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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

F. FAB

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

F.

GIOVANNA FABBRI.

Flourished,

A modern Italian artist, who, I believe, resided at Bologna, where he engraved a *nativity, with attendant angels, and other figures*, from Franc. Francia, a middling sized upright plate. It is executed entirely with the graver, in a neat, stiff style.

PETER FABER.

Flourished, 1621.

This artist resided at Lyons in France, and worked chiefly for the book-sellers, in a neat tasteless style, with the graver only. His name is affixed to an *ornamental frontispiece*, belonging to the second volume of the work, entitled, *Operis Moralis, &c.* by T. Sanchez in folio, published at Lyons, 1621. A portrait of *Henry IV. of France, &c.*

GABRIEL FABER.

Flourished, 1633.

According to Florent le Comte, he was procureur of the order of St. Francis; and in the year 1633, engraved a *genealogical tree of the order of that Saint*.

JOHN FABER, the ELDER.

Born, Died, 1721.

He was born in Holland, where he learned the art of mezzotinto scraping. He also drew portraits from the life, on vellum, with a pen. What time he came into England does not appear; but he resided here a considerable time, and lived in Fountain Court in the Strand, London. He died at Bristol in the month of May, A. D. 1721. We have by him a considerable number of portraits; many of which he also drew himself from nature; but they do no great honour to his taste; neither do they manifest any superior skill in the execution. His greatest and most esteemed work was the

Portraits of the *founders of the colleges at Oxford*, half sheet prints.

Also, the *heads of the philosophers*, from Rubens, the same are by him.

And the portrait of *Dr. John Wallis, the celebrated mathematician*, after Kneller, the same; this is one of his best prints.



J O H N F A B E R, the YOUNGER.

Flourished, 1730.

He was son to John Faber, mentioned in the preceding article. He was born in Holland, and brought into England, whilst yet an infant, being only three years old. His father first instructed him in the rudiments of design; but he improved himself in Vanderbank's Academy. He resided at London; and in the year 1735, lived at the Golden Head in Bloomsbury-Square, where I believe he died of the gout, A. D. 1756. Like his father, he chiefly confined himself to the engraving of portraits in mezzotinto; and he excelled him in every requisite of the art. The following are his chief and most esteemed works:

- The portraits of the *Kit Cat Club*, half sheet prints, from Lely.
- The *beauties of Hampton Court*, the same, from the same.
- Charles II. sitting in his robes of state*, a whole sheet print, from the same.
- The *taking of Namur*, a large half sheet print, very fine, from Wyck.
- The *children of Frederick prince of Wales*, after Dupan, a sheet print.

D. F A B R I C I O.

Flourished,

This artist, according to Florent le Comte, engraved a print from a design of Abraham Bloemart, which, if I understand him, should be a single figure. The name is affixed in this manner, *D. Fabricio della Corvoia fecit.*

F A B R I Z I O. See CLARUS.

R A Y M O N D L A F A G E.

Born, 1648. Died, 1690.

He was a native of France, born at Thoulouse, according to some authors; or, at Lisle, according to others. The first opinion is most generally followed. It is said of him, that he never had any master, but following the dictates of his own genius, he applied himself to drawing; and his works sufficiently testify the surprising progress he made in that art. His drawings are compositions of his own, chiefly outlines, and slight sketches, made with a pen; but executed in a most masterly style. The actions of his figures are spirited, bold, graceful, or elegant, as the subject required. His groups of figures are finely contrasted. And frequently, without the assistance of shadow, he has contrived to detach them from each other, in such a manner, that the subject is by no means confused, or the effect disagreeable. Certainly no man ever possessed greater fertility of invention, or facility of execution; and though he has sometimes borrowed whole figures from the works of other masters, and ingrafted them in his own, yet he so well adopted those of his own invention to the style and action of those he borrowed, that the plagiarism seems rather to do him honour, than tend to his discredit. He resided some time in Italy; and when he showed his designs at Rome, they astonished every one who beheld them. Going one day to visit Carlo Maratti, he found that artist at work. Maratti, pleased

to

to see him, received him very affectionately, and rising up from his place, offered to put his pallet and pencils into his hand; but he refused, declaring that he did not understand the management of the pencil. "I am very happy," replied Maratti, "to find that is the case, for had you known how to paint, as well as you do how to draw, I should have been the first to abandon the art, because you could have filled my place so much better." He led a loose, depraved life, which his repeated debaucheries put an end to, A. D. 1690; he being only at the age of 42. The following prints, among others are engraved by the hand of this artist:

The *fall of the angels*, a large upright plate.

The *brazen serpent*, a large upright plate.

A *Bacchanalian*, a large plate, length-ways.

Several *friezes*, &c.

WILLIAM FAITHORNE, the ELDER.

Born, Died, 1691.

This celebrated artist, a native of London, was the disciple of Peak the painter, and worked with him three or four years. At the breaking out of the civil war, Peak espoused the cause of his sovereign, and Faithorne, who accompanied his master, was taken prisoner by the rebels at Baringhouse, from whence he was sent to London, and confined in Aldersgate. In this uncomfortable situation, he exercised his graver; and a small head of the first *Villars duke of Buckingham*, in the style of Melan, is reckoned among his performances at that time. The solicitations of his friends in his favour at last prevailed; and he was released from prison, with permission to retire to the continent. The story of his banishment for refusing to take the oath to Oliver Cromwell, and studying several years under Champagne, is by no means sufficiently authenticated, not to admit of a doubt. However, in France he found protection and encouragement from Abbé de Marolles; and at this time it was, that he formed an acquaintance with Nanteuil, from whose instructions he derived very considerable advantages. About the year 1650, he returned to England, and soon after married the sister of captain Croud. By her he had two sons, Henry, who was a bookseller, and William an engraver in mezzotinto.

Faithorne opened a shop near Temple-Bar, where he sold, not only his own engravings, but those of other English artists, and imported a considerable number of prints from Holland, France and Italy. About the year 1680, he retired from his shop, and resided in Printing House Yard; but he still continued to work for the booksellers, especially Royston, Martin, and Peake the younger, his former master's brother. He painted portraits from the life in crayons; which art he learned of Nanteuil, during his abode in France. He also painted in miniature; and his performances in both these styles were much esteemed.

He seems to have been well paid for his works. Mr. Ashmole is said to have given him seven pounds for the engraving of his portrait; which, if the plate was not a large one, or very highly finished, could not at that time have been a bad price. But unfortunately for him, his son William, not acting



with the discretion he ought, involved himself in trouble so deeply, as to affect his father's spirits to a very great degree; this vexation joined to a lingering consumption, with which he was afflicted, put an end to his life, A. D. 1691. He was buried by the side of his wife, in the church of St. Ann, Black-Friars, the 13th of May the same year.

He published a Treatise upon the Art of Engraving, A. D. 1662, which he dedicated to his master Sir Robert Peake.

Portraits constitute the greater part of this artist's performances. He worked almost entirely with the graver, in a free, clear style. In the early part of his life, he seems to have followed the Dutch and Flemish manner of engraving; but at his return from France, he had considerably improved it. Some of his best portraits are admirable prints, and finished in a free, delicate style, with much force of colour. It is certain, he did not draw the human figure correctly, or with good taste; having chiefly confined his studies to the drawing and engraving of portraits, his historical plates, which indeed are chiefly neat, laboured copies from prints, do by no means convey to us a proper idea of the abilities of this great master. From his inattention to the art of design, may proceed the difference between the works of this artist, when he copied the pictures of other masters, and when he engraved from drawings of his own. The former have, by repeated observations, been thought to be the best. I can mention only two or three of his historical prints, and a few of his excellent portraits, which are exceedingly numerous, and many of them very valuable.

A holy family from S. Vouet, a middling sized plate, length-ways, in the style of Couvey.

A dead Christ, from Vandyck, a small upright plate.

The last supper, without any painter's name, in folio.

Christ praying in the garden, the same.

The scourging of Christ, from Diepenbeck. Under this is written, "Faithorne sculp. Antwerp. 1657."

The marriage of Cana in Galilee, an etching, the same. These four last plates are, among others, engraved by this artist for *Taylor's Life of Christ*, published 1653.

Lady Paston, from Vandyck.

Thomas Mace, a small half sheet print.

William Sanderson, the same, from Sourt, dated 1658.

Thomas Stanley, the same, from Lely.

William Harvey. The face of this portrait is finished with little dots.

Henry Lawes. This portrait appears to have been first roughly etched.

In some few instances, Faithorne omitted his name, and used a cypher composed of two F's. in the manner represented on the plate at the end of the volume.

WILLIAM FAITHORNE, the YOUNGER.

Flourished, 1680.

He was son to William Faithorne, mentioned in the preceding article; and from whom, without doubt, he learned the first principles of design. He did not, however, follow his father's mode of engraving, but scraped portraits in mezzotinto; by which employment, had he been industrious, he might have acquired



acquired a comfortable subsistence ; but neglecting his business, he fell into distress, and involved his father in so much trouble, that his death was thought to be hastened by it. This unfortunate young man, who never reached any superior degree of excellence, died about the age of thirty, and was buried in St. Martin's church-yard. I shall only mention the following portraits by him :

Mary princess of Orange, a middling sized upright plate, from A. Hannaman.

Sir William Reade, oculist to queen Mary.

The duke of Schomberg, from M. Dahll.

D O M E N I C O F A L C I N I.

Flourished,

This artist engraved on wood, from the designs of Raphael and other masters. He used three separate blocks for one print. On the first he cut the outline ; on the second, the dark shadows ; and on the third, the fainter tints, bordering upon the lights. See the mark, attributed to this master, copied on the plate at the end of the volume.

J E R E M I A H F A L C K.

Flourished, 1660.

According to the generality of authors, this artist was a native of Poland ; but he has written upon some of his plates, *van Stockbolmia*, or of Stockholm, which seems plainly to indicate, that he was a Swede ; unless it should be supposed, that he resided in Sweden, and used the signature for that reason only.

This engraver certainly possessed a very considerable share of merit in general. He worked entirely with the graver, in a bold, free style. His plates are sometimes rather defective in harmony ; his drawing is in common tolerably correct, the extremities excepted, which are often heavy. Among others by this artist, are the following prints :

St. John preaching in the wilderness, from A. Bloemart, a large plate, length-ways, dated 1661.

The virgin seated with the infant Christ, presenting some flowers to a lamb, which St. John holds in his arms, a middling sized upright plate.

The four evangelists, half figures, small upright oval prints, probably from his own designs ; for the set I have before me has no painter's name affixed.

A lady with three men, one of whom holds some musical notes, half figures, a large plate length-ways, from Guercino. This plate was first etched, and then finished with the graver : it is not equal to such of his works, as are executed with the graver only.

A considerable number of portraits of *Polish and Swedish noblemen*.

The queen of Sweden, a small upright plate, from David Beck.

Adrian Spigelius, for the folio edition of his works, published at Amsterdam, 1645.

Axelio Oxenstierna, a middling sized upright oval print. This portrait is marked "I. F. V. Stockholmiæ, fecit et excud. 1652." He frequently used the initials of his name only.

F R E D E R I C

FREDERIC VAN FALCKENBOURG.

Flourished,

To this artist are attributed certain prints, marked F. V. F. They are loose, scratchy etchings of *portraits, genealogical stems, &c.* Francesco Vanni, and Francesco Villamena, both used this mark; but their works are easily distinguished; the former by the beauty of his etching; and the latter by his plates being executed with the graver only.

LUCAS VAN FALCKENBOURG, perhaps of the same family as the foregoing artist, according to professor Christ, was an engraver; and those prints are attributed to him, which are marked in this manner, L. V. F.

ANGOLO FALCO.

Flourished,

I have no account of this artist. I found the name affixed to a middling sized plate, length-ways, representing a *landscape*, designed by himself, and rudely etched, in a very tasteless style. He has introduced the story of *Apollo and Daphne*, from Ovid; but the figures are exceedingly bad.

GIOVANNA BATISTA FALDA.

Flourished, 1660.

This excellent artist, according to the generality of authors, was a native of Italy, born at Milan. Whose disciple he was, does not appear; but he executed his plates in a clear, neat style, bearing no small resemblance to that of Israel Silvestre. He drew and engraved a prodigious number of views of palaces, gardens, &c. which he enriched with small figures, exceedingly well designed, and etched with great taste. The works of this artist are deservedly held in very high estimation. Among them are the following:

Several sets of views of *churches, palaces, gardens, and fountains at Rome*, small plates, length-ways.

A very large view, length-ways, of *St. Peter's at Rome*.

GIOVANNA ANTONIO FALDONI.

Flourished,

A modern Italian artist, who affected greatly to imitate the style of Melan, and frequently succeeded very happily. He was a man of ability; and some of his works possess great merit. By this engraver, among others are the following prints:

A *holy family with St. John*, a small plate, length-ways, from Sebastian Ricci.

The *portrait of Sebastian Ricci*, a small upright plate, from Rosalba.

Part of the *designs of Parmigiano*, for the collection in two volumes, folio, published by Zanetti. He sometimes signed his plates with the initials of his name only.

J O H N

JOHN FALLER.

Flourished,

The name of an artist, mentioned by Florent le Comte, as an engraver of ornaments, grotesque figures, &c. I am not acquainted with his works.

CESARE FANTETTI.

Flourished,

An Italian artist who flourished about the conclusion of the last century. He drew and etched in the style of a painter. His outlines are not always correct, or the extremities of his figures well marked. He worked conjointly with Pietro Aquila, in engraving the paintings in the Vatican by Raphael, known by the name of *Raphael's Bible*. The first thirty six prints, and the fortieth, of this collection, which consists of fifty-five, are etched by Fantetti; the rest by Pietro Aquila. I cannot help thinking, that the plates executed by the former, are neater, more determined, better drawn, and superior to those by the latter. Fantetti engraved besides,

Several *friezes and antique bas-reliefs*. Also,

The *death of St. Ann*, a middling sized upright plate, from Andrea Sacchi.

Jacomo Frey engraved a plate also from the same picture.

Several other subjects, from different Italian masters.

FANTUZZI. See FONTUZZI.

BENOIT FARIAT.

Flourished, 1700.

This engraver was born at Lyons. He became the pupil of William Chateau, and followed the style of his master with great success. His works discover more command of the graver, and laborious neatness, than refined taste, or correct drawing. They are, in general, like those of his master, heavy, cold and silvery. The heads, and other extremities of his figures, are by no means well expressed. This artist, however, is not without his admirers. After he left Chateau, he went to Italy, and resided chiefly at Rome, where, I believe, he died. The following plates are ranked among his best works:

The *marriage, or, as some think, the crowning of St. Catherine*, a large upright plate, from Agostino Carracci.

The *marriage of Joseph and the Virgin*, from Carlo Maratti, the same.

The *temptation of St. Anthony*, a small upright plate from Annibale Carracci.

The *death of St. Jerom*, a large upright plate, from Dominichino. This picture was also engraved by Giacomo Frey, Casar Testa, and others.

A *holy family*, from Pietro de Cortona.

Some few *portraits*, and a variety of other subjects, from Guido, Albano, Ciro Ferri, Solimene, &c.



P A O L O F A R I N A T O .

Born, 1522. Died, 1604.

This artist was a native of Italy, and born at Verona. He learned the first principles of painting from Antonio Badiale; after which he became the disciple of Nicolo Golfino. His genius led him to historical subjects, and in this line he acquired a very considerable reputation. He also etched several plates from his own compositions, in a free, slight style, which manifest, however, the hand of the master. His plates are frequently marked with his name at length, and sometimes with the initials, P. F. or P. V. F. the V. standing for Verona, to signify that he was a native of that city. The following etchings are by this master:

St. John, a small upright plate, marked "Paulo Farinato f."

St. Jerom kneeling and leaning upon a bank, the same, marked, P. F.

Mary Magdalen seated, with a book and crucifix before her, a small plate length-ways, marked "Paul Farinat. f."

Several angels bearing the cross, a small upright plate, marked P. F.

G R A Z I O , or H O R A T I U S F A R I N A T O .

Flourished, 1550.

This artist was son and pupil of Paolo Farinato, mentioned in the preceding article. He imitated his father's style of painting, and from the superior abilities, which he discovered early in life, promised fairly to have equalled the greatest masters; but he died very young. He etched several plates from his father's designs; and though they are easily distinguished from the etchings by the father, yet they have constantly been confounded with them. The following etchings, among others, are the productions of his point:

The destruction of Pharaoh's host in the Red Sea, a large plate, length-ways, marked, HO. F. F. Paulus Fa. V. I.

A holy family with St. John, a small upright plate, &c.

C H A R L E S F A U C C I .

Flourished, 1760.

This engraver was a native of Italy; but he resided some time in London, where he worked for Mr. Boydell. His prints are held in no very high estimation. The following, among others, were done by him.

The birth of the Virgin, from Pietro de Cortona, a middling-sized upright plate.

The adoration of the shepherds, the same, from the same.

The coronation of the Virgin, from Rubens, a middling sized upright plate. Pontius engraved a print from the same picture.

Also several other plates, for the collection of prints engraved from the pictures in the gallery of the marquis Gerini, which he executed at Florence before his arrival in England.

A *Bacchanalian* subject, a middling sized upright plate, from Rubens, published by Mr. Boydell, May 11, 1763.

He also engraved several *portraits*, &c.

R. FAU-

R. FAUCCI, probably a relation of Charles Faucci, mentioned above. He engraved some of the portraits which appeared in *Allegrini's Hom. illust. Tosc.* published 1764.

J. DE FAVENNES.

Flourished, 1760.

A modern engraver, who, I believe, was a native of France, and resided at Paris. By him, according to Basan, we have a print, entitled the *pleasures of the Summer*, from Watteau.

T. M. FAULTE.

Flourished,

The name of an obscure engraver, who apparently worked for the book-sellers. It is affixed to the portrait of *Joan. Passirus*. If we may judge of his merit by this performance, he never rose above mediocrity: it is a small upright oval print.

NICHOLAS DE LA FAYE.

Flourished,

He was a native of France, and resided at Arles in Provence. If I understand Le Comte rightly, he painted patterns for embroidery and needlework. The same author adds, that he etched six prints; but he has not specified the subjects: they were probably ornamental.

FAYRAM.

Flourished, 1740.

I believe this artist was a landscape painter. We have by him some slight coarse etchings of *views about Chelsea and Battersea*, also the *hermitage in Kew gardens*.

CLAUD LE FEBURE, or LE FEVRE.

Born, 1633. Died, 1675.

This artist, a native of France, was born at Fontainebleau. He principally excelled in painting portraits; but he succeeded also in flowers and historical subjects. He resided at London, where he met with encouragement, and died, A. D. 1675, aged 42. He etched some few plates; among others, *his own portrait*, a small upright print; that of his *mother*, the same, and that of *Boudan*, the copper-plate printer, a middling sized upright plate, &c.

VALENTINE LE FEBURE, or LE FEVRE.

Flourished, 1680.

This artist was a native of Bruffels, and a painter; for he is spoken of as such; but he is much more generally known as an engraver;



we have a variety of prints which were executed by him, during his long residence at Venice, from the works of Titian and Paolo Veronese these collected together, form a large folio volume. They are slight etchings, feeble in effect. The lights are broken and scattered, without any broad masses of shadow, or depth of colour. The drawing of the naked parts of the figures is not incorrect, but executed in a mannered style, that is by no means agreeable. We find much spirit and freedom in several parts of these etchings; and some of the back-grounds discover a masterly hand. They are the more valuable, as they are the best transcript of the designs of those great painters.

The engravings by Le Febure, from the painters above-mentioned, were published at Venice, 1680, with this title: *Opera selectiora, quae Titianus Vecellius Cadubriensis, et Paulus Calliari Veronensis inventarunt & pinxerunt; quæque Valentinus le Febre Bruxellensis delineavit et sculpsit.* A second edition was published in 1682; and a third, with the plates retouched, A. D. 1749.

This artist is said to have resided some little time in London, and for this cause several persons, says Basan, have confounded him with another, named Roland Le Febure, a portrait painter, who died in London, A. D. 1677; and was distinguished by the name of Lefevre of Venice.

S I M O N F E L I C E.

Flourished, 1665.

A very ingenious artist, who worked conjointly with Giovan. Batista Falda, in a set of prints, entitled, *Le giardini de Roma*, or the *gardens of Rome*, middling sized plates, length-ways. They are exceedingly neat, ornamented with spirited little figures, and nearly, if not entirely equal to those executed by Falda.

D E F E N.

Flourished,

I insert this name with caution, because I am by no means positive, that I read it properly. The letter which I take for an F. may perhaps be an E. but it certainly bears the greatest resemblance to the former. It is affixed to a large upright, spirited wood cut, representing the *Temptation of St. Anthony*. This print possesses great merit. There is much grandeur in the figure of the saint; and the head is finely characterised. Two naked women are standing before him; and at the bottom, on a small tablet, the name is written. There is also a figure engraved by Schaeuffen the younger, which is marked with this artist's name also, who was probably the inventor. See the manner in which the name is written on the plate at the end of the volume.

T O B I E F E N D T.

Flourished,

The name of an engraver, who, according to professor Christ, resided at Breslaw, and marked his prints in this manner: T. F. The professor has not, however, specified any of his works.

L O U I S

LOUIS FERDINAND.

Flourished, 1640.

This artist was a painter of portraits, and flourished near the middle of the last century. He was the son of Ferdinand Elle, the first instructor of Nicholas Poussin. He also engraved a considerable number of plates; among which are some *portraits* from Vandyck, and *friezes with boys*, from Louis Testelin, Louis de Boullogne, &c.

GIOVANNISA TISSA FERDINANDI, a name affixed to some *jewellers ornaments*, executed in a neat dark style, with the graver only.

J. FERDINAND.

Flourished, 1644.

This artist was probably of the same family with Louis Ferdinand, mentioned in the preceding article. They were cotemporary, and etched in a similar style. By Ferdinand we have a drawing-book, in folio, with this title: *Le Livre Original de la Portraiture, pour L'Jeunesse, tire de Bologne et autres bon Peintres a Paris, 1644.* Though the figures in this book are not correctly marked, or in a masterly manner, yet the lights and shadows are well disposed in masses, and they may certainly be of use to young beginners. He sometimes omitted his name, and substituted one of the initial letters, as F. F. the second F. standing for fecit; and sometimes he affixes the single F. without any other letter.

A *lady's head*, a small upright plate, from Vandyck.

The portrait of *Nicholas Poussin*, from a painter, whose initials are V. E.

FRANCESCO FERDINAND, is a name affixed to a small upright etching, emblematical of *gluttony and debauchery opposed to virtue*; it is executed in a coarse slight style.

FRANCIS PAUL FERG.

Born, 1689. Died, 1740.

This artist was born at Vienna, where he learned the first principles of painting, and became very celebrated for his landscapes, which he enriched with ruins, cattle, and figures. He resided at London, where he might have lived in a very comfortable manner; but an imprudent marriage greatly depressed his circumstances. Mr. Grose favoured me with the following anecdote concerning him: Ferg was always poor, not from any excesses in his manner of living, but merely from indolence. His pictures were much sought after by the Virtuosi; and if he took earnest to paint one, he would not let the person have it, by whom it was bespoken, but carried it immediately after it was finished to the pawn-broker, from whose hand he rarely redeemed it. He died, as it is said, for want of common necessaries, A. D. 1740, aged 51, and was buried by subscription.

He etched eight plates, seven of them very small upright prints, and one larger length-ways, representing *landscapes with ruins, fountains, and figures drawing water*; to which set he gives this title, *Capricci fatti per F. V. F.*

FERNAZERUS. See FOURNIER.

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MARTINO

MARTINO FERRABOSCO.

Flourished, 1620.

An artist of no great note, who engraved the architectural plates for the work entitled, *Architettura della Basilica di S. Pietro in Vaticano*, published at Rome, A. D. 1620. They are executed entirely with the graver, in a stiff, slight style.

CIRO FERRI.

Born, 1634. Died, 1689.

This excellent historical painter was born at Rome, and became the disciple of Pietro da Cortona, in whose school he finished his studies. The great reputation this artist acquired did honour to his industry, and procured him the favour and protection of the Duke of Tuscany, who entrusted him to finish the works, begun by his master, in the palace of that Prince. He died, A. D. 1689, aged 54. He is said to have etched several plates from his own compositions: he is called by the French *Cirofer*.

JEROM FERRONI.

Flourished, 1700.

This artist was a native of Italy, who etched several plates in the slight, spirited style of a painter, with great taste. Among others by him are the following:

The chastity of Joseph, a middling sized upright plate, from Carlo Maratti.

Jaël killing Sisera, the same, from the same.

Judith cutting off the head of Holophernes, the same, from the same.

DOMINICO FERRUCCIO.

Flourished, 1670.

The works of this artist have very little merit to recommend them. His labours appear to have been confined to the service of the booksellers; and his mode of working, which was with the graver only, might sufficiently answer their purpose. We have by him a number of *naked figures fencing*, (perhaps from his own designs, for the compositions of these prints are as indifferently executed as the engraving itself) for a book, entitled, *La Scherma illustrata composta da Giuseppe Morficato Palermitano*, dated 1670.

M. DE LA FERTE.

Flourished, 1760.

A modern connoisseur, who, for his amusement, etched several little *landscapes*, from Boucher and other masters.

DE FERTH.

Flourished, 1760.

A modern engraver, a native of France, by whom we have several prints, after Vanden Bosch, Fontaine, and other masters.

STEPHEN

STEPHEN FESSARD.

Flourished, 1760.

This artist who resided at Paris, was a native of France. He engraved a great variety of neat plates; but he succeeded best in small subjects, though some of his larger engravings are by no means devoid of merit. The following, among others, are by him:

A *Flemish festival*, a large plate, length-ways, from Rubens.

The *birth of Venus*, the same, from De Troy.

The *triumph of Galatea*, from Boucherdon, the same.

Jupiter and Antiopé, a middling sized plate length-ways, from Carlo Vanloo.

Also several *portraits*, and a variety of *small plates for books*, &c.

SIGISMOND FEYERABEND.

Flourished, 1587.

The celebrated family of the Feyerabends, well known in the literary world, were established at Franckfort upon the Mayne, towards the conclusion of the sixteenth century, where they printed and published a prodigious number of books, and books of prints. They employed most of the designers and engravers on wood. It is generally believed, and not without good reason, that they engraved themselves a considerable part of those prints, with which they embellished their publications. Sigismund, who is the most conspicuous amongst them, marked the prints, which he executed; with the letters S. F. under which he usually represented a small knife, to denote that he was the engraver.

The following initials so frequently found upon the little wooden cuts, published at this time by Sigismund, are also attributed to engravers of the same family, though the baptismal names of these artists are not certainly known: I. F. and S. H. F. the F. is usually joined to the H. and M. F. the M. and the F. are also joined together: and V. F.

ODOARDO FIALATTI.

Born, 1573. Died, 1638.

He was born at Bologna, and learned the first principles of design from Cremonino; but he finished his studies in the school of Tintoretto. He painted historical subjects; and his works are spoken of with the warmest commendation. He etched a great number of plates, as well from his own composition, as from those of other masters. His etchings are executed in a slight, masterly style. He drew correctly, composed his figures with much taste, and frequently selected very graceful actions. If he had no other testimony left of his merit, than the prints he has engraved, they would abundantly prove him to have been a man of great ability. I shall take notice of the following by this artist:

The *pastimes of love*, a set of 20 small upright prints, from his own designs: the title is *Scherzi d'Amore*.

Venus

Venus and Cupid; Diana at the chase; the god Pan; and a man holding a vase; four small plates, length-ways, from Le Pordenon.

The *marriage of Cana in Galilee*, a middling sized plate, length-ways, from Tintoretto.

St. Sebastian, a small upright plate, from the same master.

A *book, with studies for drawing*, in folio, published at Venice, A. D. 1608. See the mark usually adopted by this master, composed of an O. and an F. on the plate at the end of the volume.

BARTOLEMEO FIALETTI.

Flourished,

This artist, of whom I find no account, engraved, according to Florent le Comte, the *ceremony of the Agnus Dei*, which prints I have never seen.

STEPHEN FIQUET.

Flourished, 1760.

A modern French engraver of portraits. This artist knew how to unite neatness, and high finishing in the greatest degree, with excellent drawing. His portraits are very astonishing exertions of the art; and so prodigiously delicate, that the strokes and dots upon the faces cannot be seen distinctly, without a magnifying glass. I shall only mention the following:

La Fontaine.

T. Corneille.

Descartz, &c. All of them very small upright plates.

PAOLO FIDANZA.

Flourished, 1760.

This artist was a native of Italy, and resided chiefly at Rome, where he engraved the *Mount Parnassus*, and the *miracle of the fire extinguished at the intercession of the pope*, two large plates, from the pictures of Raphael, in the Vatican. *A descent from the cross*, a small upright plate, from Annibale Carracci, &c.

MARC FIDUCIUS.

Flourished,

An artist cited by Florent le Comte, who informs us, that he excelled in engraving *processions and cavalcades*; but he has not specified any of his works.

JOHN DE FILHET.

Flourished,

Florent le Comte calls him Jean de Filhet de la Curee, chevalier de la Promenade de Zutphen, and tells us, that he engraved on copper, from his own design, an *image of human life*.

T E O-

TEODORO FILIPI.

Flourished,

This artist (who perhaps was of the same family with Camillo Filipi, an Italian painter of some eminence) etched several small plates of single figures, in a very spirited manner, and with great taste. He signs his name "Teodor. Filipi de ligno Nap. f."

GILBERT FILLEUL.

Flourished,

An artist of no great eminence, who flourished in the last century, and engraved several plates from Le Brun and other masters.

PETER FILLEUL.

Flourished,

He was son to Gilbert Filleul, mentioned in the preceding article. By him we have the *carriers*, a middling sized plate, length-ways, from Wou-
vermans, and several of the prints for the fables of *La Fontaine*.

JOHN FILLIAN.

Flourished, 1676.

This artist, an Englishman, was the disciple of the elder Faithorne, and because there are but few plates engraved by him, it is very reasonably conjectured, that he died young. Those we have, out of the portrait line, do him no credit. He imitated, in his heads, the style of his master; and probably, had he lived to have improved himself by more extensive study and practice, he might have claimed a much higher rank, than can at present be allowed him. We have by him, the portrait of *Faithorne*, his master, copied from a print engraved by himself; that of *Thomas Cromwell*, and a head of *Paracelsus*. Among his other works is the frontispiece to *Heylen's Cosmography* in folio.

MASO, or TOMASO FINIGUERRA.

Flourished, 1460.

To this ingenious artist, a goldsmith and enameller of Florence, the Italians attribute the invention of engraving on copper; and, according to Vasari, we owe it to the following accident. Having one day engraved upon a piece of plate the objects he meant to represent, and intending to fill up the strokes with a black enamel, in order to try the effect of it, previously to the putting on of the enamel, he cast some melted sulphur upon it; and, on taking it off, perceived, that the dirt collected at the bottom of the strokes adhered to the sulphur, and gave an impression of the object. Struck with this observation, he tried several other schemes, and at last succeeded, by filling the strokes with black paint, and laying damp paper upon the plate, over which he contrived to pass a roller.

He



He communicated this discovery to Baccio Baldini, from whom it passed to Sandro Boticelli, and in the end, to Antonio Pollajolo, Andrea Mantegna, and the rest of the Italian artists. The justness of this claim to the invention of the art of engraving, has been already considered in the Essay at the beginning of this volume. It is very true, we can speak with no certainty, with respect to the works of Finiguerra. Some may be inclined to think that the *seven planets*, described in the foregoing Essay, one of which, with the calendar, are exactly copied, are by him. These must have been engraved as early as the year 1464; but I cannot conceive that they are sufficiently well done, either with respect to the drawing or the execution. I should rather attribute to him the plate of the artist, of which an exact copy is also given in the Essay; and the F. which appears upon the stone near his hands, may be thought to strengthen the conjecture.

J. FINLAYSON.

Flourished, 1770.

This artist, who, I suppose, was a native of England, resided chiefly in London, where he engraved a considerable number of portraits from various masters. Among others by him, are *Signiora Zamperini*, a half sheet print from Hone; *Shooter, Beard, and Dunstal, in Love in a Village*, a large plate, length-ways, from Zofany.

DOMENICO FIORENTINO. See BARBIERE.

PETER FIRENS.

Flourished, 1640.

This engraver resided at Paris, where, perhaps, he was born. He was one of those artists, who endeavour by labour and assiduity to compensate for the want of genius. Having no taste of his own, he copied servilely whatever was placed before him; and was as utterly incapable of mending the faults, as of expressing the beauties of the original. We have some *portraits* by him, among others, that of *Henry the Fourth of France*, a large upright plate. It appears also by the word *excudit*, which he has added to his name, that he was a publisher, as well as an engraver. His best work, I think, is the *hermits*, which he copied from the Sadeliers. He also engraved from Simon Vouet, Claude Vignon, &c.

JOHN FISCHER.

Born, 1580. Died, 1643.

He is mentioned by Sandrart as an engraver on wood; and the prints to the *Bible*, printed at Strasbourg, A. D. 1606, which are marked with the initials I. F. are attributed to him.

EDWARD FISCHER.

Flourished, 1760.

This artist is falsely named *Etienne*, or Stephen Fischer, by Bafan. He resided

resided at London. By his hand we have several estimable mezzotintos from Sir Joshua Reynolds and other masters; among them,

Lord Ligonier on horseback, a large upright plate.

Two *young ladies*, one in the habit of a sultaneſs holding a bird, the same, from the same: the fine impressions of this plate are not common.

Elizabeth Keppel, the same, from the same.

Lady Sarah Banbury, companions to the last, from the same.

A. F I S C H E R.

Flourished, 1760.

A modern artist, mentioned by Basan, who, he informs us, engraved a print called the *carriers*, from Wouermans. Filleul also engraved from the same picture.

A L B E R T F L A M E N.

Flourished,

This artist, a native, I believe of Flanders, flourished towards the conclusion of the sixteenth century. He was a painter of some estimation, and excelled in landscapes, birds, fishes, &c. but he is more generally known as an engraver, from the number of very excellent etchings we have by his hand, which, though slight, are exceedingly fine and masterly. I shall mention the following:

A set of *views*, length-ways, ornamented with small figures, executed in a pretty style: one especially strikes me as excellent, which represents an *encampment at the end of the Fauxbourg St. Victor, by the side of the Horse-walk*.

A set of twelve plates, representing *fish of all sorts, with landscape backgrounds, and sea-ports, &c.*

See his mark, composed of an A. and a B. joined together, which he sometimes used, when he did not sign his name at length, on the plate at the end of the volume.

A. C. F L E I S C H M A N N.

Flourished, 1626.

A very indifferent artist, who engraved several of the heads for a work, intitled, *Icones Bibliopolarum et Typographorum*, published at Nuremberg and Altdorf, 1626.

T. F. F L E I S H B E R G E R.

Flourished, 1660.

This engraver, who worked for the booksellers, was apparently a German, and resided at Nuremberg. He executed his plates with the graver only, in a stiff, heavy style, without taste or correctness of outline. By him I have seen an ornamental frontispiece, with figures, for *Gregorii Horſi opera Medica*, printed at Nuremberg, A. D. 1660, in folio. To this work is also prefixed the portrait of *Horſius*, a three quartered figure in folio.

H E N R Y F L E T C H E R.

Flourished, 1729.

An artist, who resided, I believe, at London, where he engraved several portraits

portraits for the booksellers, and a print of *Bathsheba*, with her female attendants, at the bath, from Sebastian Conca: a print, however, that does him no great credit as an artist.

A. FLETCHER.

Flourished,

An engraver says Bafan, of this century, by whom we have several views of *Rome*, from Canaletti.

PETER FLEUNER.

Flourished, 1549.

An ancient engraver on wood, by whom we have a very spirited print, executed in a bold, free style. It is an emblematical subject, and apparently represents the *procession of Gluttony*. On a stone at the bottom his name is signed at length, with the date, 1549.

NICHOLAS WILLIAM DE LA FLEUR.

Flourished, 1639.

This artist was a native of Lorraine, but he resided chiefly at Rome, where he engraved a *book of flowers*, consisting of twelve small plates, with a title, on which is represented his portrait surrounded with flowers.

JOHN CHARLES FLIPART.

Flourished, 1720.

He was a native of France, and resided at Paris, where he engraved the *Virgin and Child*, from Raphael, a small upright plate, for the Crozat collection. *Christ praying in the garden*, the same, from the same painter, and for the same collection. These are neatly finished with the graver; but they want effect, and correctness of outline.

JOHN JAMES FLIPART.

Flourished, 1760.

Of the same family with the preceding artist. He resided at Paris, where he engraved a large number of plates; among the rest, a *holy family* from Julio Romano, a middling sized upright plate, for the Dresden Collection. *Venus and Aeneas*, the same, from Natoire. A *tempest*, from Vernet, a large plate, length-ways. *The sick man surrounded by his children*, the same, from Greuse, &c.

PETER FLODING.

Flourished, 1760.

A Swedish engraver, by whom we have an allegorical subject, representing the *king of Sweden*, as the protector of religion, the laws, the arts, and the sciences, a large upright plate in an oval, from Cochin. He also engraved from Boucher and other masters.

I S A A C

I S A A C F L O R E .

Flourished,

An engraver, according to Florent le Comte, of *ornamental plates* for goldsmiths and jewellers, &c.

J O H N F L O R I M U S .

Flourished,

According to Florent le Comte, this artist was an engraver of portraits. I have seen by him a frontispiece to a collection of *antique beads*. It consists of several figures; and is executed entirely with the graver, in a neat, dry style.

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

Born, 1520. Died, 1570.

This artist was a native of Antwerp, and followed the profession of a statuary, till he was twenty years of age; when preferring painting, he entered the school of Lambert Lombard, whose manner he imitated very perfectly. He afterwards went to Italy, and completed his studies from the works of the most eminent masters. The great progress he made in historical painting, at his return procured him much employment; and his countrymen complimented him with the flattering appellation of *the Flemish Raphael*. He got much money, and might have rendered his acquaintance more worthy of the attention of the great, had he not debased himself by frequent drunkenness. He died 1570, aged 50. We have some few etchings by him, which, though slight, are very bold and spirited; and the extremities are marked with a masterly hand. Among the rest is a middling sized plate, length-ways, representing *Victory standing by a figure, surrounded with warriors in chains*: It is dated 1552.

A . D E F L O S .

Flourished, 1760.

A modern engraver, who, according to Basan, resided in Holland. By him we have a *landscape*, and a *view of a sea-port*, both large plates length-ways, from Bergham. He also engraved from Teniers and other masters.

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

Flourished, 1710.

This ingenious artist was a native of France. I know not under what master he studied; but the works of Poilly and Edelinck seem to have been the sources from which he formed his taste. He worked chiefly with the graver, and occasionally with the point. He had great command of the former instrument; and his prints are neat and well finished, but rather cold and silvery. He understood the human figure very well, though the extremities are very often rather heavy. Basan, who published his *Dictionary*



of engravers, 1567, mentions him, as having been dead about four years. We have engraved by this artist,

Christ with the two disciples at Emmaus, a large plate, length-ways, for the Crozat collection.

The *woman taken in adultery*, the same, from Nicholas Colombel. Part of this plate is etched, and it makes a companion to the *anointing of the feet of Christ by Mary Magdalen*, engraved by Nicholas Doffier.

The *entombing of Christ*, a middling sized plate, length-ways, from Pietro Perrugino, for the Crozat collection.

St. Michael and the Devil, a middling sized upright plate, from Raphael, for the same collection.

Love stung by a bee, a large upright oval print, from Anthony Coypel, companion to *Zephyrus and Flora*, engraved by Picart.

St. Cecilia, a middling sized upright plate, from P. Mignard. This plate is engraved in a very singular taste: the drapery and back-ground are executed in a bold, free manner; and the flesh of the saint, and a naked cherub, who stands before her, is finished in a neat style, with dots only. The drawing is good, and the effect is by no means unpleasing.

P A U L F L Y N T.

Flourished,

According to M. Heineken, he was an engraver; and he sometimes named himself Paul de Nuremberg. His works are not specified.

F O.

Flourished, 1551.

This artist, a Swiss by nation, says Papillon, was an excellent engraver in wood, and contemporary with the famous Holbein. He ornamented with prints the books, which Conrad Gefner, the physician of Zurich in Switzerland, wrote in Latin, upon animals of all kinds. He also engraved the *coins and medals of the Roman emperors*, published by Gefner, in folio, 1559; and several other works of consequence. Papillon, who certainly was a good judge, with respect to the execution of these prints, speaks very highly of them, and assures us, that Fo was an artist of great ability.

M A R C E L L O F O G E L I N O.

Flourished,

An old Italian master (who was probably of the school of Marc Antonio) by whom, according to M. Heineken, we have some prints, marked with his name; but the subjects are not specified.

S I M O N F O K K E.

Flourished, 1744.

A modern engraver, who resided at Amsterdam. A great part of his employment

ployment was for the booksellers. Small portraits and vignettes he performed neatly and tolerably well; but when he went out of that line, and undertook large historical plates, he failed very considerably. We have by this artist part of the portraits for a work in quarto, entitled, *Portraits Historiques des Hommes illustres de Denmark*, published 1746. The *prodigal son*, from Spagnoletto, a middling sized upright plate. *Jacob keeping the sheep of Laban*, the same from the same, for the collection of prints from the Dresden gallery. A variety of Vignettes and other subjects, as well from his own compositions, as from those of other masters, as Picart, Troost, De Beyer, &c.

J A C O B F O L K M A.

Flourished, 1746.

This artist, who, as Basan informs us, was a native of Holland, engraved small portraits and vignettes for books, in which he succeeded tolerably well. We have also some few historical subjects by him; but they are not equal to his other works. Several of the portraits of the *illustrious men of Denmark*, published 1746, are by him. He also engraved a variety of other portraits, book-plates, &c. and the *martyrdom of St. Peter and St. Paul*, a large upright plate, arched at the top, from Nicholo dell'Abbate, for the Dresden collection.

F O N B O N E.

Flourished, 1715.

This artist, a man of no very superior abilities, was a native of France. He engraved, among a variety of other subjects, part of the plates for the large folio publication of the *views of Versailles*, &c.

G I A C O M O B A T I S T A F O N T A N A.

Flourished, 1573.

This artist, a native of Verona, designed as well as engraved. We have several prints by his hand. They are slight etchings, by no means correctly drawn; yet in the execution we see some appearance of the hand of the master. I shall mention the following:

Several subjects from *Virgil's Æneid*, middling sized plates, length-ways, from his own compositions.

The *battle of Cadóra, between the imperial troops and the Venetians*, a middling sized plate, length-ways, from Titian.

The *martyrdom of a Saint in a forest*, a middling sized upright plate. Martin Rota and Le Febre both engraved from this picture. Papillon, mistaking Marolles and Le Comte, says, that this subject was engraved by this artist on wood; when nothing can be more contrary to truth.

GIULIO FONTANA, who, according to Le Comte, was of Verona, and probably, if that be true, of the same family with the preceding artist. He is also said to have engraved several plates.

D O M I.

DOMINICO MARIA FONTANA.

Born, 1673. Died,

This artist was born at Parma, and learned the art of drawing in the school of Bologna. He engraved a great number of prints, which, according to professor Christ, he marked with the initials D. F. This matter is at least doubtful. Le Comte and others have confounded this artist with Domenico Fontana, the famous architect.

VERONICA FONTANA, daughter to the above artist, learned the art of design from her father and Elizabeth Sirani. She engraved very neatly small portraits in wood.

CÆSAR FONTANA.

Flourished,

This artist is mentioned by Florent le Comte as an engraver, who excelled in the execution of *funeral processions, cavalcades, &c.*

GERARDO FONTANA is inserted in the list of engravers, at the end of the Abecedario; but his works are not specified.

E. FONTAIN.

Flourished, 1681.

An obscure and indifferent engraver on wood, a native, as it should seem, of France, by whom, among other small subjects, we have the *figure of Christ, standing upon a pillar*, under which is written, *Sauveur du Monde ayez pities de nous*: In English, "Saviour of the world, have mercy upon us." It is marked *E. Fontaine sculpsit, anno 1681.*

M. D. FONTANIEU.

Flourished, 1760.

This gentleman, a lover of the arts, was a native of France, and for his amusement made several small etchings of animals, &c.

FRANCESCO FONTEBASSO.

Flourished,

He was born at Venice, about the beginning of the present century; and after having learned the first principles of painting at Rome, he perfected himself in colouring under Sebastian Ricci, he etched

A set of seven *whimsical subjects* from his own compositions, middling sized plates, length-ways.

The *Virgin appearing to St. Gregory, who is offering up his prayers for the delivery of souls from Purgatory*, a middling sized upright plate, from Sebastian Ricci. He also etched several other subjects, from the same master.

LE COMTE DE FORBIN.

Flourished, 1760.

By this gentleman, who, according to *Bafan*, was a lover of the arts, we have several small etchings; but the subjects are not specified.

M. F O R D.

Flourished, 1760.

A modern engraver in mezzotinto, by whom we have several portraits; among others, that of the *earl of Harrington*; also of *Henry Singleton*, *Chief Justice of the common pleas in Ireland*, half sheet prints.

LE F O R E.

Flourished,

The name of an obscure engraver, affixed to the following portraits: *Henry de Mauffes*, and *Nicolaus de Netz. Episc. Aurelianensis*, &c.

F O R N A C E R Y S. See F O U R N I E R.

J. P. F O R N A V E R T.

Flourished,

This artist worked, I believe, chiefly, if not entirely, for the bookfellers. He executed his plates with the graver only, in a stiff, formal style, very neatly, but without any taste; and the outlines of his figures are exceedingly incorrect. I have before me a small folio frontispiece to a book of devotion: it represents *Moses and Aaron, with the four Evangelists*.

D A V I D A N T O N I O F O S S A T O.

Flourished,

A modern Italian artist. He flourished, according to *Bafan*, towards the beginning of this century. By him we have a set of *landscapes*, from *Marco Ricci*.

D E L A F O S S E.

Flourished, 1760.

A modern French engraver of no great note, who resided at Paris, where he engraved several portraits after *Carmontel*; among the rest,

The *Calas family*, a middling sized plate, length-ways.

A variety of small book-plates, as part of those for the last edition of *Fontaine's Fables*, and for *Ovid's Metamorphoses*, &c.

M O S E S F O U V A R D.

Flourished, 1690.

He was a native of France, and one of the artists employed by *Beaulieu*

to



to engrave the plates for the *sieges, towns, conquests, combats, and other military expeditions*, during the reign of Louis XIII. and XIV.

JAMES FOUQUIERES.

Born, 1580. Died, 1659.

This artist was born at Antwerp, and received his chief instructions in the art of painting from Velvet Brughel. He applied himself to the study of landscapes, and went to Italy to improve himself in colouring; and succeeded so happily, that his works are said to be nearly equal to those of Titian. He resided much in France; and being honoured by the king with the title of chevalier, he was so puffed up with pride and vanity, that he was called, by way of ridicule, Baron de Fouquieres. He is said to have thought it beneath him to work, but in a full dress with a bag and sword. He died at Paris in very low circumstances, A. D. 1659. We have etched by him several small *landscapes*, from his own designs.

N. DU FOUR.

Flourished, 1760.

A modern French engraver, by whom, among other things, we have several small *views*, after Veiotter, &c.

PETER FOURDRINIÈRE.

Flourished, 1740.

He was, if I mistake not, a native of France; but he resided at London, where he died a few years since. He was one of those industrious men, whose labours were chiefly confined to the embellishment of books, plays, and pamphlets. It was a happy circumstance for the artists of this class, that the taste of their employers was not more refined, otherwise they would, without doubt, have considered the engravings as a disgrace, rather than an ornament, to any creditable publication. The best works of Fourdriniere are his large *architectural plates*, which are often very neatly and carefully executed; but without the least taste. Some of these may be found in a large folio volume, entitled the *Villas of the Ancients*, illustrated by Robert Castell, and printed in London, 1728. He also engraved part of the plates of the *plans and elevations, &c. of Haughton Hall*, in Norfolk, published by J. Ware, A. D. 1735.

ISAYE FOURNIER.

Flourished,

This artist, who is also called Fornaceriis, was painter to king Henry IV. of France. Florent le Comte informs us, that he engraved several plates; but has not specified the subjects, probably portraits. To the head of *Camilus B.* (Paulus V.) the name "Fornageris" is affixed; perhaps a corruption of the name Fornaceriis, which was given to him.



JIMBO FOURNIER.

Flourished,

A much more modern artist than the foregoing; but a man of no great note. His works are chiefly executed with the graver, in a cold, slight style, and very poorly drawn. Part of the plates for a set of prints, entitled, *Les Tableaux de la Penitence*, a small folio volume, are by him.

JACOB DE FORNAZERIS.

Flourished, 1615.

This artist, who, I believe, was a native of France, and resided at Lyons, appears to have worked chiefly for the booksellers; but in a style far superior to the generality of engravers of that class. We have a variety of frontispieces by him, which he usually ornamented with small historical figures, designed in a pretty manner, and with a tolerable degree of correctness. He executed his plates entirely with the graver, very neatly, but in a formal, stiff style, excepting which fault, his prints, generally speaking, possess great merit. Among many others, the following frontispieces are by him:

To the *Commentaries of I. Fernandus*, in folio, published at Lyons, 1622.

To the *Tabula Chronographica*, Lugduni, 1616, in folio.

To the *Praxis Fori Penitentialis*, Lugduni, 1616, the same.

To the *Biblia Sacra* in quarto, Lugduni, 1606.

To the *Biblia Sacra* in folio, 1609.

J. FOUTIN.

Flourished, 1619.

By this artist, who was probably a goldsmith, we have a set of engravings, by no means well executed, representing *ornamental foliage, with grotesque beads, figures, &c.* He signs his name, *J. Foutin, a Chasteaudun*; and they are dated 1619.

HONORE FRAGONARD.

Flourished, 1760.

A modern artist, and native of France. According to Basan, he was a painter. For his improvement he went to Italy, where he engraved several prints from the pictures of the great masters. On his return to Paris (where he resided at the time Basan wrote his Dictionary) he etched several plates from his own compositions; but the subjects are not specified.

D. FRANCESCHINI.

Flourished, 1725.

A modern Italian artist, by whom we have a slight and indifferent etching of *L'Anfiteatro Flavio*, or the Ampitheatre of Flavius, in folio, dated 1725.



VICENZIO FRANCESCHINI.

Flourished, 1748.

A modern Italian artist, and probably of the same family with D. Franceschini, mentioned in the former article. He engraved part of the plates of portraits for the *Museo Fiorentino*, published 1748. He sometimes substituted the initials of his name only, in this manner, V. F.

FRANCESCO MARIA FRANZIA. See RAIBOLINI.

ADAM OF FRANCKFORT. See ELSHEIMER.

HANS, or JOHN FRANCK.

Flourished, 1666.

This artist resided at Nuremberg, and was probably a native of that place. We have many prints, which were engraved by him, principally portraits, in which line he appears to have been greatly employed. Several of those in *Priorata Hist. Leop.* are by him. He also engraved part of a set of the *fountains*, which are in and about Rome, conjointly with Susan Sandrart, A. Zelt, and J. Meyer.

BAPTISTA FRANCKALS.

Flourished,

An artist, whose excellence, according to Le Comte, consisted in engraving *tournaments, theatrical scenes, and magnificent decorations.*

BAPTISTA FRANCO.

Born, 1498. Died, 1561.

This celebrated artist was born at Venice, where he learned the first principles of design. He afterwards went to Rome, and particularly attached himself to the study of the works of Michael Angelo Buonaroti. The improvement he made in the art of drawing the human figure was such, as acquired him a very considerable share of reputation. The correctness of his outlines, and the scientific manner in which he marked the appearance of the muscles, is highly commended; but his colouring by no means equalled the other merits, which as an artist he possessed: his pictures are said to be hard and dark, and without harmony. The sensibility of this imperfection was perhaps the cause, that he applied himself so much to designing and engraving. From whom he learned the practice of these arts is uncertain: some have said in the school of Marc Antonio Raimondi; and indeed there is no small resemblance between the mechanical part of the execution of the plates of Baptista Franco, and of those of Julio Bonafona, who was, without doubt, the scholar of that excellent master. Franco worked chiefly, if not entirely, with the graver; yet many of his prints have the appearance of etchings. They are very freely performed, in a slight, but agreeable style.
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The lights upon the single figures are broad and massy; but in his larger compositions they are too much scattered; and there is a great want of depth of shadow, to relieve the objects represented as close to the eye, from those which should recede from it. His compositions in general, however, are well conceived. His figures are often grand, and constantly well varied and contrasted with no small degree of taste. The heads perhaps are sometimes rather too small; but they are well drawn and finely characterised, and the other extremities are marked in a masterly manner.

He died 1561, aged 63. He usually marked his plates in this manner, B. F. V. F. that is *Baptista Francus Venetus fecit.*

I shall mention the following only by this master:

Abraham's sacrifice, a middling-sized plate, length-ways, from a composition of his own.

Abraham meeting Melchizedek, the same. To this plate he signs his name at length, BAPTISTA FRANCO FECIT.

Moses striking the rock, the same.

Adoration of the shepherds; in the clouds are six angels seated, a middling sized upright plate, the same.

Christ disputing with the learned men in the temple, a middling sized plate, length-ways, the same.

The disciples putting the body of Christ into the tomb, a small plate length-ways, the same.

The donation made to the church by the emperor Constantine, a large plate, length-ways, from Raphael.

A Bacchanalian subject, a large plate length-ways, from Julio Romano.

The deluge, a middling-sized plate, length-ways, from Polydore.

The cyclops at their forge, a large plate length-ways, from his own composition, &c.

G I A C O M O F R A N C O .

Flourished, 1590.

This artist was born at Venice, and was probably of the same family with Baptista Franco, mentioned in the preceding article. He adopted a bold free style of engraving, much resembling that of Agostino Carracci, with whom he was contemporary. He drew well, and marked the heads and other extremities of his figures in a very masterly manner. Among other valuable prints by the hand of this estimable artist are the following:

Part of the plates for an edition, in quarto, of *Tasso's Jerusalem Delivered*. The rest were executed by Agostino Carracci. They are from the designs of Bernard Castelli, and were published at Genoa, 1590.

Habiti delle donne Venetiane, published 1626.

A collection of *portraits* of the great men, dated 1596.

A crucifixion, a small plate lengthways, marked "Giacomo Francha. f."

He also engraved from Baptista Franco and other masters.

J. C. F R A N C O I S .

Flourished, 1760.

A modern French artist, who resided at Paris, where he engraved several

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plates,



plates, from Boucher, Parocel, Pierre and other masters, in a manner representing *drawings made in crayons*, which is performed by two or more copper-plates, according to the number of tints required. He also engraved with strokes, several small portraits; among others that of *comte de St. Florentin*.

J. D E F R A N S S I E R E S.

Flourished, 1714.

A modern engraver of no great merit, by whom, among other things, we have some plates of Turkish habits. The whole set was published at Paris, A. D. 1714, by M. de Ferriol; the rest were engraved by Hureffard and Bafan.

F R E M O N T.

Flourished,

A name inscribed upon some portraits, which signifies them to have been drawn from persons confined in the Fleet Prison, London, about the year 1730. Among others, *as non common Groves*, a quarto print, is signed *Fremont*.

G E O R G E F R E N T Z E L.

Flourished, 1600.

This engraver was a native of Germany, born at Ingolstadt. He was, according to professor Christ, a very famous artist in his time. The prints which he engraved are marked with a G. and an F. joined together, in the manner expressed upon the plate at the end of the volume.

C H A R L E S D U F R E S N E.

Flourished, 1680.

This gentleman, a native of France, was a great lover of the arts, and a man of letters. For his amusement he engraved several prints; and among others, according to Bafan,

The *interview between S. Nil, and the emperor Otho III.* a large plate, length-ways, from Dominichino.

A G N E S F R E Y.

Flourished, 1510.

She was the wife of Albert Durer, and, according to the report of several authors, engraved also, using a mark or cypher something resembling two A's. joined together, in the manner expressed upon the plate at the end of the volume. The wife of Albert Durer, according to the history which is given of her, had not patience enough, one would think, to become an engraver. And, with respect to the mark itself, it is exceedingly uncertain to whom it might properly belong; unless it should, as some have supposed, denote Philip Adlar Patricius, of whom we have spoken before. This point however must be left to the determination of the curious; but I cannot conceive

ceive that there is the least good foundation for attributing it to Agnes Frey, admitting she really was the wife of Albert Durer, and did also engrave.

J O H N J A M E S F R E Y .

Flourished, 1730.

This admirable engraver was a native of Switzerland. Possessed of great genius, with every requisite to form the artist, he pursued his studies successfully; and having the good fortune of being placed in the school of Carlo Maratti, and working under his immediate inspection, with Robert van Audenarde his fellow disciple, it is no wonder he made such hasty strides towards perfection; especially as his rival was also a man of great ability. Frey drew with much taste, and carefully attended to the effect and harmony of his engravings. To produce which, he very judiciously executed the flesh in a more soft and delicate style than his draperies; and kept his distances properly covered, in order to relieve and bring forward the principal objects of the composition. He etched with great spirit and freedom, and worked over the etching with the graver with great firmness and facility. In short, his best prints are justly held in the highest estimation, as being admirable transcripts of the pictures he copied. If we may venture to blame him at all, it will be for the sameness of style, which appears in all his prints, though they are engraved from a great variety of masters. He was established at Rome, where he died some years since. Among his most esteemed works, the following may be numbered:

A holy family, a middling-sized upright plate, copied exactly from that which Gerard Edelink engraved after Raphael.

Aurora with the Hours dancing before the chariot of the Sun, a large plate, length-ways, from Guido. Audenaerd, Pascalini, and others, also engraved from this picture.

Bacchus consoling Ariadne, after the departure of Theseus, companion to the former, from the same.

The communion of St. Jerom, a large upright plate, from Dominichino. Cæsar Testa, and Farjat, also engraved from this picture.

The adoration of the shepherds, a large upright plate, from Sebastian Conca.

A saint kneeling, and an angel showing him a picture of the Virgin and Child, with this inscription: *In conspectu Angelorum psalmam tibi*, a middling sized upright plate, from Carlo Maratti.

The Virgin giving the scapular to St. Simon Stock, a large upright plate, arched at the top, from Sebastian Conca.

St. Francis de Paul, restoring sight to a child, a large upright plate from Bonaventura Lamberti.

An emblematical subject, where some ecclesiastics are represented as ascending into the clouds, a large upright plate, from Andrea Sacchi.

St. Charles Borromeo causing a procession to be made, to obtain from Heaven the cessation of the plague, a large upright plate from Pietro de Cortona.

A repose, where Joseph is presenting cherries to the infant Christ, a middling sized upright plate, from Carlo Maratti.

St. Andrew kneeling before the cross, previous to his martyrdom, a middling sized plate, length-ways, from the same.

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The *four cardinal virtues*, namely, *Fortitude, Prudence, Temperance, and Justice*, commonly called the four angels, from Dominichino, four large upright plates.

He also engraved from Guercino, Balestra, Pietro Bianchi, and other masters.

GIOVANNI GIROLAMO FREZZA.

Flourished, 1700.

This artist, a native of Italy, was an engraver of some note, and resided at Rome. He etched his plates very carefully, and finished them much with the graver, in a neat style; but without any force of colouring, or boldness of execution. His drawing, though not very incorrect, is nevertheless heavy; and the extremities of his figures in general, are poorly marked. We have by his hand,

The first and second plates for the Crozat collection, one representing *Venus*, the other *Pallas*, from antique paintings.

The *Verospien gallery*, consisting of seventeen folio plates, including the title; these were published at Rome, 1704.

The *twelve months*, middling sized plates, length-ways, from Carlo Maratti. I. B. de Poilly engraved the same subjects.

The *judgment of Paris*, a middling sized plate, length-ways, from the same.

He also engraved from Dominichino, Rubens, and other masters.

JAMES ANDRE FRIEDRICH.

Flourished, 1760.

A modern engraver, and native of Germany, by whose hand we have several prints; among others, several *buffars and other soldiers on horseback*, after Rugendas.

LOUIS FRIG.

Flourished,

An ancient engraver on wood, by whom we have the *plan of the town of Zurich*, in the cosmography of Munster. His mark, according to professor Christ, was an L. and an F. joined together, in the manner represented upon the plate at the end of the volume.

FRIQUET DE VAUROSE.

Flourished,

This artist was a painter, the disciple of Sebastian Bourdon. He engraved several prints after the designs of his master.

JOHN VREDEMAN FRISIUS.

Flourished, 1563.

By this engraver, who was, I believe, a native of Holland, we have a book
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of monuments, &c. entitled *Cenotaphiorum, tumulorum, & Mortuorum Monumentorum*, published 1563, by Jerom Cock: they are etched, and retouched with the graver in a coarse, heavy style.

JOHN EILLART FRISIUS.

Flourished,

This engraver was probably of the same family with the foregoing. His labours seem to have been chiefly confined to the bookellers. He engraved several portraits; and among the rest that of a *prince of Nassau*.

SIMON FRISIUS.

Flourished, 1640.

This artist was a native of Holland, and very probably related to the engravers mentioned in the two preceding articles; but he was greatly superior to either. Simon Frisius was a man of no mean talents; he handled the point with great taste and facility; his etchings, though usually very slight, are nevertheless free, broad, and masterly. The small figures, which he frequently inserted into his views and landscapes, are executed in a very agreeable manner. The following are his chief works:

A set of *beads*, small upright plates, representing *female saints, the sibyls*, &c. He adds the word *fecit*, to his name; hence it is probable, that he engraved them from his own designs.

A large collection of *views*, small plates, length-ways, from Matthew Bril, entitled *Topographia Variorum Regionum*, date 1651.

Several *portraits* after Henry Hondius.

A set of *birds and butterflies*, twelve small prints, length-ways, from Marc Gerard, dated 1610.

He also engraved from A. Bloemart and other masters.

Sometimes he omitted to sign his name at length, and substituted the initials, S. F.

CHRISTIAN FRITZSCH.

Flourished,

A native of Hamburg. He was an engraver of portraits, and worked probably for the bookellers only. This name is affixed to the following portraits: *John duke of Marlborough*, a small octavo print. *Benedictus XIV. Pont. Max.*

CHRISTIAN FRITZSCH, son to the above artist, was also an engraver.

JOHN FROSNE.

Flourished, 1654.

This engraver was a native of France, and resided, I believe, at Paris. He was a man of moderate abilities as an artist. His best works are in the portrait line. He seems to have imitated the style of Nanteuil; and, in some few

few instances, not without a tolerable share of success. He engraved, among other things, part of the large *ornamental plates* in folio, for the Collection of Views, &c. by S. de Beaulieu; also the following portraits: *Louis de Lorraine, duc de Joyeuse*; *Henry D'Orleans, duc De Longueville*; *Nicholas Potier*; *M. Dreux D'Aubray*, &c.

F R O Y E N.

Flourished,

A very obscure and indifferent engraver. His name is affixed to a small print, representing the *head of our Saviour*, executed entirely with the graver.

P H I L I P F R U Y T I E R S.

Flourished,

This artist was a native of Antwerp. He was first instructed in oil painting: but he afterwards preferred water colours, and excelled greatly in miniature. His works are chiefly *portraits* and *conversations*, which he executed in a very masterly style. Rubens was so pleased with his performances, that he, with his family, sat to him; and the picture which he produced on this occasion, was considered as his master-piece. According to Basan, he etched several plates; but the subjects are not specified.

T H O M A S F R Y E.

Flourished, 1740.

This ingenious artist was a portrait painter of some eminence. He resided in London, where he drew and engraved in mezzotinto, a set of heads as large as life. Among them are the following: *His present majesty*; *the queen*; *his own portrait*; the celebrated *Miss Pond*, &c. large upright plates.

A D A M F U C H S.

Flourished, 1543.

An ancient German engraver, who worked both on copper and on wood. To him are attributed those prints, dated 1543, or about that time, which are marked with an A. and an F. joined together in a kind of cypher, as represented on the plate at the end of the volume. I have seen a small upright etching, representing the *flight into Egypt*, with this mark; but it apparently belongs to another master: for Fuchs, I believe, worked entirely with the graver, when he engraved on copper.

S E B A S T I A N F U R C K, or F U L C A R U S.

Flourished, 1720.

This engraver appears, says professor Christ, to have been born at Goslar in Germany, as the name of that town is inserted upon several of his prints. He went to Italy, and worked at Rome, as early as 1612, if it can be proved, that Furck and Fulcarus were one and the same artist, which not only the
mark,

mark, but the style of engraving, seems to prove sufficiently. From 1620 to 1630, he is said to have resided at Franckfort upon the Maine, and other neighbouring places. I do not recollect, that any of his engravings appeared after the year 1650; at which time a genealogical work, entitled *Arborum Principis Augusti*, was printed at Wolfenbittel. This artist possessed great merit, and worked with the graver chiefly. However we have some few etchings by his hand. See the marks he frequently substituted upon his plates, when he omitted to sign his name at length. The following prints are by him:

The portraits of the *Columna family*, and a variety of other portraits, apparently most of them for books.

An ornamental frontispiece for the works of *Gul. Fabricius*, a very spirited etching, and dated 1646; to this he signs his name *S. Furck, f.*

The *last judgment*, from Michael Angelo Buonarota, a very small upright plate. On the tomb-stone, at the left hand corner, is the cypher in capitals; and underneath it is written, *Sebastian Fulcarus reinciditque*, which was not added till after he had retouched the plate.

St. Sebastian, a half figure, a middling sized plate, length-ways.

He also engraved from Titian, and several other masters.

J O H N F U L L E R.

Born, Died, 1676.

He was born in England, but resided much in France, where he studied under Perrier. He professed historical painting; but never arrived at any great degree of perfection. His drawing is, however, much commended for its correctness; and he is said to have understood the anatomical markings of the figure exceedingly well. His pictures are held in no great estimation. We have etched by him a set of prints, from his own designs, for the *Moral Emblems of Caesar Ripa*, in quarto. They are very slight, incorrect performances, every way unworthy of the hand of an artist.

P E T E R F U R N I U S.

Flourished, 1570.

This artist was an excellent designer, and probably a painter. He was contemporary with the Sadeliers and the Galles, who worked considerably from his designs. If we may judge by his style of engraving, it is probable he learned that art from his connection with them. He resided at Antwerp; but whether he was actually a native of that city or not, I cannot discover. His compositions have generally much merit in them; though sometimes they have an air of affectation, from the violent contrast of his figures, and an attempt at the grand style, in which Michael Angelo alone succeeded so happily. He drew the human figure correctly; the heads have much character, and the other extremities are well marked. But from a want of proper knowledge in the distribution of the light and shadow, the effect of his compositions is confused and feeble. The following are executed by him in a slight style, entirely with the graver.

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The *escape of Celia*, with several other subjects, taken from the Roman History, marked "P. Furnius, fecit," small plates, length-ways.

The *martyrdom of St. Felicia*, a middling sized plate, length-ways, "P. Furnius inventor et fec."

The *parable of the good Samaritan*, on six small plates, length-ways.

He also engraved a variety of other subjects, as well from sacred as profane history. See the marks, which he frequently used himself, and which are often on prints composed by him, but engraved by other artists.

JOHN FYTT.

Flourished, 1640.

This admirable artist was born at Antwerp, about the year 1625. The subjects which employed his pencil were all sorts of animals, fruits, flowers, and landscapes. He excelled greatly in these branches of the art; and his pictures are held in very high estimation. We have by him some very spirited, bold etchings, executed in a hasty manner. They are small plates, length-ways, representing *dogs and other animals*, marked Io. Fyt. and dated 1640.