

Landesbibliothek Oldenburg

Digitalisierung von Drucken

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

E. ECH

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

E.

E C H A R D T S.

Flourished,

The name of an obscure and indifferent engraver, affixed to a portrait of *Conyers Middleton*.

E D W A R D E C G M A N, or E C K M A N.

Flourished, 1621.

This artist, who appears to have been a native of France, was a most excellent engraver on wood. He copied many of Callot's prints, and even imitated the free style of that master with great success. The distant parts of his engravings are very neatly executed; and the perfect forms of the smallest figures exceedingly well preserved. Among other things by him, is the representation of the *fire-work upon the river del' Arne* from Callot, which Papillon, who certainly was a good judge in this instance, calls an admirable print; adding, that it is impossible to find a more delicate engraving on wood.

Ecgman engraved also from Louis Bafink, Abraham Bosse, &c. The number of his prints is said to be 105.

G E O R G E D A V I D E C K S T E I N.

Flourished, 1721.

A very indifferent engraver, who was apparently a native of Germany, by him we have part of the portraits for a work entitled *Icones Bibliopolarum et Typographorum*, published at Nuremberg, 1721.

G I R A R D E D E L I N C K.

Born, Died, 1707.

This admirable artist was a native of Antwerp, where, probably, he learned the first principles of engraving. About the year 1665 he went to Paris, where he resided. His great merit procured him the favour and protection of Louis XIV. who appointed him an apartment in the Gobelins, and honoured him with the title of *Chevalier*. He was also a member of the Royal Academy of Painting and Sculpture at Paris; and he died in that city, A. D. 1707, at a very advanced age.

He worked entirely with the graver, and, I believe, never called in the point to his assistance. The freedom and delicacy, with which he executed his plates, cannot be too much admired. He neglected no part of his engravings, but finished them with great care, and perhaps too close an at-



tention to neatness prevented his making more variety between the dark parts of the fore-ground and the distances. He succeeded particularly in the heads of his figures, which are often uncommonly fine. He certainly understood the human figure; yet he did not draw it with that great taste and correctness, which is so remarkable in the prints of Girard Audran; neither are his hands and feet marked in that masterly manner, or with equal truth. And if we compare that excellent engraving by him, representing the Tent of Darius, from Le Brun, which he has finished in so beautiful a manner, with the battles of Alexander by Audran, from the same master, we shall readily agree, I believe, that the animation, correctness, and taste which we find in the latter, amply compensates for the want of that clearness and neatness, which appears in the execution of the former. Among the most estimable prints by this great artist, may be reckoned the following.

A battle between four horsemen, with three figures slain upon the ground, a large plate length-ways, from Leonardo de Vinci. By mistake the name is written at the bottom, "De la Finse pinxit."

A holy family, with Elizabeth, St. John, and two angels, one of which is scattering flowers, a middling sized upright plate, from the famous picture of Raphael, in the king of France's collection. The first impressions are before the arms of M. Colbert were added at the bottom of the plate; the second are with the arms; and in the third the arms are taken out; but the place where they had been inserted is very perceptible. Giacomo Frey has made a very exact copy of this plate, of the same size as the original.

The crucifixion of Christ, who is surrounded with angels, a large upright print on two plates, from Le Brun.

Mary Magdalen bewailing her sins, and trampling upon the riches of the world, a middling sized upright plate, from the same painter. The first impressions are without the narrow border which surrounds the print.

St. Louis praying, a large upright plate, from the same.

St. Charles Borromeus, its companion, the same.

Moses with the tables of the law, a half figure, engraved conjointly with Nanteuil, a large upright plate, from P. Champagne.

Alexander entering into the tent of Darius, a large print length-ways, on two plates, from Le Brun. This engraving belongs to the three battles, and triumphal entry of Alexander into Babylon, by Girard Audran, and completes the set. The first impressions have the name of Goyton the printer at the bottom.

Alexander entering into the tent of Darius, a large print, length-ways, on two plates, from Peter Mignard. This plate was finished by P. Drevet.

He also engraved several admirable portraits; among the rest the following:

Philip Champagne, the painter, from a picture painted by Champagne himself, a middling sized upright plate.

M. d'Hozier, the genealogist, from Rigaud, the same.

Martin Vanden Bogaert, the sculptor, the same from the same.

Madam Helyot, the same.

M. Arnauld

M. Arnauld d'Andilli, a small upright plate, from Champagne.

Nathaniel Dilgerus, a small oval.

M. le Brun, the painter, from a picture painted by Le Brun himself.

He also engraved from Corregio, Pietro de Cortona, Guido, Rubens, Jouvenet, Ant. Coypel, &c.

JOHN EDELINCK.

Flourished, 1679.

He was brother to Girard Edelinck, mentioned in the preceding article, whose style of engraving he closely imitated; but he never equalled him either in drawing or the execution of the mechanical part of his plates. Several of the *statues in the garden at Versailles* are by him. They do him great credit, though the effect is cold, and the extremities rather heavy. But his best performance is, I think, the *deluge*, a large plate length-ways, dated 1681, from Alexander Turchi, called Veronese. This engraving so nearly equals the best works of Girard Edelinck, that it is generally believed he assisted John considerably in the execution of it. This plate was engraved from the collection of prints, for the pictures in the collection of the king of France.

NICHOLAS EDELINCK.

Flourished, 1760.

He was the son of Girard Edelinck, mentioned above. He imitated the style of his father; and though the plates he produced do him no discredit, they are by no means equal to what one might have expected, from the son of so capital an artist. He resided at Paris, A. D. 1760; but according to Basan, had been in Italy, and engraved at Venice a *Madona and Child*, half figures, a middling sized upright plate arched at top, from Corregio. *Vertumnus and Pomona*, the same, from J. Ranc. Several portraits for the Crozat collection; and other subjects from various masters.

J. EDELING.

Flourished,

This engraver was a native of Holland. The principal part of his employment was in the portrait line, and chiefly, I believe, for the booksellers. Among other portraits by him are the following: *J. Deimerbroeck*, a small half sheet print, and *Timon van Geiffel*.

GERBRANT VANDEN EECKHOUT.

Born, 1621. Died, 1674.

A celebrated painter of portraits and history, born at Amsterdam. He was the disciple of Rembrandt, and imitated the style of that master so nearly, that his pictures have frequently been mistaken for the productions of Rembrandt's pencil. We have by him an etching of *Cornelius Tromp*, a half sheet print.



GEORGE CHRISTOPHER EIMMART.

Flourished, 1680.

This engraver was a native of Ratisbon, and flourished towards the conclusion of the last century. He etched some small plates, in a free, masterly style, of *ruinated buildings, vases* with figures also upon them, which though not perfectly correct in the outline, have nevertheless great merit. He also engraved several of the plates for Sandrart's *Academia Pictoria*.

FRANCOIS EISEN.

Flourished, 1750.

This artist was a native of Brussels, but established at Paris, where, among other things, he etched a small upright plate from Rubens, representing *Christ giving the keys to Peter*.

CHARLES EISEN, son to Francois, was a celebrated designer of *vignettes and book-plates*, of all kinds; several of which he etched himself, in a free, spirited style: perhaps he may be still living.

WILLIAM ELDER.

Flourished, 1680.

This was one of those industrious engravers, whose labours were bestowed on the ornamenting of books with frontispieces, portraits and other ordinary decorations. Indeed many of the publications of the last century deserved no better embellishments; It is by no means uncommon to find some commendatory scraps of poetry annexed to them, which are often as totally devoid of merit, as the prints themselves are of taste. Engraving, among the greater number of these book-plate makers, seems to have been merely mechanical; and their stiff, formal productions, convey to us the idea of their having been executed by a machine, rather than the hand of an artist, directed by the least taste or genius.

William Elder was a Scotsman by birth; but he resided, I believe, chiefly in London. Among the portraits by this artist, who worked chiefly, if not entirely, with the graver, are the following: *Ben. Johnson, the poet*, half sheet. *Theodore de Mayerne*, a small oval. This is by far his best print. *His own portrait*, with a fur cap; and the same with a wig, &c.

OTTOMAR ELLIGER.

Born, 1666. Died, 1732.

This artist, the son of Ottomar Elliger, a famous flower painter of Berlin, was born at Hamburgh. He learned the principles of painting from Gerard de Laireffe, and succeeded in history. His place of residence was almost entirely at Amsterdam, where he died, A. D. 1732, aged 66. He engraved several plates from compositions of his own; a great part of which were for the *History of the Bible*, in two volumes, folio, published by Mochir. The first volume appeared, A. D. 1700, and the second, A. D. 1702.

WILLIAM

WILLIAM ELLIOT.

Born, Died, 1766.

This ingenious artist was an Englishman, and resided at London. He excelled in landscapes, which he engraved with much taste. The freedom of his point, in particular, was admired; and great expectations were justly formed in his favour; but he died in the prime of life, at his house in Church-street, Soho, A. D. 1766. He was a man of an amiable and benevolent disposition, and greatly beloved by all who knew him. His best engravings are from the pictures of the three Smiths, landscape-painters, who resided at Chichester, and frequently worked conjointly. Among these is a large *landscape*, length-ways, in which a city appears at a great distance; also a *landscape* from Gasper Poussin, in which a boat is seen in the front with fishermen in it, a middling sized plate, length-ways. He also engraved the portrait of *Helena Formans*, the second wife of Rubens, from a picture painted by that master.

ADAM ELSHEIMER.

Born, 1574. Died, 1620.

This great artist was born at Franckfort upon the Maine, and learned the first principles of drawing and painting from Philip Uffenback, a man of no great note. He afterwards completed his studies in Italy, where he settled. He excelled in *landscapes* with small figures, *moonlight scenes*, and *subjects illuminated by fire or torch light*. His pictures are finished in a most admirable manner. They were never large; yet the time bestowed upon them was such that the prices he received though considerably great, were inadequate to the labour, and insufficient for the support of himself and family. He was thrown into prison for debt; and notwithstanding the time of his confinement was very short, it had such an effect upon his spirits, that it broke his heart. He died, A. D. 1620, aged 46. We have some small etchings by him from his own compositions.

RENOLD, or REGINALD ELSTRACKE.

Flourished, 1620.

A very laborious engraver, who flourished soon after the beginning of the last century, and worked chiefly for the booksellers. His best engravings are portraits; but these are very stiff and destitute of taste, though neatly executed, entirely with the graver; and I believe, usually from his own designs. Among his portraits are the following: *Sir Philip Sidney*, said to have been engraved soon after his death. *Mary, queen of Scots*, one of his best prints. *BAZIAIΩLOGIA, or the true and lively effigies of all our English kings, from the conquest to the present time*, dated 1618. He sometimes substituted the initials of his name, R. E. when he did not choose to write it at length.

EMPEREUR,

EMPEREUR. See LEMPEREUR.

PHILIP ENDLICH.

Flourished,

A Dutch engraver. He worked chiefly in the portrait line, and for the bookfellers. Among other plates by him are the following portraits, *J. G. E. Alstein*, *Peter Holleboek*, and *John Philip, governor of the isle of St. Martin*.

ENFANT. See LENFANT.

JOSIAS ENGLISH.

Born, Died, 1718.

This person, of whom I find no satisfactory account, resided at Mortlake, in Surry, where he died 1718. He etched a print from Titian, representing *Christ with the two disciples at Emmaus*: probably a copy only from the engraving of Masson, well known by the name of the *table cloth*. He imitated the style of Hollar, but with no great success; we have also by him a set of small upright prints, representing the gods and demy-gods, dated 1654. See his cypher, composed of an *I*, an *E*, and an *F*, upon the plate at the end of the volume.

CHRISTIAN ENGELBRECHT.

Flourished, 1721.

This engraver, with his brother MARTIN ENGELBRECHT, were established at Augsburg, where they carried on a considerable commerce in prints. The former engraved some *ornamental works* for jewellers and goldsmiths, conjointly with J. A. PFEFFEL, from A. Morrison; also some views for the *History of Architecture*, published by John Hernhard, in folio, 1721; and the latter part of a set of prints for *Ovid's Metamorphoses*, small plates, length-ways.

The latter engraved from Rugendas and other masters, also part of the plates for the work entitled, *Representatio Bellioi successionem in Regno Hispanico*, in folio, are by him.

Both of them worked chiefly with the graver; but their prints are not very highly esteemed.

There was a very ancient engraver named ENGLEBRECHT, mentioned by Sandrart, and to whom, falsely, some authors have attributed the engravings marked with a Gothic E, which I take to be an E and S joined together; I have spoken of these old prints, in the fifth chapter of the Essay at the beginning of the volume.

EPISCOPIUS. See BISCHOP.

APICIE. See LEPICIE.

I. ERRAR.

Flourished,

This artist engraved several *landscapes*, from Anthony Waterloo, and is said to have marked his prints with the initials, I. E. F. the F. as usual, standing for fecit.

FRANCOIS ERTINGER.

Flourished, 1680.

He was, according to some authors, a native of Antwerp; however, he resided chiefly, I believe, at Paris, where he engraved a great variety of plates, which are not very excellent, though possessed of some merit. Amongst his best, I think may be reckoned the following:

Several *large views of towns and landscapes with figures*, from Vandermeulen. He sometimes, in his landscapes, imitated the style of Callot, but not with great success.

The *marriage at Cana in Galilee*, a large plate, length-ways, from Raymond Le Page.

The *history of Achilles* from Rubens, a set of eight middling sized plates; some upright, and some length-ways, the same that were afterwards engraved by Baron.

Twelve prints, from the *Metamorphoses of Ovid*, after the miniatures of de Werner.

The history of the *Comtes de Thoulouse*, ten large plates, length-ways, from Le Page.

A *Bacchanalian*, a large plate, length-ways, from Nicholas Poussin, dated 1685.

He also engraved a great variety of other subjects, from different masters..

ESPAGNOLETTO. See RIBERA.

GEORIG ETLINGER.

Flourished,

An ancient engraver in wood, a native, I believe, of Germany, by whom we have among others a middling sized upright print, representing *Bishop Blaize*, the portrait is inclosed in an ornamental border, embellished with the symbols of the Gospel; it is cut in a very spirited manner, and marked "Georig Etlinger Z^o Bamberg, f."

JOHN EVELYN.

Born, 1620. Died, 1705.

This ingenious gentleman was a great lover of the arts. As a man of science he undoubtedly claims a distinguished place in the learned world. He was the first in England, who undertook to write upon the subject of engraving; and though his List of the principal Artists is very defective, yet he has preserved the remembrance of several curious circumstances, which might otherwise have been entirely lost. He has treated his subject, more like a man of letters, than an artist. However, it plainly proves, that he had the undertaking much at heart; and it is much to be wished, that he had entered more fully upon it. There are attributed to him the following etchings, namely,

Five small prints of *his journey from Rome to Naples*, after drawings of his own.

The portrait of *William Dobson, the painter*, after a picture painted by Dobson himself, a middling sized upright oval plate, with this inscription,

Vere

Vere Effigies Guilielmi Dobson armiger et pictor Regiæ Majestatis Anglicæ; and this mark upon the margin, *in aqua forti per J. E.* The letters J. E. are frequently cut off; for they are quite at the edge of the plate: and for this reason it has falsely been attributed to Dobson himself; a plain proof of the absurdity of the custom of cutting prints close to the edges, by which means an inscription or date of consequence is often irrecoverably lost.

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

Born, 1621. Died, 1675.

This artist was born at Alkmaer in Holland, and learned the first principles of painting from Roland Savery. After which he was a disciple of Peter Molyn; and he profited so much by their instructions, and his own studies, that he became a most admirable landscape painter. He died, A. D. 1675, aged 54. We have a great number of slight, spirited etchings, in a very masterly style, by this artist, which he usually marked with these initials, A. V. E. Among others are the following:

A set of 100 small *landscapes*, length-ways.

A set of 56 very small plates, length-ways. The subjects are taken from a German book, entitled, the *Tricks, or Deceits of the Fox*.

E X S H A W.

Flourished, 1760.

A modern artist, who was a native of Holland. We have a variety of engravings by his hand; among the rest, a *young girl carrying a basket of cherries*, accompanied by two little boys, each having a gun; a middling sized upright plate from Rubens. The *ship in which the apostles are crossing the water, beaten by the tempest*, a large upright plate, from Rembrant, and executed in imitation of the style of engraving adopted by that master.

R E M O L D U S, or R O M B A U T E Y N H O U E D T S.

Flourished, 1660.

This engraver resided at Antwerp; but I am not certain, whether he was born in that town, or not. His plates are chiefly etched, and in a very slight, dark style. If he was not a painter himself, I suspect that he learned to engrave from a painter. His drawing, though not correct, in general, is often very spirited, and his masses of light and shadow well preserved. Among other plates by this artist are the following:

The *adoration of the Magi*, a very small upright plate, from Rubens.

The *tomb of Rubens*, the same, from the same.

Cambyses king of Persia, having ordered an evil judge to be dead alive, caused his skin to be put upon the seat of justice, and placed the son of the culprit upon it, making him judge in his father's stead; a small square plate, from the same.

Pope Gregory surrounded with emblematical figures, a middling sized upright plate, from the same.

The *assumption of the Virgin*, a large upright plate, from Cornelius Schut.

G I O V A N N A