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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**

G. GAB

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

## G.

## BALDASSARE GABBUCCIANI.

Flourished, 1750.

ONE of those modern Italian artists, who were employed to engrave the plates for the *Museo Fiorentino*, which was published at Florence in ten folio volumes.

## BARTOLOMEO GAGLIARDI.

Born, 1555. Died, 1620.

This artist was born at Genoa. He was a painter of reputation, and by his hand we have several plates, both etched, and finished with the graver; among others is a large *emblematical print*, length-ways, executed in a style greatly resembling that of Cherubino Alberti, but not equal to the works of that master.

## GAGNIERES. See GANIERES.

## ROBERT GAILLARD.

Flourished, 1760.

A modern French engraver, who resided at Paris, by whom we have, among others, the following plates:

*Jupiter and Calista*, a middling sized plate, length-ways, from Boucher.

*Bacchants sleeping*, a middling sized upright plate, from the same.

The portrait of the *queen of Sweden*, a middling sized upright plate, from Lantinville.

## PETER JOSEPH GAILLARD DE LONJUMEAU.

Flourished, 1750.

This gentleman, a modern connoisseur and lover of the arts, took up the point for his amusement; and we have several small etchings by his hand of the *antiquities of Aix*. His portrait was engraved by Balechou, from a picture of J. B. Van Loo.

## GIOVANNA BATISTA GALESTRUCCI.

Flourished, 1657.

This artist was born at Florence, from whence he went to Rome, where





he resided. He is spoken of as a painter, but is much better known as an engraver. We have several etchings by him, in a neat, correct, masterly style, greatly resembling that of Salvator Rosa. The chief of them are as follows:

Several sets of *friezes and bas-reliefs*, from Polodoro Caravaggio.

A set of *antique gems*, with explanations, by Leonardo Agostino, in four volumes, quarto.

*John Baptist beheaded in prison*, from Batista Ricci, &c.

#### P H I L I P G A L L E.

Born, 1537. Died, 1612.

The family of the Galles make a very conspicuous figure in the history of engraving. By Philip Galle, conjointly with the Sadeliers, the Wierixes, and the Collaerts, we have a prodigious number of small historical prints, both sacred and profane, but especially the former. The great object with these artists appears to have been, that of putting forth sets of prints as hastily as possible; therefore no pains were taken by them to improve the manner of engraving, which prevailed at that period. Hence we see the same stiff, formal style is discoverable in all of them, without any attempt to add taste and freedom to correctness. These hasty and numerous publications, however they might enrich the artists, evidently retarded the progress of the art: for, in any other point of view, it is not reasonable to suppose, that it should have remained stationary, as it were, so long, in the hands of so many men of great abilities.

Philip Galle, if not a native of Antwerp, resided there, and carried on a very considerable commerce in prints. He was, as before observed, a man capable of improving the art; for he drew correctly, and handled the graver with sufficient facility. His engravings are, in general, slight; and from the lights being too much dispersed, the harmony and force of effect are much weakened, and too often entirely destroyed. We have by him,

Several sets of prints from the *Old and New Testament*, after Martin Hemskerck, Martin de Vos, Abraham Blockland, the elder Brughel, and other masters; chiefly small middling sized plates, length-ways.

*The triumph of Death, Fame, and Honour*, a set of middling sized plates, length-ways, from Martin Hemskerck.

*Divinarum nuptiarum conventa et acta*, a set of twenty-eight small plates, length-ways, dated 1580.

A set of prints, entitled, *Medicæ Familiæ Gestarum*, from John Straden, published 1583.

*The seven wonders of the world*; to which he has added the *ruins of the amphitheatre of Vespasian at Rome*, for the eighth, from Martin Hemskerck, eight small plates, length-ways.

*A book of designs for drawing*, in small folio.

*The Trinity*, a very large upright plate, with many figures, from Martin de Vos, dated 1574. This, I conceive to be one of his best prints.

See his cypher, composed of a P. and a G. joined together, on the plate at the end of the volume.



## THEODORE GALLE.

Flourished, 1580.

He was the eldest son of Philip Galle, mentioned in the preceding article; and having learned from his father the first principles of the art of engraving, he went to Italy in order to improve himself, and resided some time at Rome, where he studied from the antique, and engraved from the works of several great masters. He, however, still continued too closely to imitate his father; and though his works were neater, and more finished, in general, yet the same stiffness, and defects in the distribution of the light and shadow, appear in them. They are well drawn, and executed with the graver only. At his return to Antwerp, he commenced printseller; and we find he was a very considerable publisher. The following prints are by his hand:

*The life of St. Norbeti*, a set of small upright plates, published at Antwerp.  
*The life of Joseph and the Virgin*, a set of twenty-eight small upright plates.

## CORNELIUS GALLE, the ELDER.

Flourished, 1600.

He was the younger son of Philip Galle, and brother to Theodore Galle, mentioned in the preceding articles. He learned the art of engraving from his father, and imitated his style; till, following his brother's example, he went to Rome, where he resided a considerable time, and there acquired that freedom, taste, and correctness of drawing, which are found in his best works, and render them far more estimable, than those of his father or his brother; though, like them, he worked entirely with the graver. He settled at Antwerp, upon his return from Italy, where he carried on a considerable commerce in prints. Among many others, the following engravings are by his hand:

*The life of John the Baptist*, a set of middling sized plates, length-ways, from J. Straden.

*The life of the Virgin Mary*, the same, from the same master.

Part of the plates for the *Life of Christ*, after Martin de Vos, published by Collaert.

These prints are in the stiff, formal style of his father, and were probably engraved at Antwerp, previously to his going to Rome.

*Adam and Eve*, a middling sized upright plate, from J. B. Paggi.

*Judith cutting off the head of Holopernes*, a large upright plate, from Rubens.

*The Virgin Mary standing in an arch, which is ornamented with flowers by several little cherubs*, a large upright plate, from the same master.

*The Virgin holding the infant Christ, to whom St. Bernard of Sienna offers a book, with a branch of laurel*, a small upright plate, from Francesco Vanni.

*The flight into Egypt*, a large upright plate, arched at the top, from J. B. Paggi.

*A crucifixion*, from Francesco Vanni, a middling sized upright plate.

*St. Peter baptizing St. Priscia*, a small upright plate, from Civoli.

*The four fathers of the church*, a middling sized plate, length-ways, from Rubens.



Rubens. The first impressions of this plate are before the work was enlarged, which is distinguished by two black strokes, one on each side.

*Seneca in the bath*, a middling sized upright plate, from the same.

*Venus bound, and Minerva chastising Cupid*, a small upright plate, from Agostino Carracci.

*Venus kissing Cupid*, a small upright plate: Venus is a half figure only, from J. B. Paggi.

*A naked woman grinding colours*, a small upright plate, from Rubens. The first impressions are without the French verses, which were afterwards inserted at the bottom of the plate.

*A repast*, with figures playing on Music, &c. a middling sized plate, length-ways, without any painter's name.

Several excellent portraits: among them, that of *Rubens*, brother to P. Paul Rubens, by whom the picture was painted; also *Artus Wolfart*, a small upright plate, from Vandyck. *Charles I. of England* from N. V. Horst, in quarto. *Henrietta Maria, queen to Charles I.* the same, from the same. He also engraved a variety of other subjects from different masters.

#### CORNELIUS GALLE, the YOUNGER.

Flourished, 1640.

He was the son of Cornelius Galle, mentioned in the preceding article. He learned the principles of drawing and engraving from his father, whose style he imitated; and though he certainly never equalled the best works of that artist, yet he produced several plates, which have much sterling merit, and prove him to have been a man of genius. He worked entirely with the graver; and some of his portraits, which, I think, superior to the rest of his performances, are very clear, and executed with great freedom. His outlines are the most defective; for he did not understand the human figure. But whether this arose from his inattention to drawing, or the not having an opportunity of studying in Italy, as his relations had done, I leave to the determination of the experienced collector. We have by him,

*A nativity, with the angel appearing to the shepherds*, a small upright plate, from D. Teniers.

*Venus suckling the loves*, a small upright plate, from Rubens.

*The descent from the cross*, a middling sized upright plate, from Diepenbeck.

*The hospitality of Bacchus and Philemon towards Jupiter and Mercury*, a middling sized plate, length-ways, from John van Hoeck.

The portrait of the *emperor Ferdinand III.* from Vandyck.

The portrait of *Mary of Austrich*, his consort, the same.

The portrait of *Henriette of Lorraine*, the same.

The portrait of *John Meiffens*, the painter, the same.

#### SEBALD GALLENDORFER.

Flourished, 1494.

A very ancient engraver on wood, and apparently a native of Nuremberg. He



He was employed by Sebald Schreyer, in the year 1494, to ornament with prints a little book, written by Peter Danhaver, entitled, *Archetypus triumphantis Romæ*.

## C L A U D E G A L L I M A R D.

Flourished, 1780.

A modern engraver, who resided at Rome. By him we have several plates from Sebastian Bourdon, I. F. de Troy, Subleyras, and other masters. His engravings are slight and sufficiently neat; but they possess no superior degree of merit.

## B E R N A R D G A L L O.

Flourished, 1559.

In the Abecedario we are told, that this artist flourished about the middle of the sixteenth century, when he engraved a set of historical prints from the Old Testament; another set of prints from the New Testament; and also a third set for the Metamorphoses of Ovid, printed at Lyons, A. D. 1559. He usually marked his engravings with the initials B. G.

## J O H N G A L S T O T.

Flourished,

This artist is mentioned at the end of the Abecedario, as an engraver. He marked his plates, J. Gal. Nardois, F. The F. as usual, stands for *fecit*. Dr. Monro has in his collection a *small landscape*, executed with some spirit, in which is badly represented Tobit, with the angel. The figures are below all criticism. It is marked Galtoth, N. F. However, they are apparently both the same artist, the name by mistake being differently spelt.

## J A M E S G A M M O N.

Flourished, 1660.

A very indifferent engraver, who resided, I believe, in London, about the year 1660, where he engraved a variety of portraits, in a stiff, tasteless style. Among them are the following: *Richard Cromwell*, a small upright plate, in an oval. *Sir Toby Matthews*, the same. *Catherine of Braganza*, the same. *Mascall the painter*, the same. As there is no painter's name affixed to these plates, we may suppose they were drawn by the engraver himself; and the miserable style of the attitudes, will, I think, sufficiently justify the opinion.

## V. G A M P E R L I N or G E M B E R L I N.

Flourished, 1510.

A very ancient engraver on wood, who resided chiefly at Strasburg in Alsace, where he executed a set of twenty-two prints, for the *Life of our Saviour*, which was printed in that city by John Knoblauch, A. D. 1507.

These





These engravings are eight inches and a half high, by six inches wide. They are very neatly cut; but in a stiff style exceedingly incorrect, and tasteless; yet some few good figures may be pointed out. According to the ancient custom, the principal personages and places are distinguished by their names, which are written over their heads: as, *Lazarus, Mary Magdalen, Bethany, &c.* It is singular enough, that in the print, which represents *Christ riding to Jerusalem*, the crowd are meeting him as he is passing a bridge; and one of them is spreading his garment. But he, and the rest of the figures behind him, are nearly as small again as those on the other side of the river, notwithstanding they are equally near to the eye of the spectator. But this master had not the most distant idea of perspective. His prints are marked with the initials V. G. The letters are formed in the old Gothic style, and separate from each other. We must be careful not to confound the works of this artist, with those of another engraver on wood, who used the same letters, but joined together in the style of a cypher, apparently not so ancient, but far superior. See an account of his works, under the article Goar. The same letters were also used by an engraver on copper, who flourished about the year 1574.

G A N D E N S I S. See AUDEN-AERD.

G A N I E R E.

Flourished, 1650.

He was apparently a native of France, and resided at Paris. He engraved a variety of subjects; but portraits constitute the greater part of his works. He executed his plates entirely with the graver, in a stiff, tasteless style. The following prints are by him: a *boy sleeping, with a skull lying near him*, a small plate, length-ways, dated 1640.

*Louis XIII. of France*, a small head in an oval, surrounded with ornaments, for a book printed at Paris, 1640.

*Flavio Cbigi Card.* a small upright plate.

*M. de la Melleraye*, a middling size upright plate, dated 1679.

He also engraved from Valentin, Blanchard, and other artists.

S T E P H E N G A N T R E L.

Flourished,

He was a native of France, and exclusive of his profession as an engraver, traded considerably in prints. By him we have, among others, the following plates:

*The rod of Moses as a serpent, devouring the rods of the magicians*, from Nicholas Poussin, a large plate, length-ways.

*The Israelites passing the Red Sea*, the same, from the same master.

*A descent from the cross*, a middling sized plate, length-ways, from the same.

*St. Francis Xavier restoring an Indian to life*, a middling sized upright plate, from the same.

THOMAS



## T H O M A S G A R D N E R.

Flourished, 1735.

He was, I believe, a native of England, and worked for the bookfellers. By him we have a set of prints for the *Common Prayer*, paraphrased by James Harris, A. D. 1735.

## N O E L G A R N E R.

Flourished, 1560.

A very indifferent engraver, both upon wood and upon copper. He is supposed to have been the first that introduced the latter manner of engraving into France; but there is much obscurity in this matter. His works, it is true, are very rude, and badly executed; but this is, by no means, a sufficient proof of their antiquity. I have before me a very small plate, length-ways, representing *several naked men fighting*, in which he seems to have made a feeble attempt at copying the style of Sebald Beham, his cotemporary. On a small tablet, at the bottom, the name is thus written, NOEL G. At other times, it appears, that he signs the three first letters of his baptismal name only, and adds a Gothic character, resembling the figure 8, supposing it to be open on the top. He engraved besides several *grotesque ornaments*, and a set of 48 figures, representing the *arts, sciences, trades, &c.*

Le Comte mentions two other Garners: one, says he, uses the letter A. for the initial of his baptismal name; and the other the letter V. for the same purpose: I doubt not but he means by the first Antoine Garnier, mentioned in the following article, and by the latter V. Gamperlin; and I am more inclined to think so, as he attributes the *life and passion of Christ* to the Garner, who uses the V. and Gamperlin's mark was V. G. which he has affixed to the *life of Christ* executed by him.

## A N T O I N E G A R N I E R.

Flourished,

This artist, who was a native of France, flourished about the commencement of the last century. He etched his plates in a dark, bold style, and finished them with the graver. They are however by no means finely executed. The heads, and other extremities of his figures, are sometimes rather heavy, and his outlines hard and incorrect; yet, in general, they are by no means destitute of merit. He engraved twelve plates from the pictures of Primaticcio, which are in the chapel belonging to the palace de Fleury at Fontainebleau. *Charity*, a middling sized plate, length-ways, from Blanchard. He also engraved from Poussin, Michael Angelo Caravaggio, and other masters. See his mark upon the plate at the end of the volume.

## H E N R Y G A S C A R.

Flourished, 1660.

He was a native of France, but sent for into England, to paint the portrait of the duchess of Portsmouth, his countrywoman. He met with great

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encouragement here, notwithstanding Sir Peter Lely was living, and he himself a most miserable artist. What he wanted in grace and elegance, he endeavoured to supply by rich embroidery, fine clothes, laced drapery, and tawdry trimmings, which may, and do too frequently, deceive the eye of the ignorant. It is said, that he amassed upwards of ten thousand pounds in this kingdom, in a short time; with which he retired to the continent; and, if report be true, imposed as grossly afterwards upon the Spanish nobility, as he had done upon the English. We have a few vile mezzotintos by him, which he engraved from his own pictures, among the rest, the *duchess of Portsmouth*, and some other portraits.

G A S P E R. See AVIBUS.

OLIVIERO GATTI.

Flourished, 1626.

This painter was born at Parma. He studied in the academy at Bologna, and was received as a member of it A. D. 1626; and in that city he resided the greatest part of his life. Apparently, he learned the art of engraving from Agostino Carracci; for he certainly imitated his style; and though he by no means equalled that great artist, his prints have a considerable share of merit. He drew the human figure very correctly; but the extremities are sometimes heavy, and not marked in that masterly style, so conspicuous in the admirable engravings of Carracci. The following prints, among others, are by him:

*St. Francis Xavier kneeling on the sea shore, and taking up a crucifix which was floating in the water*, a middling sized upright plate, from a composition of his own.

*An emblematical subject*, from Lodovico Carracci, representing an armorial bearing, supported by two river Gods, with a figure completely armed, standing alone, surrounded by Jupiter, Hercules, Neptune, Apollo, and Minerva, a middling sized plate, length-ways.

*The Deity forming the world; the creation of Adam; Abraham's sacrifice; and Judith with the head of Holophernes*, four small upright ovals, from H. Pordenone.

*A drawing book*, from Guercino, &c.

G A U D E. See GOUDT.

GIOVANNA BATISTA GAULLI.

Born, 1639. Died, 1709.

This artist, who was also named Le Bacici, was a native of Genoa. He studied at Rome, and painted a great number of portraits, though he chiefly excelled in historical subjects, to which his genius more naturally inclined. He coloured with great force, and is particularly commended for the judgment with which he foreshortened his figures. He died at Rome,

A. D.



A. D. 1709, aged 70. The portrait of *Cardinal Cælio Piccolommi*, is said to be engraved by him.

### LEONARD GAULTIER.

Flourished, 1620.

This artist is generally considered as a native of France; but professor Christ, without assigning his reason, supposes him to have been a German. He imitated the style of the Wierixes; and his works are executed with the utmost precision, with the graver only. But while we admire the excessive neatness, which is discovered in them, we cannot help lamenting the want of taste, freedom, and correctness of design, by which they are equally characterized. He excelled chiefly in small figures and portraits. Of the latter we have a considerable number by his hand. According to Abbé Marolles, the number of prints, engraved by this master, amount to 800, and chiefly from his own designs. I can only mention the following: A number of small plates, the subjects taken from the *Old and New Testament*.

Many very small upright plates, forming sets, of the *Prophets, Apostles, and Evangelists*.

The *Psyche of Apuleius*, a set of thirty very small plates, length-ways.

The *last judgment*, copied from the print, which Martin Rota engraved from Michael Angelo.

The portrait of *Henry the Fourth of France*, a small upright plate.

The portrait of *Stephen Paschius*, a middling sized upright oval print.

The portrait of *Alexander Bouchart*, from D. Dumonster, a large upright oval print, and he also engraved from Daniel Rubel, John Caron, &c. See his cypher, composed of an L. and a G. on the plate at the end of the volume.

### J. GAULTIER.

Flourished,

This artist was perhaps of the same family with the preceding, whose manner of engraving he imitated. Among other things by him, is part of a set of small upright plates of *emblematical subjects*, which are by no means destitute of merit.

### PETER GAULTIER.

Flourished, 1730.

This artist was a painter of the present century, and he also engraved several plates from different masters. He resided at Naples, where, I believe, he died some years since. The following are by him:

The *visitation of the Virgin*, a middling sized plate, length-ways, from Solimena.

*St. Michael overthrowing the Devil*, a small upright plate, from the same.

The *defeat of Darius*, a middling sized plate, length-ways, from the same.

The *battle of the Centaurs*, the same, from the same.

The *four quarters of the world*, small oval plates, from the same.

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G. GAUW.



## G. GAUW.

Flourished,

This name is affixed, as the engraver, to a very singular print, representing a head of the fabulous deity, Mercury, a large upright plate, from J. Matham. It is engraved in a bold, open style, so as to imitate precisely a drawing with a pen.

## R. GAYWOOD:

Flourished, 1660.

Gaywood was a native of England, and the disciple of Hollar, whose manner of engraving, or rather of etching, he imitated. But he fell greatly short of the merit of his tutor. He had neither that taste nor judgment, which was so conspicuous in the works of the latter. His outlines are hard and incorrect, and the etchings are heavy and laboured. We have a great variety of portraits by Gaywood; and as specimens of them may easily be acquired, I shall pass them over. His best print, I think, is a couchant *Venus, with a man playing upon an organ*, a middling sized plate, length-ways, from Titian. The original picture was in the collection of Charles the First, from whence it came into the possession of lord Cholmondeley.

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

A *book of birds*, middling sized plates, lengthways, from Barlow, &c.

## CORNELIUS VAN GEEST.

Flourished,

The name of an artist, affixed to a portrait of *Gilbert Burnet, bishop of Salisbury*, a half sheet print.

## G. D. GEIIN.

Flourished,

An obscure engraver, who imitated, in some faint degree, the style of Paul Pontius; but he had neither sufficient taste nor judgment to harmonize the effect, and render it agreeable to the eye. By this artist, among other book plates, we have the portrait of *Carolus Aleaspinæus*, in octavo.

## WILLIAM GELDORP.

Flourished,

He was, according to Le Comte, an engraver of portraits, and resided in England. I am neither acquainted with his works, nor can I find any further account of the artist.

## SIGISMOND GELENIUS.

Flourished, 1576.

To this artist professor Christ attributes some ancient engravings on wood, marked with a G. having an S. within its circle, and surmounted with a fort



fort of double cross, as represented on the plate at the end of the volume. Among others distinguished by this master, are twelve small upright prints, representing the *labours of Hercules*. They are very neatly executed in a singular manner, with fine strokes, accurately cut, and chiefly single, without any cross strokes or hatching. The lights are too much covered, and the shadows are not sufficiently strong to produce any striking effect. Yet there is much spirit in them; and the drawing of the naked parts of the human figure, though not quite correct, is well managed, upon the whole; and the heads have some degree of merit. The other extremities are heavy, and badly marked. This artist was apparently a native of Germany, and flourished, according to professor Christ, about the year 1576.

CLAUDE GELEE, called CLAUDE LORRAINE.

Born, 1600. Died, 1682.

It is rarely the case, that a man of fine natural abilities can help manifesting them at times, however they may be obscured by indolence, or lost in pursuits of an improper tendency. Yet, in some few instances, nature has concealed her favours for a time, so that, like a diamond in the rough, their value has been unobserved even by the possessor himself. Thus it was with Claude; born in obscurity, he served his time to a pastry-cook; and no distant appearance of those great talents, which shone so conspicuously afterwards, was observed in the early part of his life. Nay, at school he could learn nothing; and it was with difficulty he could be taught a few rules, relative to perspective, and the mixing up of his colours. His tutor was Tassi, a scholar of Paul Bril. Claude's genius displayed itself by slow degrees. He studied nature for every thing; and treasured up in his mind whatever he observed either beautiful or striking in her. And the admirable works, which afterwards he produced, sufficiently certify how well he remembered what he had remarked, and the excellent use to which he could apply those studies. The works of Claude are too generally known to need any eulogium here. The enormous prices which they fetch, whenever they come to sale, prove the great estimation in which they are held.

This great artist, for his own amusement, etched a set of 28 middling sized *landscapes*, length-ways, from his own compositions. They are prodigiously slight, but very spirited, and abundantly testify the hand of the master. The subjects are precisely the same with those, which usually employed his pencil, and consist of *views, rivers, sea-ports, &c.* enriched with *figures and cattle*.

JOHN GELLE.

Flourished, 1628.

This artist was apparently a native of Cologne, in Germany. He engraved part of the plates for a work, entitled *Academie de l'Espie, per Girard Thibault*, a large folio volume, published at Antwerp, 1628. They are executed



executed with the graver only, in a stiff, tasteless style. By the same artist is a portrait of *Frederic II. Emp.* surrounded by a border of medals, a middling sized upright plate, dated 1619, and signed "Joan. Gelle fec. et ex."

JACINTO GEMIGNANO, or GEMINIANI.

Born, 1611. Died, 1680.

This artist was born at Pistoia. He went to Rome, and became the disciple of Pietro da Cortona. He studied with great application, and excelled in historical painting. He resided a considerable time in Rome, where he acquired great reputation. Afterwards he returned to Pistoia, where he died, A. D. 1680, aged 70. By him we have, among others, a set of twelve slight etchings, executed with great spirit. They represent *children at play*, and are small plates, length-ways, from his own compositions.

THOMAS GEMINUS, or GEMINIE.

Flourished, 1545.

Geminus was a printer; but, it seems, he took up the graver, in order to ornament his publications with cuts. Virtue, who certainly was a good judge, speaks of his engravings as exceedingly bad. He dwelt in Black-Fryers, London, where he published a prognostication, relating to the weather, phenomena of the Heavens, &c. decorated with a number of cuts, probably by his own hand. It was we find, "Imprinted by Thomas Gemine." In the year 1545, he published a book, with this title, *Thomæ Gemini Lysensis compendiosa totius anatomæ delineatio, æra exarato*, in folio; and the plates, according to Ames, were the first printed with a rolling-press in England. But the truth of this assertion is doubtful, at least. The book just mentioned was a new edition of *Vesalus's Anatomy*, first published at Padua, A. D. 1542, with large wooden cuts. These Geminus imitated on copper; and it was dedicated to Henry the Eighth. He also published a translation of the same work, by Nicholas Udal, A. D. 1552, which he dedicated to Edward the Sixth. The cuts in a book, relative to Midwifry, are also attributed to him. He published a second edition of his *Anatomy*, A. D. 1559, which was dedicated to queen Elizabeth.

A B R A H A M G E N O E L S.

Born, 1640. Died,

This artist was born at Antwerp. He learned the first principles of landscape painting in his native country, under Jacques Bakkerel. In order to improve himself, he went to France, where he was employed by de Seve and Le Brun; and the latter procured for him a royal pension, and apartments in the Gobelins. He also studied in Italy, and returned to Antwerp with the reputation of an excellent artist. He died there at a very advanced age. We have by him many bold free etchings of *landscapes*, executed in a masterly style, and ornamented with spirited figures and cattle. A considerable number of them are from his own compositions; and they are of various sizes;



sizes; the large ones are particularly excellent. Also a set of six *landscapes*, middling sized plates, length-ways, from Vander Meulen. Six small *landscapes*, length-ways, from the same.

See his cypher, composed of an A. and a G. which he frequently put upon his plates, when he omitted his name, on the plate at the end of the volume.

## B. G E N T O T.

Flourished, 1693.

An artist of no considerable note. He engraved some of the plates of *ornaments for iron works*, which were published, in a large folio volume, by Tijou in London, A. D. 1693.

## A N D R E W G E N T S C H.

Flourished, 1616.

An artist who may rank among the *little masters*, so distinguished because of the diminutiveness of their works. He resided at Augsburg, where he engraved on copper several plates of *grotesque ornaments*, which are dated 1616. This artist used the same mark as Aldegrever; but his works are easily distinguished, not only by the date, but by the great inferiority there is between them, and those by Aldegrever.

## G I O V A N N A G I O R G I O.

Flourished, 1650.

This engraver, according to the signatures upon his engravings, appears to have been a native of Padua, where he chiefly resided. His works, which are performed with the graver only, in a coarse, incorrect style, do him no credit. I suppose the booksellers were his principal employers. I have seen by him a *frontispiece with figures* to a book of Anatomy, in quarto, by Joan Veslingi, dated 1647, to which he signs "Joan. Georgius Patavii." The plates for a collection of antique lamps, a large folio volume, entitled, *De Lucernis Antiquorum reconditis*, Patavii, 1653.

The *bath of the Anabaptists*, a ludicrous subject, from Raphael, &c.

## G E R A R D I U.

Flourished, 1680.

This artist worked entirely with the graver, in a very neat style, but without much taste or correctness of outline. The extremities of his figures are particularly defective. By him we have some of the plates, which belong to a collection of engravings, from the pictures of Pietro Berretino, which are in the palace of the Duke of Tuscany, &c.

ANTONIO GERARDI is mentioned by Florent Le Comte, as an engraver of *funeral pomps, monuments, and tombs*. He and Gerardiu were probably the same artist, the last letter in the name being dropped by accident.

## B. G E R C O.



## B. G E R C O.

Flourished,

A name affixed to some small landscapes, length-ways, in which the engraver has attempted to imitate the slight etchings of Waterloo. He has scratched upon the etchings with the point of the graver; and the barb was not afterwards properly scraped away. The effect is by no means pleasing.

## R E M B R A N D T G E R R E T S Z.

Born, 1606. Died, 1674.

This admirable artist is better known by the name of Rembrandt Van Ryn. He was born at a village near Leyden, and by some connoisseurs is said to have been a miller's son. Others again deny this story; which seems to have had its only foundation from his often resorting to a wind-mill; a print of which he also etched.

Rembrandt's genius manifested itself at a very early period of his life. He resided three years with Jacques van Zwanburg; and at the expiration of that time, he became the scholar of Peter Lastman. I only need observe, that he excelled principally in historical painting, and in portraits. His colouring is excellent; and the lightness of his pencil cannot sufficiently be commended. He copied nature exactly, even perhaps to a fault; but then it was, because he did not always choose her in her finest forms. His greatest deficiency lay in drawing of the human figure, which was usually very incorrect, when he represented it naked. But to compensate for this neglect he added to his works such breadths of light and shadow, that the effect of them is rendered surprisingly powerful; and they prove, that no man ever surpassed him in the knowledge of the *chiaro-scuro*.

His prints, which are partly etchings and partly engravings, performed with the point of the graver in a singular manner, have all that freedom of touch, spirit, and greatness of effect, discoverable in his paintings, supposing them to be assisted by the variety of colours. Considering the great quantity of etchings which he made, we cannot suppose they should be all equally well executed, or equal in value. However, (according to the common course of things, on which an imaginary value may be raised by accidental causes) it is not always his best prints, which produce the greatest prices; but those, which are the scarcest. Thus, we frequently see a print of great intrinsic worth in itself, if considered as a beautiful specimen of the abilities of an artist, thrown aside for no other fault, than that of being too easily obtained; whilst another, which perhaps is rather a disgrace, than an honour to him, is purchased at an extravagant price, and anxiously preserved, because it is unique. It is merely owing to this caprice, that so many trifling alterations in the prints of Rembrandt, rather than a proper examination of their real merit, increase or diminish the worth of the same print. I myself, commissioned by an eminent collector, gave six and forty guineas for the great Coppenol, with the white back-ground, that is, before it was finished; when, the same evening, at the same sale, I bought a most beautiful impression of the same print finished, distinguished by having a black back-ground



ground, &c. which had an address to Rembrandt at the bottom, written by Copenol himself (for he was a writing-master of Amsterdam, and this print is his portrait), for fourteen guineas and a half. In the second instance, I exceeded my commission by the half guinea; in the first, I did not reach it by nearly twice ten guineas. It cannot be reasonably supposed, that such a difference could exist between two good impressions of the same plate; and, speaking as an artist, I should certainly have taken the last in preference to the first.

This great master died at Amsterdam, the city where he chiefly resided, 1674, aged 68. Upwards of 340 prints are acknowledged to have been engraved by him; the catalogue of which was published at Paris by Gerfaint, and has been since reprinted, with considerable additions, and translated into English. I shall only mention the few following:

*Joseph relating his dream*, a small upright plate. The scarcest impressions of this plate are those, in which part of the curtains of the bed, and the head of the figure, standing at the feet of the bed, with a turban, are without the shadows, which was afterwards added.

*The triumph of Mordecai*, a middling sized plate, length-ways.

*The presentation of Christ in the Temple*, the same.

*The tribute money*, a very small print, length-ways; a first impression of this print is very rare.

*Christ and the woman of Samaria*, a small upright print. The first impressions of this plate, which are very rare, have not the name of Rembrandt, or date; they have other marks to distinguish them from the second impressions, which will be easily observed.

*The resurrection of Lazarus*, a middling sized upright plate, arched at the top. The first impressions, which are very scarce, are distinguished by the figure running away affrighted, with his head uncovered; in the second, he has a species of turban.

*Christ healing the sick and the lame*, commonly known by the name of the *Hundred Guilder Print*, a middling sized plate, length-ways. Captain Bailie purchased this plate in Holland; and has since retouched it in an admirable manner.

*The good Samaritan*, a small upright plate. The first impressions of this plate are those where the tail of the horse is white, and the wall on the steps unshaded. In the second, the tail of the horse is darkened; but the wall is still white. In the third, the wall is also darkened, and the name and date added.

*The ecce homo*, and its companion, *the descent from the cross*, two large upright plates. These are the largest prints engraved by Rembrandt.

*The gold weigher*, or the portrait of *Vtenbogaerd*, a middling sized upright plate. This has been admirably copied by captain Bailie.

*The three trees*, a landscape, distinguished by this name, because it has three trees in the fore-ground, a small plate, length-ways. A fine impression of this is very scarce.

*A landscape*, with a windmill in the foreground, a small plate, length-ways. Some have said that this is a view of the mill where the father of Rembrandt lived; and therefore it is called Rembrandt's Mill.





The *great Coppenol*, or the portrait of *Coppenol the writing-master of Amsterdam*, a middling sized upright plate. The impressions with the background unfinished are very rare; those with the black back-ground are also scarce.

The *burgomaster John Six*. This celebrated portrait is very rare. It sold at Mr. Grosse's sale, some years since, for five and thirty guineas. It is said there is an impression of this plate, without the name of the burgomaster and of Rembrandt.

## S. G E S N E R.

Flourished, 1730.

This celebrated author is better known to the learned world by his poem on the Death of Abel, and other performances, than as an engraver. However, Basan assures us, that he has etched several landscapes from compositions of his own.

## W I L L I A M D E G E Y N.

Flourished,

The name of an engraver, who, according to professor Christ, marked his plates with the initials of his name in this manner; G. d. G. Fec. But that author has not specified any of his works. Perhaps he was one of the same family with Jaques de Gheyn, of whom I shall speak in the following article.

## J A Q U E S D E G H E Y N, the ELDER.

Flourished, 1590.

This artist is generally considered as a native of Holland, but Le Comte says, he was born at Antwerp. He is spoken of as a painter; but as a designer and engraver he is most generally known. He was contemporary with John Muller, and, like him, the disciple of Henry Goltzius. He imitated the manner of his master, and worked with the graver only, in a bold, free style, which manifests the great command he had of that instrument. He drew correctly, and frequently with much taste; but all his works want effect, from the lights being scattered, and too equally powerful; neither are the masses of shadow sufficiently broad, or well harmonized. But this was a fault common to all the artists of his time. Jaques de Gheyn engraved a considerable number of plates from different masters, and some from designs of his own; many of them are justly held in high estimation. I shall mention the following only:

*The life and passion of Christ*, on fourteen small upright plates, exclusive of the title, from Carl van Mander.

*The confusion of tongues at the building of Babel*, a large plate, lengthways, from the same.

*Daniel in the lion's den*, a middling sized plate, lengthways, from Theodore Bernard.



The *annunciation of the Virgin*, a small upright plate, from A. Bloemart.  
*Christ feeding the five thousand*, a middling sized oval plate, length-ways,  
 from the same, dated 1595.

The *crucifixion of Christ*, a middling sized upright plate, from C. Vander Broeck.

The *four Evangelists*, from Henry Goltzius, four small circular plates.

*Neptune surrounded by Tritons and naked women*, a middling sized circular plate, from Guil. Telrho, published by H. Goltzius, 1587.

The *feast of the gods*, a middling sized plate, length-ways, from C. V. Broeck, dated 1589.

A small *landscape*, length-ways, from Brughel. This is a free spirited etching, dated 1598.

He also engraved several other *landscapes*, and a variety of excellent *portraits*; among which may be reckoned that of *Tycho Brahe*, the philosopher. See the mark composed of an I. a D. and a G. frequently used by this artist, on the plate at the end of the volume.

#### JAQUES DE GHEYN, the YOUNGER.

Flourished,

He was, I believe, of the same family with the preceding artist; but whether his son or grandson is not certain. I am inclined to think, the latter; because he worked conjointly with Coryn Boel, who does not appear to have engraved prior to the year 1650. I should suppose, that he was a disciple of Tempesta; for he imitated his manner of etching with no small success; I do not know that he executed any plates with the graver only, in which style his predecessor chiefly excelled. We have by him part of the plates for *La Vie de l'Empereur Charles V.* from A. Tempesta. The rest are executed by Coryn Boel. It consists of a set of middling sized prints, length-ways. He marks his plates J. de Gheyn, jun. fecit.

#### PIETRO LEONE GHEZZI.

Born, 1674. Died, 1755.

He is also called Chevalier Ghezzi, because he was knighted by Francis the First Duke of Parma. He was a native of Rome, and instructed in the art of painting by his father Giuseppe Ghezzi. He excelled chiefly in history; but he also painted portraits with very great success. His works are spoken of with the highest commendation. He etched some few plates, in a free, neat style, from his own, and from his father's compositions. Among the last, is a fine plate, representing the *Virgin and Child*, half figures, marked *Petrus Leo Ghezzius, del et sculp. Romæ, 1700.*

#### MARC ANTONIO GHIARINI.

Born, 1652. Died,

This artist was a native of Bologna. He is said to have etched and published some etchings of the *Aqueducts and Fountains at Rome.*

U u 2

GIOVANNI



## GIOVANNI BATTISTA GHISI, called MANTUANO.

Flourished, 1538.

He was the first of the famous family of the Ghisi, noticed as an artist. They are usually distinguished by the word *Mantuanus*, which was added to their names, because they were natives of Mantua. The present artist is said by some authors to have been the father, and by others, the uncle of those that follow. I own, there is some obscurity, with respect to him, unless he be the same with Joan. Batista Britano of Mantua, from whom George Ghisi engraved several plates. According to Vasari, he was the scholar of Giulio Romano, and was a painter, a sculptor, an architect, and an engraver. But in the last light only, he will come under our consideration. It is impossible to say with certainty, from whom he learned the art of engraving. His manner, I think, bears some resemblance to that adopted by Marc Antonio Raimondi, in his celebrated print of Neptune rebuking the winds, from Raphael, where he has finished the light with small dots, intermingled with the strokes, in a very pleasing manner. Giov. Bat. Ghisi, certainly understood the human figure, and drew it correctly; but in a hard mannered style. The lights being scattered and too equally powerful, in his engravings, give them an unharmonized appearance, and destroy the effect. We have by him,

A large *naval combat*, length-ways, from a composition of his own, dated 1538.

The *Virgin giving the breast to the infant Christ*, a small upright plate, from the same, dated 1539.

*David cutting off the head of Goliath*, a large plate, length-ways, from Giulio Romano, dated 1540.

A *river god*, a small plate, length-ways, from Luca Pens, dated 1538.

See the mark, composed of several letters, which this artist usually affixed to his prints, upon the plate at the end of the volume.

## GIORGIO GHISI, called MANTUANO.

Flourished, 1560.

He was a native of Mantua, and the nephew, or as some say, the son of Giovan. Bat. Ghisi, mentioned in the preceding article; and probably learned the art of engraving from him; for the style, which he adopted, greatly resembles that of his relation, though considerably improved, and rendered much more agreeable in the effect.

It is evident from the works of Giorgio Ghisi, that he studied with much attention the extremities of the human figure. He expressed the knitting of the joints, and the turn of the limbs, with great accuracy. The knees, in particular, he frequently drew in an admirable manner. There is, indeed, a great sameness of style in the drawing and marking of the figures, which appears too generally in his works. It seems as if he studied from one model only; and by that means acquired a certain manner or habit of his own, which he constantly adopted, without considering the style and character of the masters he engraved from, which differed of course prodigiously from one another.

And



And this may be the reason, why he has succeeded less happily from Michael Angelo Buonarota, than from any other painter. The outlines of the figures copied from this master are hard, and sometimes incorrect; and the swellings of the muscles too powerfully expressed upon the light parts, with harsh shadows. By which means the lights are divided, the masses confused, and the roundness of the objects destroyed. These faults are perhaps no where more conspicuous, than in the *last judgment*, engraved from the famous picture by that great master. In this print the extremities of the figures, the feet especially, are all of them treated in the same affected style; and the marking of the abdominal muscles, as well as those of the back, are, in general, very heavy and unpleasing. These defects, however, which are not always predominant, are more than sufficiently overbalanced by the beauties, which we find in the works of this admirable artist: and his productions are deservedly held in the highest estimation by the curious collectors. Indifferent impressions of his prints are by no means rare; but such as are fine, clear, and well preserved, appear but seldom; and yet, without seeing many of these, it is impossible to form an idea adequate to his merit. The following are among his most valuable prints:

The *last judgment*, an upright print arched, ten large plates, from Michael Angelo Buonarota.

The *prophets and sibyls*, six large upright plates, from the pictures by the same master, painted in the chapel at the Vatican.

The *school of Athens*, a large print, length-ways, arched, on two plates, from the picture of Raphael in the Vatican. Florent le Comte says, this is falsely called the school of Athens, for, according to him, it represents St. Paul preaching in the Areopagus at Athens.

The *dispute of the sacrament*, its companion, from the same.

A large *emblematical print*, representing an aged man, standing and looking upon a shipwrecked vessel, whilst a nymph appears on the opposite side as coming towards him. In the back-ground are represented several strange and fantastic appearances. This print is usually called *Raphael's dream*. Basan, upon what authority I know not, says, that Raphael had no hand in it; and that the master by whom it was invented is unknown. I can only say, the words *Raphaelis Urbinate inventum* are affixed to it; and certainly the style of composition, and the design of the figures, justify the inscription: it is dated 1561.

An *allegorical print*, representing the birth of a prince of the house of Gonzague, a middling sized plate, length-ways, from Giulio Romano, dated 1568.

*Cephalus and Procris*, a large plate, length-ways, from the same.

The *judgment of Paris*, a large plate, length-ways, from J. Bap. Britano Mantuanus.

The *tombs, with skeletons and emaciated figures*, a large plate, length-ways, from the same. This print is also called the *resurrection of the dry bones*; and is a fine specimen of the artist's great ability: it is dated 1554.

*Venus and Adonis*, from Theodore Ghisi, a small upright plate.

A *young huntsman carrying a nymph upon his shoulders*, the same, from Luca Pennis.

An



☞ *An allegorical subject, representing a judge upon his throne with asses ears, and several other figures, a middling sized plate, length-ways, from the same master.*

*The adoration of the shepherds, a large upright print on two plates, from the elder Bronzin.*

*The last supper, a large plate, length-ways, from Lambert Lombard.*

*The meeting of the Virgin with Elizabeth, a large plate, length-ways, from a composition of his own.*

*Christ upon the cross surrounded by angels, a small upright plate, the same.*

See the mark, which he usually affixed to his prints, upon the plate at the end of the volume.

#### DIANA GHISI, called MANTUANO.

Flourished, 1580.

This ingenious lady was sister to George Ghisi, and a native of Mantua. She probably learned to draw and engrave from her brother, whose style she closely imitated, and with great success. We have several excellent prints by her hand; among others,

*The woman taken in adultery, a large plate, length-ways, from Giulio Romano.*

*The Virgin seated in the clouds, with St. Michael standing on the demon, and an angel introducing the young Tobit; in a bold, free style, and varied from her usual manner, apparently from the same painter.*

*The birth of Adonis, a middling sized plate, length ways, from the same.*

*The feast of the gods at the nuptials of Cupid and Psyche, a large print, length-ways, on three plates, from the same.*

*The meeting of the Virgin with Elizabeth, a large upright plate, from G. Vasari. It is marked Diana Mantouana Romæ incidēbat, 1588.*

She frequently marked her plates with the word DIANA only; but never used any particular cypher.

#### ADAM GHISI, called MANTUANO.

Flourished, 1560.

Another engraver of the same family, who was born also at Mantua, and by some said to have been brother to the two preceding artists. He certainly worked greatly in the same style. He drew correctly; and his prints, though not equal to those of George Ghisi, possess, however, great merit. His chief work was a set of figures, from the Angles, painted by Michael Angelo in the chapel of the Vatican, small upright plates. He also engraved from Raphael, Giulio Romano, Polydore, &c. See his mark, composed of an A. and an S. on the plate at the end of the volume.

#### GIULIO GIAMPICOLI.

Flourished,

A modern Italian artist, who flourished in the present century, and resided at



at Venice. By him we have several landscapes after Marc Ricci and other masters.

P. GIFFART.

Flourished, 1700.

By this engraver, a native of France, who never reached any superior degree of excellence, we have some few portraits; among the rest, that of *Franc. Daubigny, marquise de Maintenon*. Also a set of *medals*, from the French king's cabinet; and a *book of ornaments*, neatly executed, from the designs of J. Berain.

GEORGE GIFFORD.

Flourished, 1640.

This engraver appears to have been a native of England. By him we have several portraits very poorly executed. He was one of those artists, whose labours were exerted for the booksellers. The following small portraits are by him: *Hugh Latimer bishop of Worcester; Edward Marmion, John Bate, &c.*

M. GILLIG.

Flourished,

A name affixed to a portrait of *Gerard de Vries*, philosopher of Utrecht.

CLAUD GILLOT.

Born, 1673. Died, 1722.

He was born at Langrees in Champagne, and was the disciple of John Baptist Corneille. He appears to have applied himself much more assiduously to the art of design, than to painting. His works manifest great fertility of invention; but little judgment, and less correctness. His drawings are much esteemed. We have a very considerable number of etchings by him, from his own compositions, executed in a very free, spirited style, and well finished. His genius was best suited to comic and satirical subjects. He died, A. D. 1722, aged 49. It is no small addition to the honour of this master, that Watteau, a painter of great eminence in France, was his pupil. Almost all the plates for an edition of the *Fables of La Motte-Houdart*, are engraved by him.

R. GABRIELLO GIOLTO.

Flourished, 1552.

This artist, according to Abbé Marolles, was a native of Ferrara in Italy, and resided at Venice; where, in the year 1552, he engraved on wood the *figures de l'Alemanna*, which were excellently well executed.

LUCA



## L U C A G I O R D A N O .

Born, 1629. Died, 1705.

This celebrated artist was born at Naples, and first studied under Giuseppe de Ribera, called Spagnoletto; after which, he entered the school of Pietro da Cortona; but he completed his studies from the works of the greatest masters, particularly those of the Venetian school. He excelled in historical painting; yet he painted some few portraits with great success. He resided a considerable time in Spain, where he had the honour of knighthood conferred upon him by the king of Spain. He was a man of great genius, and his pictures are deservedly held in the highest estimation. We have by him some slight masterly etchings, from his own designs. The heads, and other extremities of the figures, in these compositions, are very finely expressed. I shall mention the following:

*The priests of Baal slain, when Elijah called for fire from Heaven to consume the sacrifice*, a large plate, length-ways.

*Christ disputing with the doctors in the temple*, the same.

*The woman taken in adultery*, the same.

*St. Ann received by the Virgin into Heaven*, a small upright plate.

## G I A C O P O M A R I A G I O V A N N I N I .

Flourished, 1696.

This artist was born at Bologna, and learned the first principles of drawing from Giuseppe Rolli. He afterwards studied from the works of the greatest masters, and etched a vast number of plates, from the drawings he made after them. They are, in general, very neatly executed, and carefully finished; but they are flat and feeble, without sufficient depth of shadow, or breadth of light, to constitute a powerful or pleasing effect. The outlines of his figures are often incorrect, and the extremities very poorly marked. Among his best works may be reckoned the following.

A set of twelve prints, from the pictures of *Correggio*, painted in the Cupola of St. John's church at Parma.

A set of twenty large folio plates, from the pictures painted by Ludovico Carracci and others, in the cloister of St. Michael in Bosco at Bologna, published at Venice, 1696.

*The communion of the apostles*, a large upright plate, from Marc Antonio Franceschini, &c.

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

Flourished,

An Italian artist, who flourished about the middle of the last century. He is spoken of as a painter of some eminence, who for his amusement etched several plates from Pietro da Cortona, Guido, and other masters. He usually marked his plates, "Mel. Gir. fec."

H A N S ,



## HANS, or JOHN HENRY GLASER.

Flourished,

An artist, mentioned by professor Christ, without the least reference to his works, only that he marked them with a double H. followed by a G. and sometimes the first syllable of the name Glas.

## JOHN GLAUBER, called POLIDORE.

Born, 1646. Died, 1726.

This celebrated landscape painter was born at Utrecht in Holland. He was the disciple of Nicholas Berchem, under whose instructions he made a very rapid progress. But, in order to complete his studies, he set out for Italy; and in his route he was detained some time at Lyons by Vander Cabel. He afterwards visited Rome and Venice; and returning to his native country, settled at Amsterdam. He contracted a firm friendship with Gerard Laireffe, who usually ornamented his landscape with figures. Glauber's paintings are held in very great estimation, those especially, which have the figures by Laireffe. He died at Amsterdam, A. D. 1726, aged 80.

His etchings are executed in a slight style, without any strength of shadow to relieve the fore-ground, or produce a powerful effect. The following are by him.

Several *landscapes with cattle*, &c. from Berchem.

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

A set of *views*, middling sized upright plates, the same.

## ALBERT GLOCKENTON.

Flourished, 1510.

An ancient German artist; who if he did not learn the art of engraving from Martin Schoen, certainly not only imitated the manner of that master, but copied a great number of his prints. Indeed, I believe these copies constituted the greater part of the works of Glockenton. He executed his plates with the graver entirely, in a neat, servile style; and by no means improved the drawing, however defective it might be in the originals. Glockenton possessed little or no taste; and, as an artist, seems to have had very few ideas of his own. He marked his plates with the initials A. G. formed in a rude, Gothic character; and sometimes he added the date 1510. I have seen by him the following engravings:

*Christ carrying his cross*, a large plate, length-ways, from Martin Schoen.

*The wise and foolish Virgins*, ten small upright plates, from the same. I say from Martin Schoen rather than from Israel van Mecheln, who also engraved the same figures (and as some think, prior to those of Martin Schoen) because Glockenton has copied the style of Schoen's engraving, and not that of J. van Mecheln.

*The death of the Virgin*, a middling sized upright plate, copied from M. Schoen.





The *passion of Christ*, ten small upright plates, from the same.

Papillon declares, that he engraved also on wood, in a coarse style; but his authority is hardly sufficient to establish the fact. I have not seen this engraver's mark to any wooden cuts; and Papillon may confound Van Goar with this artist,

## G. G L O V E R.

Flourished, 1637.

This engraver was, I believe, a native of England. His labours were confined to the bookfellers. We have a sufficient number of portraits, drawn and engraved by him, which, though possessed of no superior excellence in themselves, have been thought valuable, as conveying some faint resemblances, at least, of many illustrious personages, who flourished in his time. And indeed his portraits are by far the best part of his works. If he be not one of the best, he is certainly far from being one of the worst of our early English artists. He worked entirely with the graver, in a bold, open style, without much taste. His shadows are not properly harmonized with the lights, which gives his engravings a dark, heavy appearance. When he departed from the portrait line, and attempted fancy figures, he failed prodigiously. Of this sort are some of his *frontispieces*, and the *cardinal virtues*, half figures, a set of small upright plates, apparently from his own designs. I shall mention the following portraits only:

*John Lilburne*, a small upright plate.

*Lewis Roberts*, a quarto print, dated 1637.

*Sir Thomas Urquhart*, a small whole-length quarto, said to be very scarce.

*Sir Edward Dering*, from C. Johnson, in quarto, dated 1640.

*John Fox the martyrologist*, a middling sized upright plate, &c.

## J. G. G L U M E.

Flourished, 1760.

According to Bafan, this artist is a native of Germany, and a painter. For his amusement, it seems, he etched several small plates from his own compositions, portraits and other subjects.

## V A N G O A R.

Flourished, 1516.

An ancient engraver on wood, and an artist of no small merit. He was apparently a native of Germany. By him we have some very spirited prints, executed in a bold, masterly manner. It is to be lamented, that the labours of a man of genius, like Van Goar, should have been confined to the trifling decorations of *books*, and *ornamental frontispieces*. But, at the same time, it is no small honour to him, on the other hand, that notwithstanding this manifest disadvantage, he has proved the goodness of his taste, and the fertility of his genius by such subjects, as can have no consequence in themselves.



The engravings of this master are easily distinguished, being marked with a V. and a G. joined together cypher-ways, in the manner expressed on the plate at the end of the volume.

## J. GODDARD.

Flourished, 1651.

It is remarkable, that this engraver is said to be known by a single print only, which is the portrait of *Martin Billingsley*, a writing master, in an oval border, dated 1651, with a motto of four English verses. I find, however, that he engraved several other plates; though it is true, his labours were confined to the bookfellers. He worked entirely with the graver in a stiff, incorrect style, which has but little merit to recommend it. I shall notice only a single *figure of a woman standing*; a small upright plate, under which is written *Vetura*; another, its companion. A *frontispiece* to a book, a small upright plate, &c.

## ANTOINE DES GODÉTZ.

Flourished, 1682.

A celebrated artist, and native of France, who published a large folio volume of engravings, entitled, *Les Edifices Antiques de Rome*, or the Ancient Edifices of Rome; he etched the *frontispiece* himself; and all the plates are engraved from designs made by him.

## R. B. GODFREY.

Flourished, 1760.

This artist was, I believe, a native of England. He engraved a variety of *views, and plates of antiquities*, &c. and in these he chiefly excelled. We have also some portraits by him.

## THOMAS GOEL.

Flourished,

A name mentioned by Florent le Comte as an engraver of *English portraits*. The author, according to his usual custom, has neglected to specify any of this artist's works. I own they are perfectly unknown to me. I rather suspect some mistake in the orthography of the name.

## J. GOEREE.

Flourished,

This artist was a native of Holland. He worked chiefly, if not entirely, from his own designs. We have some *frontispieces* and other *book-plates*, done by him, he then residing at Amsterdam.

X x 2

HENRY



## HENRY GOERTING.

Flourished,

This artist, according to M. Heineken, engraved some small prints on tin. I suppose he means *blocked tin*; but he has not specified the subjects.

## GOTTFRIED BERNARD GOEZ.

Flourished,

This artist, and his son FRANCIS REGIS GOEZ, are mentioned by M. Heineken as painters and engravers, belonging to the German school. I am not acquainted with their works.

## JOHN GOLDAR.

Flourished, 1760.

A modern English engraver, who resided at London, where he engraved a variety of *humorous subjects*, from Collet and other masters. His works are by no means held in any high estimation.

## JOHN GOLE.

Flourished, 1690.

This artist was a native of Holland, and resided at Amsterdam. He worked with the graver in strokes, and in mezzotinto. We have a vast number of prints by him; but none of them are very estimable. Those, however, appear to me to be best, which he executed with the graver. His mezzotintos are very indifferently performed. He engraved a variety of *humorous subjects* from Ostade, Brouwer, Teniers, Schalken, and other Dutch masters; but I prefer his portraits. I shall only mention the following from his own designs, as it should seem from the word *fecit*, which he annexed to his name.

*Frederick, king of Poland*, a middling sized upright mezzotinto.

*Balthazar Becker*, the same.

*Charles XI. king of Sweden*, a middling sized upright plate, engraved in strokes, dated 1685.

*The ducbes de la Valliere*, the same.

## HUBERT GOLTZIUS.

Born, 1526. Died, 1583.

This artist was born Venloo, in the United Netherlands; but was educated at Wirtemberg, where his parents resided. He learned the first principles of painting from Lambert Lombard; and afterwards travelled through Germany, France, and Italy. As he was a man of science, and a great lover of antiquity, during these journeys he collected a considerable quantity of materials upon that subject, which he afterwards published, in several large volumes, consisting of *inscriptions, medals*, and other *ancient reliques*. Part of the plates for this work he engraved himself. He died at Bruges, A. D.

1583.



1583, aged 57. He was twice married; and the abominable crossness and ill temper of his second wife (ill suited as a companion to a studious man) is said to have shortened his days. His paintings are spoken of with commendation; and are very rare; but as a man of letters, I believe his character is most generally known. He is also said to have engraved on wood in *chiaroscuro*, and marked his prints with the initials H. G. but these engravings appear to me to belong rather to Henry Goltzius.

### HENRY GOLTZIUS.

Born, 1558. Died, 1617.

This extraordinary artist was born at Mulbrach, near Venloo. He was the son of John Goltzius, a painter on glass. From his father he learned the first principles of design; and afterwards he became the scholar of Jaques Leonherd. But it was chiefly owing to the strength of his own natural genius, and the studious application he made to the arts, that he owed the great character he so justly obtained. He was taught the art of engraving by Theodore Cuerehert; and succeeded very wonderfully in it, notwithstanding the disadvantage of a lame hand, which was occasioned by his falling into the fire whilst young. He was first employed by his master, and afterwards he worked for Philip Galle. Domestic troubles and ill health occasioned him to travel. He went through Germany into Italy, and passed under a feigned name, that his studies might not be interrupted. He visited Bologna, Florence, Naples, and Venice, constantly applying himself to drawing, from the antique statues, and the works of the great masters. At Rome he resided the longest; and there he produced several excellent engravings, from Polidoro Raphael, and other eminent painters. On his return to his native country, he established himself at Haerlem, where he engraved many of the drawings, which he had made during his abode in Italy.

He married a widow lady, but it does not appear that he had any children by her. Her son, James Maetham, the fruit of her former marriage, was instructed by his father-in-law in the art of engraving; and he arrived to a very superior degree of excellence. Goltzius died at Haerlem, A. D. 1617, aged fifty-nine. He is said to have been forty years old before he began to paint; yet his pictures are spoken of with the greatest commendation; but as he did not produce any great number of them, they are, of course, but rarely to be met with.

This celebrated artist possessed great anatomical knowledge. He was perfect master of the human figure, and drew the extremities admirably. But endeavouring, with Spranger and others, to correct the stiff tasteless manner of the little masters, his countrymen, he frequently run into the other extreme, and twisted his figures into such affected positions, that they appear displeasing to the eye. And that pure drawing, of which he was so much master, is lost in a bombastical style, if I may be allowed the expression, into which he fell, by attempting to imitate that grand gusto, so conspicuous in the works of Michael Angelo Buonarota.

His compositions were often wild and extravagant; and they appear to be rather the effect of study, than of nature, which requires more simplicity and truth. They manifest however his great knowledge in the art of design;



sign; and prove him to have been a man of superior abilities. But as an engraver, he deserves the highest commendation. No man ever surpassed, and few have equalled him, in the command of the graver, and freedom of execution. He copied the style of Albert Durer, Lucas of Leyden, and other old masters, with astonishing exactness. Sometimes his engravings are neat in the extreme; at other times they are performed in a bold, open manner, without the least restraint. And it is hard to say, in which of the two the mechanical part of the engraving is most excellent; the latter, without doubt, is superior in taste and freedom, exclusively. Small portraits he drew and engraved in a very masterly manner; in these he united neatness, taste, and excellent drawing. He also engraved several of his own designs on wood, in that manner which is distinguished by the appellation of *chiaro-scuro*. It is performed with three blocks; one for the outline, which he cut in a free, spirited manner; the second for the darker shadows; and the third for the lighter tint. In this species of engraving he has succeeded very happily; and the prints, which he has produced, are truly excellent.

I shall mention the following engravings only by this great artist:

Some of the plates for the *life of Christ*, published by Philip Galle. These are middling sized plates, length-ways, from A. Blockland.

*Penitence and Impiety*, a large upright emblematical print, from a design of his own.

*Tarquin and Lucretia*, a small plate, length-ways, the same.

These are in the stiff style, which distinguished the German and Flemish engravers of this æra.

The *life of Christ*, on twelve small upright plates, from designs of his own. Great care must be taken not to purchase a set of stiff copies, which were afterwards made. In these plates Goltzius has professedly imitated the style of Lucas Van Leyden.

Six large upright plates, known by the name of his *master-pieces*. These, it is said, he engraved to convince the public, that he was perfectly capable of imitating the styles of Albert Durer, Lucas Van Leyden, and other masters, whose works were then held in higher estimation than his own. For he had adopted a new manner, which he justly thought superior; for which reason he pursued it; and not, as had been ignorantly imagined, because he could not imitate their works. It is reported, that with one of them, the *circumcision*, which he smoked, to give it the more plausible air of antiquity, he actually deceived some of the most capital connoisseurs of the day; by one of whom it was bought for an original engraving of Albert Durer. The subjects of these plates are as follow:

The *annunciation of the Virgin*.

The *meeting of the Virgin with Elizabeth*, called the *Visitation*.

The *nativity of Christ*.

The *circumcision of Christ*.

The *adoration of the wise men*.

The *holy family*.

A *dead Christ upon the lap of the Virgin*, a small upright print, beautifully finished in the style of Albert Durer.

A *dead Christ in the tomb, with the four Evangelists standing by him*, a middling



middling sized plate, length-ways, from A. Blockland, dated 1583: a singular print, but very finely drawn.

*St. Jerom seated*, a middling sized upright plate, from J. Palma, dated 1596. I think this is one of the finest prints by this great master. The drawing is admirable, and the engraving is executed with the utmost freedom.

*Hercules, a single figure standing in the front, holding his club; in the back ground are represented his labours*: a large upright plate, from his own design. This figure is greatly overcharged with markings; the parts are too much divided; and from want of masses, it has no effect.

*The judgment of Midas*, a large plate, length-ways, the same.

*The Nine Muses*, small upright plates, the same.

*The Five Senses*, the same.

*The assembly of the Gods*, a large print, length-ways, on three plates, from Spranger.

*The Venetian Ball*, a large plate, length-ways, from Theodore Bernard.

The antique statues of the *Apollo Belvidere*, the *Hercules Farnese*, and the *Hercules Commodus*, middling sized, upright plates.

A set of fifty-two middling sized plates, length-ways, for *Ovid's Metamorphoses*, from his own designs. Also the *gods and goddesses of antiquity, and the heroes of antient Rome*.

*The boy and dog*, a middling sized upright plate, from a design of his own, an admirable print. This is, with great reason, supposed to be a portrait; but that it was intended for Goltzius himself, when young, is by no means probable.

*His own portrait*, a large upright plate.

*Henry IV. of France*, a middling sized upright plate.

*Cuerenbert the engraver*, a large upright plate.

*Joan Zurenus*, a very small upright plate.

*Joan Bollius*, the same.

*The Necromancer*, a middling sized upright oval print, in *chiaro-scuro*.

*Night in her chariot*, the same.

*Pomona and other goddesses*, the same.

*Jupiter, Neptune, and other gods*, the same.

See the mark, composed of an H. and a G. joined together, which this master frequently used, when he did not sign his name at length.

## JULIUS GOLTZIUS.

Flourished, 1580.

This artist was probably of the same family with Henry Goltzius, mentioned in the preceding article, and apparently instructed in the school of the Galles, whose style of engraving he seems chiefly to have imitated. His figures are by no means correctly drawn, or executed with the least taste. He engraved upon copper only.

A great part, if not all, of the figures in a book, entitled, *Habitus Variorum Orbis Gentium*, by Joan Jacq. Boissard, a small folio, 1581.

! *The good and bad Shepherd*, a set of middling sized prints, lengthways, from Martin de Vos.

Christ



*Christ appearing to Mary Magdalen*, a middling sized upright plate, from Fred. Sucaris.

JAQUES and CONRAD GOLTZIUS are both of them mentioned by Florent le Comte, as engravers. He informs us, that they worked after the designs of Henry Goltzius; but he has not specified the subjects, which are executed by them.

## A B R A H A M G O O S E.

Flourished, 1627.

One of the map engravers, employed by the industrious John Speed, for his folio edition of maps, published 1627. These performances require no comment. *Europe, Asia, Africa, America, Hungary, Persia, &c.* are by him.

## H E N R Y G O U D T.

Flourished, 1610.

This extraordinary artist was born of a noble family at Utrecht. He is usually called Count Goudt, and was a knight of the Palatinate. Being passionately fond of the arts, particularly painting and engraving, and desirous of engaging in them, he applied himself diligently to drawing, and made a great proficiency therein. He went to Rome, to examine the works of the great masters in that city; and there contracted an intimacy with Adam Elsheimer, a painter of considerable reputation; and endeavoured to imitate his style. He purchased several pictures of that artist, seven of which he also engraved.

On his return to his native country, a young woman who was in love with him, and desirous of fixing his affections upon her, gave him in his drink a love philtre; which however terminated in a very melancholy manner, by depriving him totally of his senses; and in the dreadful state of idiotism, he dragged on a miserable life. It is remarkable, that though lost to every other subject, when painting was spoken of, he would discourse upon it in a very rational manner.

He worked with the graver only, in a very neat style, and produced a most powerful effect, not by strengthening the strokes, according to the usual method, but by crossing them with additional strokes, equally neat, and that five or six times, one over another, in the deep shadows. Considering the precision with which he executed his engravings, the freedom of handling the graver, which may be discovered in them, is very astonishing. The weeds, and other parts of the fore ground, in that admirable print of the *Ceres*, are very finely expressed. The heads of the figures are correctly drawn, and the other extremities are managed in a judicious manner. The following are the seven prints by him, from Elsheimer, mentioned above:

*Ceres drinking from a pitcher.* An old woman appears holding a candle at the door of the cottage, and a boy naked, standing by her, is laughing, and pointing at the goddess; for which contempt he was metamorphosed by her into a frog, a middling sized upright print. The powerful and striking effect of this engraving cannot be properly described. The very deep shadows are perhaps



perhaps rather too sudden upon the strong lights, in some few instances; but in the fine impressions this is by no means so conspicuous, as in those after the plate had been retouched. This print was well copied by Hollar; who, with the point only, has given us all the effect, though not the neatness, of the original. It is distinguished also by the name of the *forcery*.

The *flight into Egypt*, a large landscape, length-ways: a *night scene*, in which the moon and stars are introduced with great success.

The *angel with Tobit, who is drawing a fish by his side*, a small plate, length-ways. The back-ground is a landscape; the weeds in the foreground, and the branches of the trees in front, as well as the foliage and weeds hanging from them, are beautifully expressed. He fails most in those parts, where the graver alone is by no means adequate to the undertaking; namely, the distant woods, and assemblage of trees, which gradate one from another, and require that freedom of determination, which the point only can give; when executed with the graver, they always appear flat and heavy.

The *angel with Tobit, crossing a stream of water*. Tobit holds the fish under his arm. The back-ground is a *landscape*. This is a small print, length-ways, considerably less than the preceding. Hollar copied this print with much success.

*Baucis and Philemon entertaining Jupiter and Mercury*, a small plate nearly square.

A landscape, called the *Aurora, representing the dawn of day*, a small print, length-ways. The effect is very beautiful.

The *beheading of St. John in prison*, a very small upright oval print, which is by far the scarcest.

### JOSEPH GOUPY.

Flourished, 1760.

This painter resided in London, where he died some few years since. He was a man of genius, and etched several very spirited plates, some few of them from compositions of his own. He adopted the style of Salvator Rosa, and particularly excelled in landscapes, which he executed with great taste, and in a very masterly manner. The following are by him:

*Mutius Scævola burning his hand, in the presence of Porfenna*, a middling sized plate, length-ways.

*Diana hunting with her nymphs*, the same, from Rubens.

*Zeuxis painting a woman who is nearly naked*, the same, from Solimene.

A set of eight *landscapes*, from Salvator Rosa.

Variety of other subjects, from different masters.

G O U R A N D. See GOYRAND.

### G O U R M O N T.

Flourished,

The name of an obscure French engraver, affixed to the portrait of *Charles duke*





*duke of Bourbon, &c.* His works were chiefly, I believe, confined to the decorations of books.

## G O U S B L O O M.

Flourished,

An obscure engraver of no great merit, whose name is affixed to the portrait of *Leonard Vander Goes, &c.*

## G. V A N D E R G O U W E N.

Flourished, 1716.

An engraver of no great note, who was apparently a native of Holland, and resided at Amsterdam. By him we have some bad prints for the Bible, published at that city, A. D. 1720, from the designs of Picart and others. He also engraved several *ornamental frontispieces*, with figures, and other works of the same trifling kind, for the bookfellers. The name of *Gouwt* is also affixed to one or two plates, in the same work, which is meant perhaps for *Gouwen*, but mis-spelt. The exact similitude, between the style of engraving on both those plates, seems greatly to favour this conjecture.

## J O H N J O S E P H V A N G O Y E N.

Born, 1596. Died, 1656.

This excellent artist was a native of Leyden. He was the disciple of William Gerretz, and afterwards studied under Esaius Vander Velde. He excelled in painting landscapes, cattle, and sea-pieces; and his pictures are held in the highest estimation. The works of this great master are too well known, to render any comment upon them necessary in this place. He resided chiefly at the Hague, where he died, A. D. 1656, aged 60. He etched some few spirited *landscapes* from his own compositions.

## C L A U D E G O Y R A N D.

Flourished,

This artist was a native of France; but he resided at Rome, where he engraved a small *head with an ornamental border*, to which he signs his name, "Cl. Goyrand Gall. sculpsit Romæ." This is all graved in a neat, tasteless style. He does not appear by any means, to have handled the graver with facility; but we have a variety of neat, spirited etchings by him, which consist of landscapes, views of ruins, gardens, and a variety of other subjects. He engraved from Stella, Quesnel, Mauparthe, Callot, &c.

## J. G O Z A N D U R U S.

Flourished,

A name, mentioned by Florent le Comte as an engraver of *ornaments and grotesque figures*. None of his works are specified; neither am I acquainted with them

FRANCESCO



## FRANCESCO DE GRADO.

Flourished, 1690.

An Italian artist, who, according to his own signature, was a native of Naples, where he appears to have chiefly resided. He was a very indifferent engraver, and worked, I believe, entirely for the booksellers; and executed his plates with the graver only, in a stiff, tasteless style. By him we have the portraits of illustrious personages, published at Naples, A. D. 1693. He also did part of the plates for *Bellori's Lives of the Painters, Sculptors, &c.*

## JOHN ANDRE GRAF.

Flourished, 1576.

A German painter, who is also said to have engraved; but this point, in my opinion, is by no means clearly proved. The prints marked with an A. and a G. joined together, in the manner expressed on the plate at the end of the volume, are attributed to him.

## CAMILLIO GRAFFICO.

Flourished, 1588.

This artist was a native of Friuli in Italy. He engraved several devotional subjects; and worked entirely with the graver, in a style greatly resembling that of Cornelius Cort; but his engravings are by no means equally well executed, or so correctly drawn. We have by him, a *holy family*, wherein the Virgin is represented giving the breast to the infant Christ, a large upright plate, from Bernardinus Passarii. He was an ingenious man, and invented certain fountains of brass, which would cast water upwards into the air; and brought them to very great perfection. It is said, they would continue playing four and twenty hours, being supplied from the midst, by a very curious contrivance. They were bought by several of the nobility to adorn their palaces; and Graffico amassed a considerable sum of money by means of this invention.

## GRAFTON.

Flourished,

An English engraver, says Bafan, by whom we have several mezzotinto prints. He has not, however, specified any of them; nor can I meet with any account of such an engraver. I am inclined to think, Bafan has made some mistake in the name.

## CONRAD GRAHL.

Flourished, 1620.

This artist was a native of Leipsic. According to professor Christ, the mark composed of a C. and a G. as expressed upon the plate at the end of the volume, is attributed to him.

Y y 2

L E



## L E G R A N D.

Flourished, 1750.

An engraver of no great note. His best prints are *vignettes*, and *small subjects*, which he engraved from the designs of Gravelot, Eifen, and other masters. Several of the plates for the new edition of *Ovid's Metamorphoses*, lately published at Paris, are by him. He also engraved some large plates of *ruins*, &c. sufficiently neat, but without any great taste.

## J A C Q U E S G R A N D H O M M E, or G R A N T H O M M E.

Flourished, 1600.

This artist was a native of Heidelberg. According to professor Christ, he was pupil to Theodore de Bry; which seems very probable; for his style of engraving greatly resembles that of De Bry. His best works are in the portrait line. His plates are executed with the graver only; they are sufficiently neat; but stiff and laboured; and do not discover any marks of a superior genius; though some of them are by no means entirely destitute of merit.

He generally used a cypher, composed of an I. and a G. joined together, or else an I. with a G. an H. and a T. interwoven with each other. See both these marks, expressed upon the plate at the end of the volume. Professor Christ has, by a strange mistake, confounded Grandhomme, with John Van Vliet, the disciple of Rembrandt.

I shall notice the following prints by this master:

The portraits of the *theological doctors and reformers of the church*; or the *heresiarch*, as they are styled, from a painter whose initials are J. M. F.

The *infant dauphin of France strangling a serpent*, a small whole-length, dated 1601.

*Henry Smetius*, a small upright oval, to which he adds the word *fecit*, which seems to imply, that it was also drawn by him.

The *death of Adonis*, a very small upright plate, apparently from his own design.

*Venus and Adonis*, its companion, the same.

The *murder of the innocents*, a small upright print.

The *apostles*, twelve small upright plates, from his own designs.

The *rape of Helen*, a small plate, length-ways, copied from the print which Marc Antonio engraved after Raphael, &c.

## D. D E S G R A N G E S.

Flourished, 1634.

An engraver of no note, who apparently resided in London. His name is affixed to some very indifferent *frontispieces*, *books* and *plates*; among others, the ornamental title for the second edition of a small octavo publication, entitled, *Bethel, or a Form for Families*, dated 1634, is by him.

H E N R Y



## HENRY GRAVELOT.

Born, Died, 1773.

This ingenious artist was a native of France; but he resided much in London, about the year 1720. He was a man possessed of great fertility of invention, and composed with much judgment, small subjects for vignettes, and other book ornaments. He drew also admirably *ancient buildings, tombs, and prospects*; and he was employed in all these branches by the artists in London. He had been, it seems, in Canada, as secretary to the governor of that province. But the climate disagreeing with him, he returned to Paris, from whence he came into England, invited by Claude du Bosc. He etched a great variety of plates for books; among others, several for Sir Thomas Hanmer's edition of *Shakespeare*, in quarto; some of which he designed himself; but the greater part of them were composed by Hayman. Also the cuts to *Theobald's Shakespeare*, in octavo, from his own designs. The large print of *Kirkstall Abbey*, is a fine specimen of his abilities, as an engraver. He returned to Paris, where he died, A. D. 1773, aged 74.

## GRAY.

Flourished,

He was apparently a native of England, and certainly resided at London, where he engraved a set of *views*, middling sized plates, length-ways, in a slight, coarse style, without any taste. The work bears this title: *Thirty different Draughts of Guinea*, by William Smith, surveyor to the Royal African Company of England, sold by C. Clark, engraver and printseller, Gray's-Inn. The frontispiece is by far the best print. It represents an *elephant*; and is very freely etched, in a style greatly resembling that of Hollar; but it is evidently not executed by Gray.

## PETER GREBBER.

Flourished, 1600.

He learned the first principles of painting from his father, Francis Peter Grebber; after which he became the disciple of Henry Goltzius. He excelled in painting history and portraits; and his taste is highly commended. For his amusement, he engraved, our *Saviour and the woman of Samaria*, a small upright plate, from a composition of his own.

## JEROM GREFF.

Flourished,

This artist was born at Franckfort; and, according to some authors, he learned the art of painting and engraving from Albert Durer. The prints we have by him are wooden cuts, copied from Albert Durer, with surprising exactness. Hence perhaps arose the idea of his being the pupil of that master. We have by him,

The *Apocalypse of St. John*, in folio, from Albert Durer, the same size as the



the originals, and admirably well executed. See his monogram, composed of an I. an M. and an F. on the plate at the end of the volume.

## J. GREEN.

Flourished, 1758.

This young artist was a native of Owen in Shropshire. He was pupil to Basire, the map engraver. He succeeded best in landscapes; and apparently, had he been under a more able tutor, might have made a considerable progress in the arts. He was employed by the University of Oxford, to engrave their Almanacks. We have also by him a variety of *views*, and the plates for *Borlase's Antiquities of Cornwall*, together with some few *portraits*.

## CARLO GREGORI.

Flourished, 1748.

A modern Italian engraver. Part of the plates in the *Museo Fiorentino* are by him, and several of those in the collection from the cabinet of the marquis Gerini; also the *antique statues* in the gallery at Florence, with a great number of portraits.

CARLO BARTOLOMEO GREGORI, and FERDINANDO GREGORI were, I believe, the sons of Carlo Gregori, and assisted him in the above-mentioned works.

## M. GREISCHER, or GRYSCHER.

Flourished,

This engraver was a native of Germany. By him we have several prints from various masters; among others, the *Virgin seated in a landscape, holding the infant Christ*, and St. John is represented standing by her, from Frederic Baroccio.

## JOSEPH GREUT.

Flourished,

This artist apparently flourished about the end of the last century, and seems chiefly to have been confined to portraits, which he executed in a neat style, entirely with the graver. They are, by no means, devoid of merit. I shall mention only the portrait of *Hieronymus Bartholomaeus*, a small upright plate.

## MATTHEW GREUTER.

Flourished, 1585.

Strange confusion has been made, respecting the time of this artist's birth. In the *Abecedario*, it is said to have been in the year 1566. But Basan and other authors give us the same year for the birth of his son. I am inclined to agree with the latter account; for the engravings of Matthew Greuter are, several of them, dated as early as 1582; at which time he could be only 16 years old, And though it is not impossible, but that  
he



he might engrave at that early age, yet it is not likely, that he should have worked in such perfection, or have performed so many plates, as we find by him about that time. The generality of authors are however agreed, that he was a native of Germany; though in the Abecedario, he is said to have been born at Strasburgh, in Alsace. He is supposed to have learned the art of engraving in his own country; after which he went to Italy for improvement, where he executed a variety of plates. The time of his death is uncertain, unless we agree with the Abecedario; in which it is said to have been, A. D. 1638, at the age of 72. It is highly probable, that he was living between the years 1620 and 1630; for he engraved, according to Le Comte, a *cavalcade*, in conjunction with Lucas Vorsterman, whose principal works were executed during that period.

With respect to Matthew Greuter, he was a man of genius; and, though he never rose to any very high degree of eminence, many of his engravings possess great merit. His drawing is, by no means, correct, especially with respect to the extremities of his figures, which are in general heavy, and not well marked. He sometimes executed his plates with the graver only, in a very neat style; and sometimes he etched, and finished them with the graver, in a slighter manner; when he did not sign his name at length, he substituted the initials thus: M. G. F. the F. as usual standing for *fecit*; and generally he added the date.

*Venus naked standing on a globe, with a variety of figures, emblematical of virtue and vice, very neatly finished, and entirely with the graver, marked M. Greuter inv. et fecit, 1587, a middling sized plate, length-ways.*

*Mary Magdalen seated in a landscape, holding a book, leaning her right hand upon a skull. M. G. F. 1584, from S. Gaetano.*

A set of small plates of *insects*, etched in a style, bearing some resemblance to that of Gaywood.

The *magnificent cavalcade of the emperor Charles V.* engraved by him, conjointly with Lucas Vorsterman, a large print, length-ways, on several plates.

The *burning of Troy*, a middling sized plate, length-ways, mentioned by Basan, with the painter's name.

He also engraved several portraits; among them, is that of *pope Sixtus V.* with his coinage, as an ornamental border. Also *Innocent X.* the same; others with their *monuments*, and small *ornamental figures*, all middling sized upright plates.

### JOHN FREDERIC GREUTER.

Flourished, 1620.

Basan, as before observed, has given the year assigned by the author of the Abecedario for the birth of M. Greuter the father, to the son; who, says he, was born at Franckfort, A. D. 1566. Yet this assertion is also attended with much difficulty. I have seen engravings by J. F. Greuter, as late as 1644; at which time he must have been 78 years of age. Yet it is generally allowed, that he died at the age of 72: I rather suspect, there was another artist of the same family, whose name was Frederic; for I have remarked, that the prints, with the latter dates, though something resembling those which precede them, are not so well executed, and have Frederic Greuter only, without the



the first baptismal name, John. But this I must leave to better judgment. John Frederic Greuter certainly resided at Rome, where he engraved a variety of plates. He worked with the graver only, in a neat, clear style; but without much taste. His drawing is often incorrect, and the extremities of his figures are very poorly expressed.

I shall mention the following only by this artist:

The *Virgin and Child, with St. Francis kneeling*, a middling sized upright plate, arched at the top, from a design of his own, dated 1623.

An *emblematical subject*, representing the growth of Christianity, a large plate, length-ways, from Romanelli.

The *death of St. Cecilia*, a small plate, nearly square, from Dominichino.

The *forge of Vulcan*, a large plate, length-ways, from Lanfranchi.

A *battle*, from Anthony Tempesta, a large plate, length-ways.

The portrait of a *cardinal*, who is seated, with three boys, portraits also; a small upright plate.

He also engraved several other *portraits*, and a variety of other subjects, from different masters, as, Guido, Vouet, Stella, Andrea d'Ancone, &c.

See the mark attributed to him, on the plate at the end of the volume.

The mark  
J.F.

K. GREUTER is subscribed to a print, representing *Hercules in the garden of the Hesperides*, from Pietro da Cortona. I suspect the K. was substituted by mistake for the F. I do not by any means believe it to be the work of another artist, with the same family name.

JOSEPH GREUTER is mentioned by Florent le Comte as an engraver; but I am not acquainted with his works.

#### S I M O N G R I B E L I N .

Born, 1661. Died, 1733.

This artist was born at Paris, where he learned the art of engraving. Coming into England, he worked for the booksellers, and was near twenty years, before any particular notice was taken of his engraving. The *tent of Darius*, which he copied from Girard Edelinck's print after Le Brun, was the first plate, that raised his reputation to the public view. He afterwards engraved the *cartoons*, and engaged in other considerable undertakings. But as he was one of those painful, plodding artists, who are obliged to substitute laborious formality, and mechanical precision, in the place of taste, much pleasure cannot be expected, from the examination of his works, by the connoisseur, or profit by the artist. They are executed entirely with the graver, in a cold, neat style. His drawing is incorrect; the heads of his figures want expression, in general; and the other extremities are by no means well marked.

He caught cold, by going to see the king in the house of lords, and died in consequence of it, three days after, aged 72. He left a son and a daughter. The following engravings are by him:

The *cartoons*, seven small plates, length-ways, from the pictures of Raphael, then at Hampton court, but now at the Queen's palace. These, I think,



think, are his best prints. Upon the title is engraved the portrait of *queen Anne*, and the representation of the room in which the pictures hung.

Six *historical plates*, from the pictures in the royal collection at Kensington, painted by Tintoret and other masters.

The *ceiling at Whitehall*, after Rubens.

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

#### G R I B E L I N.

Flourished, 1733.

He was son to Simon Gribelin, mentioned in the preceding article. He was also an engraver, and followed his father's style. He went to Turkey, in the retinue of the earl of Kildare, to draw *views of the country*; but he returned in two years.

#### J O H N G R I F F I E R.

Born, 1645. Died, 1718.

This celebrated painter of landscapes, cattle, and ruins, was born at Amsterdam, and became the disciple of Roland Roghman. He resided a considerable time in England, where he met with great encouragement from the duke of Beaufort, and other noblemen. His pictures are held in the highest estimation. By him we have several plates of birds and other animals, etched in a very superior style, from Barlow. They manifest great freedom of the point, and an excellent taste. The animals are finely drawn, with much spirit; and the effect is very clear and pleasing.

#### J A C Q U E S G R I G N O N.

Flourished,

Florent le Comte calls him John Grignon. He was a native of France, and flourished towards the end of the last century. His best works, I think, are his portraits, which he executed entirely with the graver; and some of them do him great credit. That of *Francis Maria Rbima, an ecclesiastic*, a small upright oval plate, is executed in a very clear, good style. His historical plates, and subjects with figures, are by no means equally meritorious. They are dark and heavy, without effect, and, in general, very incorrectly drawn. He engraved some few of the plates for a work entitled *Les Tableaux de la Penitence*, in small folio size, from the designs of Chauveau.

#### G I O V A N N A F R A N C E S C O G R I M A L D I, called BOLOGNESE.

Born, 1606. Died, 1680.

This celebrated artist was born at Bologna, and became the disciple of Annibale Carracci; from whose school he went to Rome, where he was encouraged by the patronage of Pope Innocent X. He painted history with great success; but he more particularly excelled in landscapes. He also etched a





considerable number of the latter, from his own designs. They are finely executed with great freedom, taste and spirit. The compositions are grand, and the effect of them is produced in a very masterly manner.

## ALESSANDRO GRIMALDI.

Flourished, 1670.

He was the son and disciple of Giovanna Francesco Grimaldi, mentioned in the foregoing article. He imitated the style of his father; but never equalled him in merit: yet his works are held in no small degree of estimation. By him we have some few engravings; and among them, the *brazen serpent*, from a composition of his own, which, though slight, is a spirited, free etching, in the style of a painter.

## JOHN GROENSVELT, or GROENVELT.

Flourished,

He etched, says Basan, several *views and landscapes* after Berghem, Van Gogen, and other masters. The name J. GROENVELT I have seen affixed to several portraits; among others, to that of an *anonymous lady*, from Vanduyck, exceedingly neatly engraved; but in a stiff, tasteless style. The face is almost entirely finished with small dots,

## GERARD GRONINGUS.

Flourished,

By this artist I have seen a set of ten middling sized emblematical plates, length-ways, representing the *life of man from ten to a hundred years*. They are etched in a slight, dark manner. The drawing of the figures is incorrect, and the outlines are hard and heavy; yet, notwithstanding all these faults, there is something masterly in their appearance; and some of the compositions are by no means devoid of merit. They are marked "Ger. Gronigius invent. "faciebat." Each plate has a Latin and French description in verse underneath it.

## MADEMOISELLE GROSNIER.

Flourished, 1760.

This ingenious lady, a native of France, applied herself to the arts; and by her, according to Basan, we have several plates, after different masters.

## HANS, or JOHN BALDUNUS, or BAUDOIN GRUN.

Flourished, 1511.

To this doubtful master professor Christ attributes those engravings, marked with an H. a C. and a B. joined together cypher-ways, which are usually put upon a small tablet with the date below, and a small branch of a tree at the top; but he seems to build his conjectures upon a very slender foundation.



tion. Grun in German, is equivalent to the word Green in English; he therefore supposes, it may have been the design of the engraver to express his name by the small branch. I have not a doubt of his being the same artist with Hans or John Baldung, whose cypher at least was the same, and to which name the reader is referred.

## M A T T H E W G R U N W A L D.

Born, Died, 1510.

Professor Christ ascribes to this artist, who, he informs us, was a native of Alchafenburgh, some of those prints, which are marked with a cypher, composed of an M. and a G. in the manner represented on the plate at the end of the volume. The works of this master are not specified; but he is said to have imitated Albert Durer.

## H A N S, or J O H N G R U N W A L D.

Flourished,

Probably of the same family with the preceding artist. His cypher is composed of an H. and a G. joined together several ways, but especially with the G. upon the cross bar of the H. in the manner represented on the plate at the end of the volume. By him we have the *Virgin and Child*, a small upright print, incorrectly copied from Albert Durer. *A woman and a satyr, with another woman striking at her, and a man warding off the blow*, a middling sized upright plate, copied the reverse way from Albert Durer; but not correctly.

We have also some wooden cuts by this artist; among others, a small *landscape*, length-ways, with a rock, and a view of the sea.

## D E R I C K, or T H E O D O R E G R Y P.

Flourished, 1620.

By this engraver, a native, I presume, of Holland, we have the *map of Tartary*, for John Speed's Geography. The artist has introduced some small figures, boldly engraved, in a style much resembling that of Claude du Bose: but they are very incorrectly drawn, and otherwise possess but little merit.

## G I A C O M O G U A V A N A.

Flourished, 1720.

This artist was a painter, born at Venice, where he resided. According to Basan, he etched several large *fabulous subjects*, from compositions of his own; but the particular stories are not specified.

## M I C H A E L V A N D E R G U C H T.

Born, 1660. Died, 1725.

This artist was a native of Antwerp, and a scholar of one of the Bouttats.





It is uncertain at what time he came into England. Here, however, he met with encouragement, and resided in London. He was greatly afflicted with the gout, which disorder put an end to his life, October 16, 1725. He died at his house in Bloomsbury, and was buried at St. Giles's. His chief employment was to engrave anatomical figures; but we have many other subjects by him; as, a very large print, length-ways, of the *royal navy*, from Balton. He also engraved several portraits; among others, that of *Mr. Savage*. The ingenious and industrious Mr. Virtue was a disciple of this artist. He left two sons, Gerard and John.

## JOHN VANDER GUCHT.

Born, 1697. Died,

He was one of the sons of the above-mentioned master; and learned the art of engraving from his father; but he received instructions in drawing from Lewis Cheron, and completed his studies at the academy, where he designed from nature. He was employed by Cheseld<sup>n</sup> to draw and engrave the plates for his *Opfology*, a work which does much honour to the artist. He is said to have had a great share in the engraving of the *Cupola of St. Paul's*. There are six academy figures by him, from the drawings of Cheron, which shew, that he had more knowledge in the art of design than power of execution with his graver. A prodigious number of book plates were engraved both by this artist and by his father, but they are foreign from my purpose.

GERARD VANDER GUCHT, the other son of Michael Vander Gucht, also engraved for the booksellers; but he did no work of any material consequence.

## JAQUES GUCKEISEN.

Flourished, 1599.

This engraver resided at Cologne, about the conclusion of the sixteenth century, where he engraved several plates; but the subjects are not specified. His mark, composed of an I. and a G. may be seen upon the plate of monograms, at the end of the volume.

## G U E L A R D.

Flourished,

A native of France, who flourished at the commencement of the present century. He engraved, according to Basan, several prints from Oudry, P. Van Bloemen, &c.

## N. G U E R A R D.

Flourished, 1700.

He was a native of France, and an artist of no great note. We have by him some of the plates for a work of *plans and views*, entitled *Les Edifices Antiques de Rome*, published at Paris, by Antoine Desgodetz, 1682, in folio; the frontispiece to a *book of ornaments*, published by Peter Bourdon, at Paris, 1703; and a small plate, length-ways, representing *soldiers marching*, from  
his



his own design. In this, as well as in several of his other works, he has attempted to imitate the style of James Callot; but he falls far short of that inimitable master.

GUERCINO. See BARBIERI.

RENE GUERNIER.

Flourished,

The name of an engraver, cited by Florent le Comte, who informs us, that he excelled in *ornaments and grotesque figures*. I am not acquainted with his works.

LEWIS DU GUERNIER,

Born, 1677. Died, 1716.

He was a native of France, and the disciple of Chatillon at Paris. He came into England A. D. 1703; and it is said, that he improved considerably in his drawing by frequenting the Academy, which at that time was supported by the private contributions of the artists only. He was chosen director of it; in which post he continued till his death, which was occasioned by the small pox, in September 1716, he being only 39 years of age. Guernier was a man of some genius; but whether through indolence, or want of time, he neglected the improvement of the mechanical part of his engraving, I cannot tell; certain it is, that he never acquired any tolerable mastery of the point or the graver. His works are coarse and heavy; and that merit, which is really to be found in them, is hid, as it were, by the rough garb, with which they are cloathed. His labours were chiefly confined to the bookfellers; and it is possible they might procure him much more profit, than credit. He was concerned in the engraving of the *battles of the duke of Marlborough*, conjointly with Du Bosc. He also engraved a middling sized print, length-ways, representing *Lot and his two daughters*, from Michael Angelo Caravagio, at the desire of lord Hallifax; but the engraving does him no great honour.

WILLIAM GUEROULT.

Flourished, 1564.

I have seen an octavo volume, containing a set of small neat wood cuts, entitled, *Figures de la Bible*, or Subjects from the Bible, *illustrees de Huitains Francois*, illustrated by verses of eight lines in French, by William Gueroult; who dedicated it to Catherine de Medicis, queen of France, A. D. 1564.

JOHN GUERRA.

Born, 1534. Died, 1612.

He was a man of science, born at Modena. His genius led him to the study of mechanics; and he etched some singular machines of his own invention. He died 1612, aged 78.

LEWIS L. GUERRE.

Born, 1663. Died, 1721.

An engraver of no great note. He was, I believe, a native of France, and died A. D. 1721, aged 58. I am not acquainted with his works.

F R A N-



## FRANCESCO DE LA GUERRIERE.

Flourished, 1650.

A French artist, whom Le Comte distinguished by the title of "painter to the king." According to this author, he drew and etched the *grotesque friezes*, painted by Raphaël Urbin in the Vatican, which he dedicated to Edward Jabach. Bafan writes this name GUERTIERE.

G U I D O. See RENI.

## ASCANIUS DON GUIDO.

Flourished, 1567.

This name I found affixed to a print, engraved from the *last judgment* of Michael Angelo, rather smaller than that of Martin Rota; which it nearly equals in merit. It is executed entirely with the graver, in a very skilful manner. The date, 1567, proves it to have been done two years prior to Martin Rota's, whose style of engraving it much resembles. The name of the artist is written in this manner, *Ascanis. Don. Guido faciebat.*

## RAFFAELLO GUIDI.

Flourished, 1598.

This artist was a native of Tuscany; and judging from the style of his engraving, I should suppose he had been educated in the school of Cornelius Cort, or Agostino Carracci. He worked entirely with the graver, which instrument he handled with much facility. He drew correctly, and with great taste; and the extremities of his figures are well expressed. Though he cannot be said to equal Carracci, yet his prints manifest the hand of the master, and prove him to have been a man of very superior talents. I shall only notice the following by him:

*A repose, where Joseph is holding some cherries, the child points to his mouth*, a small upright plate, from Francisco Vanni.

*The entombing of Christ*, a middling sized upright plate, arched on the top, from Frederico Barroccio, dated 1598.

*The crucifixion of Christ*, a middling sized upright plate, from Christopher Swartz.

MICHAEL ANGELO GUIDI, son to the above artist, was also an engraver, and imitated the style of his father; but his works are by no means worthy of a particular recital.

## V. G U I G O U.

Flourished, 1676.

This engraver was a native of France; but of no great note. We have by him some *bird's-eye views of palaces, and other edifices*, in France, executed in a very slight, stiff style. He also engraved a variety of portraits for books; which though sufficiently neat, are totally devoid of taste and effect.

S I M O N



## SIMON GUILAIN.

Born, 1581. Died, 1658.

This artist was a native of France. He excelled in sculpture; and, for his amusement, etched a variety of plates, in a slight, but masterly style. He died at Paris, A. D. 1658, aged seventy-seven. The following are by him:

The *life of Saint Diego*, a set, consisting of twenty small plates, from the designs of Annibale Carracci.

The *cries of Bologna*, a set of eighty small upright plates, from the same. In this work he was assisted by Alessandro Algorgi.

## GUILLEMART.

Flourished,

The name of an obscure engraver, probably a native of France, affixed to the portrait of *Setani, Abbé de S. Genevieve*.

## HANS or JOHN GULDENMUNDT.

Flourished,

The name of a very old engraver on wood, a native, I believe, of Germany. It is affixed at full length, together with his cypher, composed of an H. and a G. joined together, in the manner expressed upon the plate at the end of the volume, to a middling sized upright print, representing two soldiers standing; the one holding an halbert, and the other a flag. Over the first is written *Capt. Paulharvet*, &c. and over the second, *Ferdrich*; and the name, with the cypher, appears at the bottom. It is executed in a bold, spirited style, and the figures are very correctly represented in the dress of the time. The heads are exceedingly well expressed; and perhaps they were designed for portraits.

## PETER VAN GUNST.

Flourished, 1713.

This artist was a native of Holland. He possessed infinitely more patience, than genius or good taste. His style of engraving, which was with the graver only, seems evidently formed upon the works of the Drevets. His first and second strokes are equally neat and powerful; which gives them a cold, silvery effect. The folds of his draperies, though not ill drawn, are marked too harshly, especially upon the outlines of the lighter parts of them. His flesh is often extremely neat, and finished with small dots; but the lights are too much covered, which makes them appear heavy and fatigued. His drawing is also exceedingly defective. His portraits are by far the best, as well as the largest part of his works; but they are, in great measure, liable to the same objection as his figures and historical subjects. We have by him, the *loves of the gods*, nine middling sized upright plates, from Titian. Smith engraved the same plates in mezzotinto.

A set



A set of ten portraits, of *Charles the First, his Queen, and the English nobility of both sexes*, whole length figures from Vandyck. This, I believe, is his greatest work. Houbracken, father to the famous engraver of that name, came over into England, A. D. 1713, to make the drawings for him to engrave from; for each of which he received 160 guilders. The persons, who employed him, were Mr. Cock, Mr. Comyns, and Mr. Swining, formerly a director of the theatre.

The portrait of *M. Chevreau*, a small upright plate, from John Petitot. This is the only print engraved after that master, who was a famous enamel painter.

### JOHN GUTTENBERG.

Flourished, 1440.

To this artist many of the German authors have attributed the invention of the useful and noble art of printing. Others have argued as strenuously, for his being the first engraver on wood. His pretensions to both are however greatly disputed. The first is out of my province to meddle with; and the second, I believe, will be disproved hereafter, in the Essay on the Origin of Wood Cuts, which will precede the second volume of this work.

### GENNERO GUTTIERER, or GUTTIEREZ.

Flourished, 1760.

The name of a modern engraver, whose works are, by no means, devoid of merit. I have seen by him a large upright plate, representing the *Virgin and Child in the clouds upon a globe*, from Carlo Marratti. It is executed in a neat style, resembling that of Giacomo Frey; but not nearly equal to the engravings of that great master. Several of the plates for the Museo Fiorentino are by this artist.

TABLE