a cannon is seen in the fore-ground, a small plate, length-ways, dated 1518. From the rough appearance of this print, it has been thought by some, though I believe without foundation, that it was etched on a plate of iron. This was copied smaller, the same way, by Jerom Hopfer.

THIRDLY, his wooden cuts, among which are the following :

A set of fifteen folio prints, the subjects of which are taken from the *Apocalypse*.

The *life and passion of Christ*, on thirty six small upright prints. These are the engravings, the copying of which, according to Vafari, occasioned the dispute between Albert Durer and Marc Antonio. Certainly the latter did copy them the same size on copper. It is equally certain, that he did not put the mark of Albert Durer, but his own.

The *life of the Virgin Mary*, on twenty small folio prints; seventeen of these were also copied by Marc Antonio, and with the mark of Albert Durer, except upon the last plate, to which he has put his own.

Two large prints, consisting of several blocks, representing the *triumphs of the emperor Maximilian*.

P. D U R E T.

Flourished, 1760.

A modern engraver, who resided at Paris, by whom we have several *landscapes*, from Ruyfdael, Wouvermans, Venet, &c.

J O H N D U R R.

Flourished, 1625.

The name of a very indifferent artist, who was chiefly employed in engraving portraits, and book plates. He worked entirely with the graver, in a very slight poor style, without taste or correctness. Among other portraits by him, is that of *H. I. Ernest*, with his family; and of *J. Zimmer*, dated 1625.

C O R N E L I U S D U S A R T.

Born, 1665. Died, 1704.

He was born at Harlem, and became the pupil of Adrian van Ostade. He imitated the style of his master with no small success; and his subjects were also taken from low life. We have several etchings by him, and some few mezzotintos;

mezzotintos; and indeed some of his etchings are helped in the shadow with a mezzotinto tool. Among others by him, are the following:

An old man playing on the violin, while a Dutch peasant is regaling. Marked "Corn, Dufart pinx. et fecit 1685."

A Dutch peasant reading a paper, and holding a bottle in his right hand, a small upright print.

These two are mezzotintos; the following are etchings.

Dutch boors making merry at a fair, a small plate, length-ways, dated 1685.

A man with a burdy gurdy, playing at the door of a cottage, the same.

The shoemaker, and its companion, the village doctor, two middling sized upright plates.

The inside of a Dutch cottage with boors drinking, and a man playing upon the violin, dated 1685; with verses underneath beginning thus: *Rusticus ex animo, &c.*

D U V A L. See VAL.

J O H N D U V E T.

Flourished,

This artist flourished at the commencement of the sixteenth century. The Gothic style of his engraving has given occasion to many to suppose, he was more ancient than he really was. In some few instances, his name is found subscribed at length upon the plates; but, in general, he substituted the initials I. D. either separate or joined together. He is called, says Professor Christ, the *master of the Unicorn*; because it is likely, that he engraved several allegorical subjects, concerning the triumph of that animal.

S I R A N T H O N Y V A N D Y C K.

Born, 1599. Died, 1641.

This admirable painter was born at Antwerp. His genius led him to the study of the arts, he became the disciple of P. P. Rubens; and by the rapid progress that he made, not only acquired a lasting reputation to himself, but was an honour to his master. He succeeded both in historical and portrait painting; but especially in the latter; and his pictures are justly held in the highest estimation. During his residence in England, he was honoured with the order of knighthood by Charles the First, A. D. 1632; and he died in London, A. D. 1641, aged 42, and was buried in the cathedral church of St. Paul. For his amusement he took up the point; and the etchings which he produced are executed in a free, and masterly style; those especially, which are more highly finished, cannot be sufficiently admired.

I shall only mention the following:

The *ecce homo*, a small upright plate, half figures, an excellent print from a composition of his own.

The portrait of *Lucas Vorsterman*, a small upright plate, the same. Add to these,

Paul Pontius, the same,

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Joss de Momper, the same.

Peter Sneyders, the same.

Titian with his mistress, who is leaning upon a box, containing a scull, half figures, a small upright plate, from a picture painted by Titian himself.

DANIEL VANDEN DYCK.

Flourished,

This artist was a painter, who resided at Venice, during the last century. by his hand we have some few etchings, as the *deification of Aeneas*. This is very slight, but spirited. The masses of light and shadow are broad and well preserved; and the naked parts of the figures correctly drawn; excepting only, that the extremities are rather heavy. Also a spirited *basso relievo*, resembling a Bacchanal, a middling sized plate, length-ways, both from his own compositions.

SIR ANTHONY VAN DYCK.

ECHARDS

