

Landesbibliothek Oldenburg

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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, 1786

H.

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H A D
A
D I C T I O N A R Y

O F

E N G R A V E R S .

H.

N. H A B E R T.

Flourished, 1700.

AN engraver of no great note, who worked chiefly for the bookfellers. By him we have several portraits; among others, that of *John Milton*, and *Thomas Parr* the old man.

A L E X A N D E R V A N H A C K E N .

Flourished, 1740.

This artist, who was a designer, as well as an engraver, was a native of Holland. He resided a considerable time in London, where, I believe, he died. We have many portraits executed by him in mezzotinto; some of which are by no means devoid of merit; among others, the following: *Dr. Pepusch*, from *Hudson*, and *Laurence Delvaux*, the sculptor, from *Isaac Wood*.

J O H N H A C K A E R T , or H A K K E R T .

Born, 1635. Died,

This artist is said to have been born at Amsterdam, about the year 1635. His genius lead him to landscape painting; and he greatly excelled in *romantic scenes, with rocks, caves, and grottos*. His pictures are very valuable, as well on account of their intrinsic merit, as for the charming figures they frequently

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frequently have, by the hand of Vander Velde. He also etched a set of six *landscapes*, middling sized plates, length-ways, in the style of Waterloo. They are simple copies of nature, executed with great judgment. The fourth plate in particular, is in my opinion a very beautiful one. He signs his name "Joannes Hackaert inv. et fecit." They were published at Amsterdam.

HADELER, or HAEYLER.

Flourished,

Both these names are certainly meant for John Sadeler, the second being misspelt; the letter, mistaken for an H. only, is evidently an I. and an S. joined together, with a cross bar, which may indeed be taken as an H. with the last stroke lengthened into an S. In one instance, reading the baptismal name John, in the other Hans; both of which bear the same meaning in different languages.

NICHOLAS VAN HAEFTEN, or HAFTEN.

Flourished,

This artist was a native of Holland. He both etched, and engraved in mezzotinto, a number of *ludicrous subjects*, which, however, have no great merit to recommend them to public notice. I shall only mention the following by him: *A Dutch burgomaster toying with his kitchen maid*, with some French verses underneath, a middling sized upright plate, very poorly etched.

A. H A E L W E G H.

Flourished,

One of the industrious ornamentors of books. His works are chiefly portraits, which he performed with the graver, in a stiff, dark style. I shall mention by him,

Jacob Oldenburg, Phil. Doct. a half-length figure, a middling sized upright oval plate, from A. Houbraken.

The duke of Argyle in armour.

The reverend patriot, *Mr. Walker, governor of Londonderry, &c.*

MELCHIOR HAFFNER.

Flourished, 1680.

The name of an engraver of no superior merit, who appears to have worked for the booksellers only. By him, among other things, is a frontispiece representing the inside of a *large library*, executed entirely with the graver. It was for a book, entitled, *Bibliotheca Realis Universalis*, published at Francfort 1685, where the engraver resided; but his chief work appears to have been the portraits for a work entitled *Templum Honoris*, published by Theopelus Spizelius, at Vienna, 1673. Some of them are neatly engraved, and those appear to me to be the best in which the flesh is executed with dots only.

JOHN

JOHN CHRISTOPHER HAFFNER.

Flourished,

An obscure engraver, by whom we have a *book of ornaments*, executed in a very coarse indifferent style.

H A F T E N. See HAEFTEN.

C O U N T D E H A G E D O R N.

Flourished, 1745.

This nobleman was not only a great lover of the arts, but an artist himself; and his works prove him to have been a man of genius and judgment. He resided at Dresden. By him we have a set of *caricatures*; and a set of twenty-four spirited little *landscapes*, from his own designs, slightly etched in the style of Waterloo. He also etched some plates from *Versuch* and other masters. He marked his plates with a monogram, composed of an H. with a D. joined together, and a small v. under the H. in the manner expressed on the plate at the end of the volume.

C. H A G E N S.

Flourished, 1664.

An engraver of Amsterdam, of whom I find no account. His name is affixed to a portrait of *William Davidson*, resident in Holland for Scotland, and commissioner for England and Scotland, drawn by himself, from the life, in the city of Amsterdam.

JOHN JAMES HAID, or HAYD.

Flourished, 1750.

He was an engraver and printfeller, established at Augsburg, in Germany. By him we have a considerable number of mezzotintos; some of them by no means devoid of merit. His great work appears to be the portraits of *the illustrious personages of Germany*, which, with their lives written by Jacob Brucker was printed in a large folio volume, containing one hundred prints, at Augsburg, A. D. 1741, entitled *Bilder Sal.*

JOHN GODFRID HAID, or HAYD.

Flourished, 1760.

This artist was son to John James Haid, mentioned in the foregoing article. He came into England, and resided in London a considerable time. We have several very respectable mezzotintos by him; among others, that of *Foot*, in the character of Major Sturgeon, a large plate, length-ways, from Zoffany. *Garrick*, in the Farmer's return from London; and several portraits, from Sir Joshua Reynolds and other masters.



JOHN ELIAS HAID, or HAYD.

Flourished, 1760.

A modern engraver of the same family with the two preceding artists. He engraved a great number of mezzotintos; but I am not well acquainted with his works.

ELIAS HAINZELMAN.

Flourished, 1684.

He was born at Augsburg in Germany, and went to Paris, where he became the pupil of Francois de Poilly, whose manner of engraving he imitated with great success; and had his drawing been equally as correct, as his mechanical execution was commendable, his works would have ranked with those of the greatest masters. They possess, however, (his portraits especially) a very considerable share of merit. Among other prints by this master are the following:

The silence, an engraving so called, representing the infant Christ sleeping, and St. John coming towards him, whilst the Virgin holds up her finger to prevent his disturbing him; a middling sized plate, length-ways, from Annibale Carracci. Picart, Michael L'Asne, and Mr. Bartolozzi have also engraved the same subject.

A holy family, in the back-ground some women are represented washing linen; a large upright plate, from Sebastian Bourdon.

A holy family, with St. John presenting a lamb to Christ, a large plate, length-ways, from the same.

A holy family, with St. John, who presents an apple to the infant Christ, the same, from the same.

The portrait of *Leonard Weifs*, a middling sized upright plate.

Several other *portraits*, and a variety of different subjects, from Joseph Verner, Albano, &c.

JOHN HAINZELMAN.

Flourished, 1684.

An engraver of the same family with Elias Hainzelman, mentioned in the preceding article; and probably a near relation. We have by him a variety of portraits, executed entirely with the graver, in a clear and neat, but stiff style. Among others, is that of *John III. king of Poland*, a small upright plate, marked "J. Hainzelman del. et sculp." He appears chiefly to have drawn the portraits, which he engraved, from the life.

DANIEL HAINZELMAN, and another, whose baptismal name begins with an S. were also both of them engravers, and of the same family.

HAKKERT. See HACKAERT.

JOHN HALBECK.

Flourished, 1618.

This engraver was a native of Copenhagen. By him we have a variety of prints, executed with the graver only, in a style, that does him but little credit.

credit. I shall only mention the following: A set of *grotesque ornaments*, dated 1618. A large whole-sheet print, containing the *heads of the emperors*, from Julius Cæsar to Ferdinand the Second.

A R E N T V A N H A L E N .

Flourished,

This artist was a native of Holland, and engraved a variety of *portraits*, and other subjects, in mezzotinto. He sometimes signed his plates with the words *AQUILA SCULPSIT*. *Aquila* in Latin and *Arent* in Dutch, are equivalent, and signify an *eagle*. The name is thus expressed under the portrait of *Jeremiah Dekker*, a small upright plate, from Rembrant Geretz.

C H A R L E S H A L L .

Born, Died, 1783.

This artist was a native of England, and resided the greater part of his life in London. He was brought up as an engraver of letters; but being an ingenious man, he wished to appear in a more conspicuous branch of the art. His best works are portraits, of which he engraved several very faithful representations, at least, of the originals from which he copied them. He likewise performed a number of plates of *seals, coins, medals, and other antiquities*. It is remarked of him, (with a censure on the engravers, which I hope is not just, in so great a latitude as it is drawn,) that he was what the generality of his profession are not, a religious man. He died, February 5, 1783, at his lodgings in Grafton-street, Soho, London. The following are his most esteemed performances, namely, *Thomas Howard, duke of Norfolk*, who gained the victory at Flodden Field. *Henry Fitzallen, earl of Arundel*, from Holbein. *Queen Mary, Sir Anthony More* and *Alexander Sterling*, from Marshal. *Catherine marchioness of Pembroke*, from Paffie. *Mary Sidney, countess of Pembroke*, from the same. *Sir Francis Wortley*, from Hertocks. *Jack Adams, &c.*

N O E L H A L L E .

Born, 1651. Died, 1713.

He was the son of Claude Halle, a sea officer, and native of France. He resided at Paris, was a member of the Royal Academy in that city, and is spoken of as a painter of some eminence. We have several etchings by him, from compositions of his own; among others, *Antiochus cast from his chariot*, and its companion, small plates, length-ways.

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

Flourished, 1760.

A modern French engraver, who resided, I believe, at Paris. His engravings appear to have been chiefly portraits; among which are the following: *Joliot de Crebillon*, and *Jean Jacques Rousseau*.

R. H A N-



R. HANCOCK.

Flourished,

An engraver in mezzotinto, by whom we have the portrait of *R. Lovet*, author of the *Philosophical Essay*, from J. Wright.

FRANCOIS HANDERLOT.

Flourished,

By this engraver, according to Florent le Comte, we have a print, representing the casting of *St. John* into the caldron of boiling oil, from a picture by Le Brun.

WILLIAM HANIUS.

Flourished,

The name of an obscure engraver affixed to a print executed with the graver only, in a coarse, stiff style, and very badly drawn. It represents a figure praying in a pulpit surrounded by a numerous congregation, and the word יהוה surrounded with rays of light appears in the clouds above.

MARC ANTONIO HANNAS.

Flourished,

An ancient engraver, mentioned by professor Christ. The prints marked with an M. and an I. with a species of the Italian *A.* in the manner expressed on the plate at the end of the volume, are attributed to him.

A. HANZELET.

Flourished,

This artist, a man of no note; was a native of Lorrain, and flourished about the middle of the last century. Florent le Comte mentions him, among others, as the engraver of *certain machines, engines, and mechanical inventions*. His works, however, are said to have been very indifferent.

ISAAC HARBECK.

Flourished,

He is mentioned by Florent le Comte as an engraver. But his works are not specified: I am not acquainted with them.

MICHAEL HARDOUIN.

Flourished, 1680.

He was, I believe, a native of France, and resided at Paris, where he engraved the plates for a work, entitled, *Livre de Plans, Profiles, et Elevations de Chasseau de Clayny pres de Versailles*; or, *A Book of Plans, Profiles, and Elevations of the Palace of Clayny near Versailles*; in a very large folio, published at Paris by M. Coffin, engraver to the king. These plates are executed chiefly with the graver, in a neat, dry style, without much taste.

BERNARD

BERNARD HAREFELDT, or HAREVELD.
Flourished,

An indifferent engraver, who, according to Basan, flourished in the last century, and resided at Antwerp. We have several prints by him; among others, *the crucifixion of Christ*, a middling sized upright plate, from Rubens.

P. A. HARNSIUS.

Flourished, 1611.

This artist sometimes signs his plates with the word *Harlingensis*; because he was a native of Haerlem; they are etched in a slight, spirited style, and are evidently the productions of a painter. Among other things by him is an *ecce homo*, a small upright plate, in which only half of the figures appear. It is from a design of his own, and dated 1611.

FRANCIS HARREWYN.

Flourished, 1710.

By this artist, who possessed no superlative degree of genius, we have a considerable number of etchings, from his own compositions. He was a native of Brussels, and the disciple of Romain de Hooghe; but he never equalled his master. According to Basan, he resided at Brussels, about the beginning of the present century. By him, among others, are the portraits of *Albert, archduke of Austria, kneeling*, and its companion, *Isabella infanta of Spain, kneeling*; with *St. Margarita presenting her with a crown of flowers*, two large upright plates, from Rubens. He also engraved a set of views, castles, &c. for *Le Roy's Account of the Brabant Family*, published 1699.

J. HARRIS.

Flourished, 1700.

He was, I believe, an Englishman; but, as an artist, is not greatly to be commended. His best prints appear to me to be some *architectal views*, which he executed for the fourth volume of *Vitruvius Britannicum*, published at London, 1739. We have also by him a large two-sheet *map of the world*, from Edmund Halley, dated 1700. A whole-sheet plan of *the encampment of the royal army on Hounslow Heath*, dated 1686, signed *J. Harris, in stetus, &c.*

MOSES HARRIS.

Flourished, 1778.

He engraved a book of *insects*, to which he prefixed his own *portrait*, drawn by himself from the life, a whole length. This artist was a native of England.

M. HARTLEY.

Flourished, 1764.

By this very ingenious young lady, we have a pretty etching of *Jedediah Buxton*, the celebrated arithmetician, from the life, dated 1764.

JOHN



JOHN HATTIN, or HATTINS.

Flourished,

This obscure engraver was apparently a native of England; by him we have, among other things, a *view of old St. Paul's*, a small plate, length-ways, executed entirely with the graver, in a stiff, bad style, sufficiently neat, but devoid of taste.

JOHN HAUSSARD, or HAUSSART.

Flourished, 1720.

This artist was a native of France, and apparently resided at Paris. By whom he was instructed in the principles of drawing and engraving does not appear; but he certainly imitated, and with no small success, the usual style of Benoit Audran. He drew correctly; and his prints are, many of them, executed with great taste. He engraved several plates for the Crozat collection; among which are the following:

Jupiter and Semele, from Julio Romano, a middling sized plate, length-ways.

Moses striking the rock, from Romanelli, a middling sized upright plate.

Christ driving the merchandizers from the temple, half figures, a middling sized plate, length-ways, from Bart. Manfredi.

The four ages, small plates, length-ways, apparently from his own designs.

JOHN HAVER.

Flourished, 1612.

He was a native of Altenbury. By him we have a set of large portraits of the *electors of Saxony*, on wood, executed in conjunction with Moses Thym. He also engraved several small plates on copper. See his mark on the plate at the end of the volume.

CHARLES DE LA HAYE.

Flourished, 1660.

He was a native of France; but resided a considerable time in Italy. His style of engraving greatly resembles that of Cornelius Bloemart, with whom he was contemporary, and sometimes worked conjointly. He performed his plates entirely with the graver, in a very neat manner, and the second strokes are usually crossed squarely upon the first. His prints want harmony; the shadows are marked with hard outlines, and the lights too equally disposed. His drawing of the naked parts of the figure is heavy; but not often very incorrect. His works, however, have a considerable share of merit to recommend them.

I shall mention only,

The Virgin and Child appearing to Saint Filippo Neri, a large upright plate.

NICOLO

NICOLO FRANCESCO HAYM.

Flourished, 1719.

He was, says professor Chriff, a native of Rome, who resided at London in the year 1719, and etched the greater part of the plates for his work, entitled, *Tesoro Britannico*, with his own hand. The cypher which he affixed to his engravings, may be seen on the plate at the end of the volume.

FRANCIS HAYMAN.

Flourished, 1760.

He was a native of England, a man of great genius, and particularly excelled in designing frontispieces and other book plates. His pictures (for he painted also) are not held in very high estimation. They are exceedingly defective, both in drawing and colouring. He was librarian to the Royal Academy, and died a few years since. He etched a few small plates; and among them, one, on which is represented *Falstaff seated upon a drum*.

WILLIAM HAYNSWORTH.

Flourished,

A very indifferent artist, who flourished during the last century. He was apparently a native of England; but I find no account of him. The following engravings are by him:

Geffroy la Grandent de Lusignan, a small upright plate, copied with the graver, in a stiff, dark style, from a print of the same size, by Jerom David, which belonged to a set of heads of heroes and great men.

Richard, lord protector, a large whole-sheet print, &c.

JOHN VANDEN HECKE.

Flourished, 1656.

This artist was born at a village named Quaremonde, near Oudenarde, about the year 1625. He went to Rome in the early part of his life, and was patronized there by the duke of Bracciano; and his works were highly esteemed. He principally excelled in flowers and fruit; but he painted landscapes also in a very superior style, which he enriched with figures and animals, executed with great taste and propriety. In the latter part of his life he resided at Antwerp, where, I believe, he died. We have etched by him, in a free spirited style, several plates from his own compositions; among others, a set of twelve small prints, length-ways, *of animals*, dated 1656.

LEONARD HECKENAUER.

Flourished, 1680.

This indifferent artist, I believe, was a native of Augsburg in Germany. He resided at Nuremberg, where he engraved several of the plates for Sandrart's *Academy of Painting*, published 1683. I have seen by him also a small upright *holy family*, from Petrus Liberi, dated 1675. His plates are executed entirely with the graver, in a stiff heavy style.

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JAMES



JAMES WILLIAM HECKENAUER, probably of the same family with the above-mentioned artist, was also an engraver. By him we have a set of prints from the pictures in the Brunswick gallery, published 1710.

A B R A H A M H E C K I N S.

Flourished, 1634.

By this artist, who, probably was a goldsmith, we have a book of *ornaments for goldsmiths and jewellers*, executed with the graver only; and, as far as my judgment goes, in a good style. There are some figures occasionally introduced; but these are by no means correctly executed. He signs his name, *Abraham Heckins invent. et Calator*. They are dated 1634.

R O B E R T H E C Q U E T.

Flourished, 1760.

A native of Abbeville, who resided a considerable time at Paris, where apparently he learned the art of engraving. He never arrived at any great pitch of excellence; neither did he execute many plates. He returned to Abbeville, where, probably, he died some few years since. We have by him,

The labours of Hercules, copied on four small plates, from the prints engraved by J. Rousset, after the pictures of Guido.

Women bathing, a small upright plate, from Nicholas Poussin.

M A R T I N H E E M S K E R C K, See VEEN.

H E I D E N. See HEYDEN.

W. C. H E I M.

Flourished, 1650.

A name affixed to the head of *John Buxtorf*, engraved for Boiffard's Collection of Portraits. It is executed entirely with the graver, in a coarse, dark style.

Z A C H E R Y H E I N C E.

Flourished, 1680.

He was, I believe, a native of France; at least he resided there a considerable time. He engraved, conjointly with Bignon, the portraits of the illustrious personages, which Simon Vouet had painted in the gallery of the Royal Palace. They are large folio prints, surrounded with ornamental borders, in which are introduced many little historical subjects, etched in a free style. The portraits themselves are executed with the graver only, and are sufficiently neat, but stiff and tasteless.

W. C. H E I N S.

Flourished, 1640.

This artist appears to have confined himself chiefly to portraits; and by him we have a sufficient number, executed entirely with the graver, in a stiff, slight,

light style. Among others, he engraved many of the plates for the continuation of *Boissard's Bibliotheca Chalcographica*.

H E I N S.

Flourished, 1730.

This artist, born in Germany, was very probably of the same family with W. C. Heins, mentioned in the preceding article. He was a portrait painter, and resided at Norwich. He painted the portraits of many members of the corporation; several of which he scraped in mezzotinto, in a very stiff, tasteless style. He is also said to have etched some few plates. Among others by him, is the portrait of *Thomas Gooch, bishop of Norwich*, a half length figure; represented sitting in a chair, marked, "Heins Pinx. et fecit, 1741."

J. H E I N S.

Born, Died, 1770.

He was son to the foregoing artist, and born in England. His father placed him, as an apprentice, to a manufacturer in some branch of the Norwich stuffs. But, contrary to his parents will, he became a painter, and worked both in oil and miniature. His chief excellence lay in etching, or rather scratching; for it was done, without the assistance of aquafortis, with the dry point, in a manner something resembling that of Worlidge, many of whose heads he copied. He engraved his plates immediately from nature, or the picture, upon the copper, without any previous drawing or tracing. He drew the *views and monuments for Mr. Bentham's History of Ely*, to perform which, he learned perspective.

He died of a decline at Chelsea, about the year 1770.

I have seen by him *a cat with kittens*, a small plate, length-ways, from Collet. His portraits are chiefly private plates. Among them were those of *Mr. Grosse's brother and of his wife*. Mr. Grosse obligingly furnished me with the account of this artist and his father.

H E I N Z E L M A N. See HAINZELMAN.

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

Flourished, 1693.

This artist engraved very large plates, in mezzotinto. The mechanical part of them is executed in a dark, heavy style. His drawing of the naked parts of the human figure is very indifferent; the extremities are badly marked, and the heads devoid of character. We have a considerable number of *portraits* by him; also *the salutation of the Virgin, with many angels*, a large upright plate, three feet one inch high, by two feet two inches wide, from Alexander Maschelinus; and a *crucifixion of Christ* nearly the same size.

A U G U S T I N E H E K E L.

Born, Died, 1770.

He was born at Augsburg in Germany. His father was a chaser, and brought



brought him up to that business. After working in most of the capital cities in Germany, he travelled to Paris, and from thence came into England. He was esteemed the best workman of his time, especially in those designs which required the representation of the human figure. He was a man of great integrity, sobriety, and industry, and acquired a sufficiency to enable him to retire to Richmond in Surry, where he amused himself with painting landscapes and flowers in water colours, which he occasionally disposed of, though he did not follow painting as a profession. He drew several views in and about Richmond, which were engraved by Bowles and Sayer. He etched eight small plates of that place, and its environs; *A horse* from Wootton; and a *book of flowers*. He also designed *the battle of Culloden*, engraved by Sullivan.

He died at Richmond, A. D. 1770, aged nearly eighty.

HEKEL, sister to the above-mentioned artist, also engraved many plates for *Kilian's Bible*, which she executed in a neat style. She drew the human figure very correctly.

Mr. Grosse obligingly favoured me with the account of these two artists.

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

Flourished,

An engraver, mentioned by professor Christ, without any reference to his works. The prints marked with the initials S. N. H. are attributed to him; but I own much obscurity appears in this interpretation.

S E G R E S J A C Q U E S V A N H E L M O N T.

Born, 1683. Died, 1726.

This artist was a native of Antwerp, and the son of Matthew Helmont, from whom he learned the first principles of historical painting. He resided much at Brussels, where he met with great encouragement, after the death of his father, which happened whilst he was yet a youth. He is spoken of as an artist, with the warmest commendations; and his pictures are held in high estimation. His fame would probably have been more extensive, but too much application to business overcame his constitution, which was remarkably delicate. He died, A. D. 1726, in the forty-third year of his age. By him we have several spirited etchings, from his own compositions.

C. H. H E M R I C H.

Flourished,

This artist, who was probably a foreigner, resided in London, and flourished apparently about the beginning of the present century. By him we have a set of *butterflies and insects*, from Roessel, neatly executed, but without taste. They were sold by him at No. 19, Martlet Court, Bow-street, Covent-Garden.

M A R T I N H E M S K E R K E. See VEEN.

I S R A E L

ISRAEL HENRIET.

Born, Died, 1664.

This artist learned the first principles of design from his father, Claude Henriet, who was a painter, established at Nancy, where Israel was born. He went to Rome, in order to improve himself, in company with Dervet, where he became the disciple of Antonio Tempesta, and practised painting. He came at last to Paris, where he established himself, and carried on a very considerable commerce in prints, publishing not only his own engravings, but many of those of Callot, Della Bella, and Israel Silvestre, who all of them worked for him. He imitated the style of Callot (with whom he was united in the bonds of a most perfect friendship), and he succeeded much better in engraving than painting. He died at Paris, A. D. 1664. Israel Silvestre, his nephew, inherited his plates and stock in trade, to a great amount. We have a variety of *views and small subjects* by this master.

H E N S. See HEUSCH.

JEROM VAN HENSBERG.

Flourished, 1662.

He is mentioned by professor Christ, as an engraver, who flourished about the middle of the last century. The prints on copper, marked H. V. H. are attributed to him, supposing the baptismal name to be written, Hieronymus. It was indeed very common with the engravers of that age, to inscribe their names in Latin.

H E N S H A W.

Flourished,

A name affixed to a private etching of *Mr. Gray*, a small octavo plate.

A. H E R I S S E T.

Flourished, 1740.

An engraver of no great note. He was a native of France, and resided, I believe, at Paris. Part of the plates for the large folio publication, containing a variety of *views of Versailles*, chiefly drawn by P. Menant, are by him. They do him no great credit. The same may be said of some plates of *fortification*, published 1757. He also engraved from De Troy the younger, and other masters.

G E O R G E H E R M A N.

Flourished,

The name of an engraver, mentioned by Florent le Comte, and by him said to have excelled in the ornamental line, for goldsmiths, jewellers, &c.

J O H N



JOHN BAPTISTA HERREGOUDTS.

Flourished,

He was probably a native of Bruges, in Flanders; at least, his signature seems to countenance this opinion. His etchings are in the slight, massy style of a painter. Among other prints by this artist, is *St. Cecilia surrounded with many angels*, a middling sized upright plate, marked "J. Baptista Herregoudts f. et invent. a Brugge."

A. HERTOCKS.

Flourished, 1660.

An industrious engraver, by whose labours many of the publications of the last century were adorned with sculptures. The partiality of parents to their children cannot perhaps be better proved, than in instances relative to the arts. If a boy be discovered tracing out uncouth forms upon a wall, the father, proud of the display of genius, which he conceives to be evident in the performance of his son, resolves to make an artist of him. The youth is persuaded, and a master is accordingly procured without further consultation. By this hasty determination much useful time is often lost, and a bad artist left to struggle with poverty, who in any other more eligible pursuit, might have procured a comfortable subsistence for himself, and benefited the rest of mankind. But even supposing such a lad to be fond of the pursuit himself, if he mistakes that partiality for a natural genius, all his productions will manifest the laboured formality and stiffness of practice and study, unassisted by taste. To one of these causes it was probably owing, that we meet with the name of Hertocks in the list of the artists. He worked with the graver only, in a neat, stiff style. His portraits are the best part of his works; for where he attempted the naked figure, as in some of his frontispieces, his drawing is below criticism. I shall mention only the following:

Sir Thomas Wortley, knight, prisoner in the Tower of London, in armour, dated 1652, a small half-sheet plate.

Gideon Harvey, a small upright oval print.

A. Brome, dated 1661, a small upright print, in an oval frame.

Sir Edward Nicholas, secretary of state, an oval print, on a small half-sheet.

JOHN DANIEL HERZ, or HERTZ.

Born, 1599. Died, 1635.

He was born, according to Basan, at Nuremberg, and painted both historical subjects and landscapes. But as an engraver, I believe, he is more generally known. We have by him several etchings from his own compositions, and those of Rotenhamer and other masters. Among the first, is *St. Paul preaching at Athens*, a large plate, length-ways.

J. HEUDELLOT.

Flourished, 1760.

A modern French engraver, of no great note. We have several engravings by

by him, from Adrian Van Ofsade, and Lingelbach; also the portrait of *Margarite de Gojen*, wife of John Steen, from a picture painted by Steen himself.

CORNELIUS HEVISSSEN.

Flourished, 1536.

This is a name, given by the interpreters of the ancient monograms, to an engraver on wood, who flourished between the years 1530 and 1540. His works, it is true, do not manifest a superior genius; but some of them are by no means devoid of merit; and certainly they possess a sufficient share, to claim a place in this work. I have therefore admitted them under this name, which indeed bears no reference to the mark to which it is attributed. But as I know not to whom I can, with any degree of probability, assign it, and it has passed current for a considerable time, I shall consider the works, rather than the name; and leave the mark to distinguish the master, till he shall be discovered by the researches of the curious. In this singular monogram we see two capital letters, a C. and a T. divided by a strange character, which, professor Christ supposes, is designed for a balance, to which however in my opinion it does not bear the least distant resemblance. See this mark faithfully copied on the plate at the end of the volume.

We have by this master a set of small upright prints, representing *the virtues and the vices*, single figures, neatly cut, but not with much taste.

Mutius Scævola thrusting his band into the fire, a very large upright single figure, dated 1536. In this he has imitated the cross hatching of a pen, with tolerable success.

A woman standing on a serpent, holding the representation of a sun in her right hand, and a sceptre in her left, a middling-sized upright plate, by no means devoid of merit.

GEORGE DANIEL HEUMAN.

Flourished, 1724.

This artist appears to have been a native of Germany, and to have resided at Nuremberg, where he engraved some *architectural views of the churches and other religious buildings*, at Vienna, which were published by John Andrea Peeffel, at Augsburg, 1724. They are executed in a neat, careful manner, but without taste. He has, however, often introduced little figures, which are executed in a very pretty style.

WILLIAM DE HEUSCH, or HENS.

Born, 1638. Died,

He was a native of Utrecht, where he learned the first rudiments of painting; but going to Rome, he became the disciple of John Both. He excelled in landscapes, which he enriched with excellent little figures, employing them as the subject of his landscapes required. We have several etchings, from his own compositions, of *landscapes with figures and animals*, &c.



JACOB DE HEUSCH, or HENS.

Born, 1657. Died, 1701.

He was a native of Utrecht, nephew to William de Heusch, mentioned in the preceding article, and by him instructed in the art of landscape-painting. He afterwards went to Rome, and imitated the style of Salvator Rosa with great success. His pictures are held in higher estimation than those of his uncle. He died, A. D. 1701, aged 44 years. We have by his hand a few etchings of *landscapes*, from his own compositions.

ABRAHAM DE HEUSCH, or HENS.

Born, 1650. Died,

This artist was of the same family with the two preceding painters. He was born at Utrecht, and studied under Christian Striep. He excelled in painting plants and insects, which he finished in a wonderful manner. His pictures are very rare, not only on account of the time he bestowed upon the finishing of them, but also, because he did not work so closely in the latter part of his life, having accepted a commission in the army. We have by him several small upright *landscapes*, from his own compositions.

JAQUES VANDER HEYDEN.

Flourished, 1615.

This artist was a native of Franckfort upon the Maine. He is cited by professor Christ, as an engraver on copper, who worked from 1610 to 1620; and, according to Florent le Comte, engraved after the designs of Odoardo Fialetti. See the marks attributed to this master on the plate at the end of the volume.

JOHN VANDER HEYDEN.

Born, 1637. Died, 1712.

This admirable artist was born at Gorcum, where he learned the first principles of painting from a very inconsiderable artist. He so much improved upon the instructions he received, by application, and the strength of his own natural genius, that he became one of the most admired masters of the Dutch school. He excelled in painting landscapes, palaces, and buildings, whether ancient or modern. His colouring, and the harmony of his pictures, as well as the superior knowledge he discovered in the management of the *chiaro-scuro*, are spoken of with the warmest commendations. He died 1712, aged 75 years. We have by him several etchings of small *landscapes*, &c. from his own compositions.

GONZALES VAN HEYLEN.

Born, Died, 1730.

He was a native of Antwerp, and engraved on wood, in a very free, spirited style. Papillon mentions, by this artist, *a little alphabet ornamented with saints*, which, he says, is well executed, and marked at the bottom *Gonzales Van*

Van Heylen, invent. et fecit, Antwerpiae. I have seen by him a frontispiece for a book, on which is represented a head, surrounded by ornaments, relative to the arts, marked "G. V. Heylen," and dated 1694.

W. H I B B A R T.

Flourished, 1760.

This artist, it seems, resided chiefly at Bath, and, I believe, painted portraits; at least, his etchings have very much the style of a painter, and resemble those of Worlidge. The following are by him:

A small upright head, under which is written, *Macarius*, from Falman, dated 1689. *Laurence Delvaux*, the sculptor. *Samuel Derrick* of Bath, &c.

H I G M O R E.

Flourished,

This name is affixed to some large portraits in folio, very indifferently executed; among others, to that of *Le Sage*, the author of *Gil Blas*. This engraver was probably a native of France.

H I I S. See H U Y S.

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

Born, 1547. Died, 1619.

This extraordinary artist was the son of Nicholas Hilliard, a gentleman residing at Exeter, where the younger Hilliard was born. He was first brought up as a goldsmith and jeweller; but by his own application he became both a painter and an engraver. Not having a proper master to instruct him, he studied assiduously from the works of Holbein; and, in the neatness of his pencilling, is said to have equalled that artist, though not in the other requisites of the art. At the age of eighteen, according to report, he painted a portrait of Mary queen of Scots, in water colours. Queen Elizabeth honoured him by sitting several times for her portrait, which he executed greatly to her satisfaction. A picture, in which he represented that princess, seated upon her throne, is spoken of with the warmest commendation by the authors of that day; and Dr. Donne passes this high encomium upon him, in his poem on the storm, in which the earl of Essex was surpris'd, as he was returning from the Island voyages.

— *A hand or eye,*

By Hilliard drawn, is worth a historye,

By a worse painter made.—

He was in still greater favour with James the First, who not only employed him to paint his own portrait, and the portraits of his family, but granted him a patent prohibiting, for twelve years, their being drawn or engraved for sale, without his licence, by any other person. In the patent he is called *the principal drawer of small portraits, and embosser of medals in gold.* It

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was



was granted him, *in respect of his extraordinary skill in drawing, graving, and imprinting.* This patent contributed not a little to his emolument; for he engraved himself, and employed Simon Passe and others to engrave for him, the portraits of *the royal family*, on small plates, which were used for counters. * He also sold licences to other artists, which brought him a considerable profit. He died January 7, 1619, aged 72, and was buried at St. Martin's in the Fields, in which parish he resided.

H I N D E.

Flourished,

The name of an obscure engraver, affixed to some few portraits, and, among them, to that of *Robert Earl of Warwick*, baron of Liege.

LAWRENCE DE LA HIRE, or HYRE.

Born, 1606. Died, 1656.

He was a native of Paris, and learned the principles of painting from his father, Stephen de la Hire. He painted both history and landscapes; but as he could not by any means draw the human figure correctly, he succeeded far better in the latter, than the former. It is remarked of him, that, at the time when all the artists of France followed the style of Simon Vouet, he was the only one that thought proper to judge for himself, and establish a taste of his own; which, if not superior to that of Vouet, has at least, the merit of originality. He died, A. D. 1656, aged 50.

He was a man of fertile genius, and we have by his hand many slight, and sometimes but indifferent etchings, retouched with the graver; those especially are liable to censure, in which the figures are made the principal objects. His landscapes are very prettily touched, in a slight, but free style. I shall mention the following engravings only, from his own compositions:

A repose, where the Virgin and Child are surrounded by many angels. This is executed in a rough, heavy style, resembling that of Michael Dorigny, a middling-sized plate, length-ways.

The conversion of St. Paul, a middling-sized upright plate.

Venus and Adonis, a middling-sized plate, length-ways.

Different sets of *children playing*, in the form of friezes, &c.

Several small *landscapes* of various sizes.

AUGUSTIN HIRSCHFOGEL, or HIRSCHVOGEL.

Flourished, 1545.

An ancient German master, born at Nuremberg. He was, I presume, a painter; for his etchings, of which we have a sufficient number, appear from their style, to have been the productions of his leisure hours, rather than the work of a man, who applied his whole time to the art of engraving. Some of them are by no means devoid of merit. His landscapes, in particular, have the touch of a master in them. But the human figure, whenever he has introduced it, is incorrect and heavy; and the naked parts especially, are very badly drawn. This artist used a very singular monogram,

nogram, to which he usually added the date. It is copied on the plate at the end of the volume. There is a set of engravings, published at Nuremberg, A. D. 1543, marked with an owl, attacked by two small birds, which professor Christ attributes to this artist, because it bears an allusion to his name.

Part of *the slaughter of the innocents*, from a sketch by Raphael, different from that of Marc Antonio Raimondi, dated 1545.

A set of six *landscapes*, middling-sized plates, length-ways, apparently from his own designs, dated 1646.

A landscape, into which is introduced a *naked woman*, badly drawn, holding an asp to to her breast: intended, I suppose for Cleopatra. The background is very slight; but the figure is finished with small dots; a middling sized plate, length-ways, the same, dated 1547.

Two small *views*, length-ways, of *sea-ports with shipping*, dated 1549.

NICOLAS HIRSCHFOGEL, or HIRSCHVOGEL.

Flourished, 1550.

To this artist are attributed the small neat engravings, marked with a W. having an I. transversely placed upon it, and surmounted by a cross, in the manner represented on the plate at the end of the volume; but I own, I cannot discover the reference of the monogram to the name. M. Heineken, with much more propriety, calls this artist VIET HIRSCHVOGEL; and then we may suppose the mark to be intended for two V's. and an H. which certainly bears a greater appearance of truth.

H I S B E N S. See BEHAM.

H I S P E A N. See PEN.

H O A M - G E.

Flourished, 1700.

According to Papillon, this ingenious man was a native of China, and brought into France by the Jesuit missionaries, at the age of about eighteen years. He engraved on wood, and was employed in completing a set of *Chinese characters*; but he died a few years after, in the flower of his age.

W I L L I A M H O A R E.

Flourished,

A modern artist, who resided at Bath, where he painted portraits with success. He also etched a few plates for his amusement; and, among them, the following: *Ralph Allen of Bath*, marked *ad viv. Will. Hoare. Bishop Warburton, &c.*



CORNELIUS HOCGEEST.

Flourished,

He is cited by Florent le Comte, as an engraver of *friezes and ornamental architecture, military exercises, &c.* but his works are not specified by that author.

MELCHISEDECK VAN HOEREN.

Flourished,

This name is only mentioned by Abbé Marolles, and those authors, who immediately follow him. He tells us, that he was one of the ancient German masters; but has not specified either his mark, or a single print engraved by him. If he had given us his authority for the name, it might have led to the discovery of the master, and consequently of his works, which would be of some importance; because many of the engravings by the old masters are confounded with one another, for the want of proper light, by which we might be able to distinguish them. Perhaps he might mean to attribute to this artist those prints, marked with an M. and an H.—or with an M. an H. and an F. joined together, with a small knife underneath them, in the manner expressed upon the plate at the end of the volume; and which, if there really did exist an artist of this name, may have been executed by him. He engraved on wood, in a dark, rude style. Among other prints executed by him with this mark, is a *view of the city of Frankfort*, dated 1549.

FRANCIS HOFFMAN.

Flourished, 1711.

This engraver, of whom I know but little, resided probably in England, where he might execute the following print, containing the portraits of *the right honourable Henry St. John, Esq.* one of the principal secretaries of state; *the right honourable William Bromley, Esq.* speaker of the house of commons; and *the right honourable Robert Harley, Esq.* chancellor of the exchequer. They are whole-length figures, and etched upon a large plate, length-ways, in a very coarse, tasteless style, without the least merit to recommend them. underneath is a printed account of the transactions of the house of commons, for the year 1711. It is signed, "Francis Hoffman, fecit aquâ forte."

HOFFMAN. This name is also affixed, conjointly with that of *Lerch*, to a large print, length-ways, on three plates, exhibiting a *view of the city of Brandenburg*, in Germany, which they engraved and published at Vienna, from a drawing by Nypoort. It is etched in a coarse, heavy style, without effect, something resembling that of Romain de Hooghe. The figures with which it is embellished are very poorly drawn, and as badly executed. I am by no means certain, that both these names belong to the same artist.

GEORGE HOEFNAGLE.

Flourished, 1580.

He was a native of Antwerp, a painter and designer, and seems chiefly to have

have engraved *views and maps for books*. He worked with the graver; but his prints have little more than their scarcity to recommend them. According to Ames, he engraved a *map of Bristol*; and it is well known, that there is a large view of *Nonsuch* by him, which is to be found in Bruin's or Braun's *Civitates Orbis Terrarum*. He was also employed by Abraham Ortelius, for his work, entitled, *Theatrum Orbis Terrarum*, conjointly with Francis Hogenbergh and other masters.

JAMES HOEFNAGLE.

Flourished, 1592.

This artist is said to have been born at Franckfort. He was the son of George Hoefnagle, mentioned in the preceding article. He is also spoken of as a painter; and he also engraved a set of near fifty plates of *birds, beasts, flowers, insects, &c.* from the drawings of his father. These were executed, A. D. 1592, he being then only 18 years of age. He also engraved several plates from his own compositions, and from those of other masters.

WILLIAM HOGARTH.

Born, 1697. Died, 1764.

This extraordinary artist is supposed to have been born, A. D. 1697, at London, in the parish of St. Bartholomew. He was first placed, as an apprentice, with Mr. Ellis Gamble, a silversmith, residing in Cranbourn-street, Leicester Fields; and his inclination for painting is said to have appeared before he was out of his time. When he became his own master, he attended the Academy in St. Martin's Lane, in order to study the human figure from nature. His employment as an artist, was at this time in a very inferior line. *Arms, shop-bills, and book-plates*, were the productions of his graver. The plates for *Hudibras* first recommended him to the public notice; and on the success of those plates, he commenced painter.

In the year 1730, he married the only daughter of Sir James Thornhill. It was a stolen marriage; and his father-in-law was not easily reconciled; but the reputation Hogarth afterwards acquired, at last effected the matter.

In 1753, he first appeared as an author; and the *Analysis of Beauty* was given to the public; which is generally allowed to be a very ingenious performance.

In the year 1757, he was appointed serjeant painter to the king; and continued in that office till the time of his death, which happened October 26, 1764, at his house in Leicester Square, he being 74 years of age. He was buried at Chiswick, where a monument was erected to his memory.

The merit of his works, and the admirable turn he possessed, of satyrising the vices and follies of the age he lived in, are so generally known, that nothing need be said upon that head, in this place. I shall only add, that the engravings, which he has finished with his own hand, though not so neat or excellent, with respect to the mechanical part of them, as those executed by professed engravers, convey, however, more of the original genius, and
fire,



fire, if I may so express myself, of the artist, than can be found in the best copies from his designs; and for this reason I should prefer the prints, engraved by himself, to any of the rest. They are easily distinguished, and of course need no separate list.

J. H O G E N.

Flourished,

The name of an obscure engraver, by whom we have the portrait of *Damianus Agoes*, very neatly executed with the graver; but without taste. It is a small upright plate, marked, *Jo. Hogen fec.*

R E M I G I U S H O G E N B E R G H.

Flourished, 1573.

One of the engravers, who was retained at Lambeth, in the family of archbishop Parker. He worked with the graver only; but the scarcity of his prints is their greatest recommendation. He engraved the portrait of that *prelate*, who is represented as an half figure, seated at a table, with a book open before him, and a bell by the side of it: a small octavo print in oval, with a coat of arms at each corner of the plate. This engraving Vertue thought to be the first executed in England. Hogenbergh also engraved the portrait of the *archbishop* a second time.

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

Flourished, 1560.

He was brother to Remigius Hogenbergh, mentioned in the former article. It is highly probable, that he was also in England; but the fact is by no means certain. He worked, however, for English employers; and we have by him a portrait of *Mary the First, queen of England*, a half-sheet print, dated 1555.

The maps of *Gaul and Belgium*, for Saxton's maps, in small folio.

The views in *Braun's Civitates Orbis Terrarum*, printed at Cologn, A. D. 1572, conjointly with Simon Novelani, and George Hoefnagle.

The pompous funeral of Frederick II. king of Denmark, engraved A. D. 1592, in conjunction with Simon Novellani, a poor slight etching, on twenty-one large plates, length-ways.

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

Flourished, 1570.

Probably another brother of the two artists last mentioned. He assisted the latter in engraving the plates for the *Theatrum Orbis Terrarum*, by Abraham Ortelius. He seems to have worked with the graver alone; and his labours were employed for the booksellers only. I have seen by him several neat frontispieces, in the style of De Brye; but very incorrect, and void of taste. Among others, is that to a *Commentary upon the book of Kings*, in folio, ornamented with figures. His drawing of the naked parts of the human figure is below criticism. This work was published at Colonia, 1635.

NICHOLAS VAN HOI, or HOY.

Flourished, 1660.

A very indifferent Flemish engraver, who in conjunction with Steen, Offenbeck, and other artists, equally indifferent with himself, engraved the collection of pictures, which David Teniers the younger made for Leopold the archduke of Austria. This collection was published at Antwerp, A. D. 1660, in folio, consisting of 243 prints; and it is usually known by the name of *the Gallery of Teniers*.

HANS, or JOHN HOLBEIN, the ELDER.

Flourished, 1500.

This painter was a native of Germany, and a man of some note in his profession. He first resided at Augsbourg, where perhaps he was born; but afterwards he removed to Basil in Switzerland, and established himself in that city. The great reputation which his son acquired, has contributed, perhaps even more than his own works, to immortalize his name. It is generally allowed, that he engraved on wood; and that, from him, his son learned that art also. The prints marked with an H. only; or an H. and a B. joined to the first upright stroke of the H. are said, the greater part of them, to belong to him. Professor Christ and others have added several other marks, and attributed them to him; but as they are given upon supposition only, they ought to be attended to with great caution. They are copied, however, upon the plate at the end of the volume. I own, to me it seems doubtful, whether this artist did really engrave or not. The prints marked with the H. and the B. either separate or joined together, dated about the year 1515, belong, I should rather think, to Hans Burgkmair, or Johannsen-Baldung. I speak, however, with diffidence. The collector must judge for himself; but strict examination should take place, before the decision is given.

HANS, or JOHN HOLBEIN, the YOUNGER.

Born, 1498. Died, 1554.

This admirable artist was the son of John Holbein, mentioned in the preceding article. He was born at Basil in Switzerland, A. D. 1498, and learned from his father the principles of drawing and painting; but he soon surpassed his tutor. Holbein was a man of quick invention, and endued with great genius, which he cultivated studiously. He finished his pictures with surprising delicacy, and succeeded both in historical painting and in portraits; but in the latter he certainly excelled. The great reputation this celebrated master has so justly acquired, would render any comment upon his productions, in a work like this, unnecessary, even if it were not foreign to the plan of it.

He came over into England, at the persuasion of Erasmus, with whom he was intimate; and was by that celebrated author recommended to Sir Thomas Moore, then lord chancellor. He was received by his lordship in the
most



most friendly manner, and employed to paint himself and family. These pictures recommended the artist to the notice of Henry the Eighth, who took him under his protection, and entertained him in his service, upon very liberal terms. At the death of king Henry, Holbein still continued in favour at court, and was amply rewarded by Edward the Sixth, his successor, whose portrait he also frequently painted.

Holbein died at his apartments in Whitehall, A. D. 1554, aged 56 years only. Previous to his coming into England, this artist engraved a vast number of prints on wood, which are easily distinguished, as well by the taste and animation of the design, as the delicacy of the engraving. Papillon, who certainly was a good judge in this instance, particularly with respect to those parts of the prints, which are most difficult to execute, speaks of the engravings of Holbein on wood, as very wonderful performances; particularly that admirable work, entitled *Death's Dance*. Concerning the last print of the set especially, he says (and justly too in my opinion) that it is the chief d'œuvre, or master-piece, of Holbein; and one of the most beautiful and most finished engravings, that ever appeared on wood; though they are all of them finished in a very extraordinary manner. The following are his principal works:

A set of very small prints, length-ways, with some few upright, consisting of ninety, representing *historical subjects*, from the *Old Testament*, executed in a bold, spirited style; the strokes are very delicately formed. The best edition of this work is dated 1539, and was printed by Melchior and Gasper Treschel, at Lyons. There was another edition in 1547, which I have also seen. These verses in praise of Holbein, are at the beginning:

*Cernere vis, Hospes, Simulacra Simillima vivis?
Hoc Opus Holbinæ nobile cerne manûs.*

This work was copied by an artist, whose initials are H. B. See BROSAMER.

A set of very small prints, length-ways, consisting of *historical subjects*, from the *New Testament*.

The *dance macchabre*, commonly known by the name of *Death's dance*, because Death is represented in the engravings, with people of all ranks and descriptions. The number of prints is not always the same. Papillon had a set which consisted of 53; but, I believe, in general, they do not exceed 46. They are small upright prints, encompassed with a double border. The first edition is said to have been printed, A. D. 1530; but there are several others of later date. It was also copied on wood, by an ancient master. The difference, however, between the copy and the original is too evident for a mistake to happen concerning them. Hollar also copied some of them, which he etched in a free slight style; but the spirit of the original is not sufficiently preserved. The pictures, from which these engravings were taken, were painted by this master in the fish-market of the town of Basil.

He also engraved a variety of charming *vignettes*, *ornamental frontispieces*, and other decorations for books, &c. His most usual mark is the two initials of his names, H. H. either separate or joined together. Sometimes he signs his name at length, or in this manner, HANS. HOLB.

S I G I S-

SIGISMOND HOLBEIN.

Flourished, 1500.

According to the generally received account, this artist was brother to the elder John Holbein, and uncle to the younger. He is mentioned as a painter, and reported to have engraved upon wood. The prints marked with an S. an H. and a B. joined together, in the manner expressed on the plate at the end of the volume, are attributed to him; also those with an S. and an H. separated by an unknown mark, are thought to have been executed by him. Judging from these prints, he does not appear, by any means, to have been an artist of very superior abilities. This interpretation however of the marks above mentioned is not without its difficulty.

WILLIAM HOLE.

Flourished, 1613.

He was, I believe, a native of England, though, as an artist, no country need wish to claim him. He worked with the graver, in a stiff, laboured style, devoid of all taste. The booksellers were his best, if not his only friends; and several of the curious translations of the *Poets of Antiquity*, "done into English," are ornamented by his hand. I shall only mention the following prints by him:

The *frontispiece* to Michael Drayton's *Polyolbion*, with the *portrait* of that poet; also a small whole-length portrait of *prince Henry, son to James the First*; this, in my opinion, is his best performance. *John Floris*, Italian master to Anne of Denmark. Several *maps*, and *frontispieces*. Also the *penman's excellence*, by Martin Billingsley, with a portrait of that *writing master*.

ELIAS HOLL.

Flourished, 1638.

This artist, says professor Christ, resided at Nuremberg, about the year 1638, and engraved several plates from C. Reverdus, and others. He marked his plates with an H. surmounted by an F. I am not acquainted with his works.

WENCESLAUS HOLLAR.

Born, 1607. Died, 1677.

This extraordinary artist was born at Prague, in Bohemia. His parents were in a genteel line of life; and he was at first designed for the study of the law. But the civil commotions, which happened in his youth, ruining his family affairs, he was obliged to shift for himself; and by discovering some genius for the arts, he was placed with Marian, a very able designer and engraver of views. Being himself a man of great ingenuity, he profited hastily from the instruction of his tutor. An *ecce homo*, with a madona and child, two small plates, are said to be among his earliest productions. They are dated 1625. He principally excelled in drawing geometrical and per-



spective views and plans of buildings, ancient and modern cities and towns; also landscapes, and every kind of natural and artificial curiosities; which he executed with a pen, in a very peculiar style, excellently well adapted to the purpose. He travelled through several of the great cities of Germany; and notwithstanding all his merit, met with so little encouragement, that he found it very difficult to support himself. The earl of Arundel, being in Germany, took him under his protection, brought him to England, and recommended him to the favour of Charles the First. He engraved a variety of plates from the Arundel collection, and the portrait of the earl himself on horseback.

The civil wars, which happened soon after in England, ruined his fortune. He was taken prisoner, with some of the royal party, and with difficulty escaped; when he returned to Antwerp, and joined his old patron, the earl of Arundel. He settled in that city for a time, and published a considerable number of plates; but his patron going to Italy soon after, for the benefit of his health, Hollar fell again into distress, and was obliged to work for the print and booksellers of Antwerp, at very low prices.

At the restoration of Charles II. he returned into England, where, though he had sufficient employment, the prices he received for his engravings were so greatly inadequate to the labour necessarily required, that he could but barely subsist. And the plague, with the succeeding fire of London, putting, for some time, an effectual stop to business, his affairs were so much embarrassed, that he was never afterwards able to improve his fortune. Stent, the printseller, according to Vertue, taking advantage of the poor man's necessity, caused him to draw and engrave the view of Greenwich, on two large plates, for the paltry sum of thirty shillings, which allowing for the difference of the value of money at that time, must have been worth, at least, five times as much. But such it seems, was the unconscionable rapacity of the British dealer, and such the low estate of the distressed artist, whose great ability and useful labours surely merited a very different reward. Born in all things to be unfortunate, when employed by government to make a drawing of the towns and forts at Tangiers, whither he went for that purpose, he narrowly escaped being made a prisoner by the Turks, and returning home with difficulty, instead of being paid in a liberal manner for his trouble, he received no more than one hundred pounds. It is uncertain, when or where he died; but Vertue says, he found in the register of St. Margaret's, Westminster, that he was buried, March 28, 1677. If this be true, he was 70 years of age at the time of his death.

Mr. Grosse, from the information of Mr. Oldys, Norroy King of Arms, has favoured me with the following anecdotes concerning this artist, of which Vertue does not give us the least hint. He used to work for the booksellers at the rate of four-pence an hour; and always had an hour glass before him. He was so very scrupulously exact, that, when obliged to attend the calls of nature, or whilst talking, though with the persons for whom he was working; and about their own business, he constantly laid down the glass, to prevent the sand from running. Nevertheless, all his great industry, of which his numerous works bear sufficient testimony, could not procure him a sufficient maintenance; for he was so extremely poor and distressed, that the bailiffs were in his

his



his lodgings to seize for rent, when he was dying. Sensible of his approaching end, he earnestly besought their forbearance only for an hour or two, saying, that they might then take the only piece of furniture he had, the bed on which he was laying, as he should have no further occasion for it.

As many of the works of this artist are by no means uncommon, it may be needless to inform the reader, that, generally speaking, they are etchings performed almost entirely with the point. They possess great spirit, with astonishing freedom and lightness, especially when we consider how highly he has finished some of them. His views of abbeys, churches, ruins, &c. with his shells, muffs, and every species of still life, are admirable; his landscapes frequently have great merit; and his distant views of towns and cities are not only executed in a very accurate, but a very pleasing manner. In drawing the human figure he was most defective; his outlines are stiff and incorrect, and the extremities marked without the least degree of knowledge. In some few instances, he has attempted to execute his plates with the graver only; but here he has failed prodigiously. See a mark, which he sometimes used, composed of a W. an L. an A. reversed, an E. and an R. on the plate at the end of the volume.

His works amount to nearly 2400 prints, according to Vertue's catalogue; some of which are very large. It is impossible, within the bounds of this work, to mention all the scarce or much-esteemed prints of this artist. The following perhaps may be sufficient to shew his great abilities:

The queen of Sheba visiting Solomon, a small upright plate from Holbein.

An ecce homo, with many figures, a large plate, length-ways, from Titian, dated 1650.

Seleucus causing the law against adultery to be executed upon his own sons, from Julio Romano, a large plate, length-ways.

A large eucharistical cup, richly adorned with figures, from a drawing of Andrea Mantegna, in the Arundelian collection.

A Roman sacrifice, from Andrea Mantegna, a half-sheet print, dated 1638.

The princess Mary, daughter of Henry the Eighth, from Holbein, a small upright plate.

Robert, earl of Warwick, a whole length in armour.

Henry Howard, earl of Surry, from Holbein.

Ann Dacres, countess of Arundel, after Vorsterman.

Dr. Chambers, from Holbein.

Sir Thomas Chalner, the same.

Sir Anthony Denny, the same.

The Royal Exchange in London, a large plate, length-ways.

A large view of London.

The cathedral at Antwerp, a middling-sized upright plate. The first impressions of this plate are distinguished by a single line of writing underneath the print.

The cathedral church at Strasburg, the same.

Several small plates, representing *muffs*, &c. Fine impressions of these plates are very rare.

Thirty-eight small plates of *shells*, very rare.

A set of *butterflies*, small plates, length-ways.



P. HOLMES.

Flourished, 1696.

A very indifferent engraver, who resided in London, where he engraved the greater part of the plates for the edition of *Quarle's Emblems*, published 1696, octavo. He worked with the graver only; but in a style destitute of all taste: the drawing is below criticism.

P. HOLSTEYN.

Flourished, 1602.

This artist was a native of Holland, and probably related to Cornelius Holsteyn, an historical painter of Haerlem. We have by him a number of portraits. He worked chiefly with the graver; but without much taste. Some of his engravings, however, those especially which bear resemblance to the style of Lucas Vorsterman, are by no means devoid of merit. I shall mention the following:

A portrait of an *altress*, a small upright plate from C. Holsteyn.

Jacobus vander Burchius, a small upright oval print.

A lady seated in a chair, a half figure, with some women entering the room at a distance, a middling-sized upright plate, from A. Correggio.

John Saenredam, the engraver, a small upright oval plate, dated 1602; probably from a drawing of his own.

C. HOLSTEYN was also an engraver. He executed several of the plates for the collection of prints, distinguished by the title of *the Cabinet of Gerard Reynst*, published at Amsterdam about the year 1663.

JOST, or JODOCUS HONDIUS, or DE HONDT.

Born, 1563. Died, 1611.

He was the son of Oliver Hondius, a very ingenious artist of Ghent, in Flanders, where, it is probable, Jodicus was born. He was a man of learning, and studied the mathematics with great success. But the intestine troubles, which happened at Ghent, occasioned his leaving that city; and from thence he came into England, being then about twenty-one years of age. Here he followed a variety of pursuits, which proved however his ingenuity; namely, the making of mathematical instruments, of types for printing, and the engraving of charts and maps. He married in London, A. D. 1586, and had several children. He at last removed to Amsterdam, where he died, A. D. 1611, at the age of 48.

Whilst his mind was employed upon pursuits so different from each other, it is not to be supposed, that he could devote sufficient time to the arts, to produce any fine engravings. Accordingly, those in general which we have by his hand are such, as would do him no great honour, if we consider him abstractedly as an artist only. Some of his portraits, however, are executed in a very neat style, and by no means devoid of merit. According to professor Christ, he often marked his engravings with an H. surmounted by an I. in the manner expressed upon the plate at the end of the volume; and sometimes, in allusion to his name, added a great dog barking, with this inscription, *sub cane vigilante*. **Hond** in German, and

and *Hund* in Flemish, signify a hound, or dog, in English. By him are the following engravings :

The charts and maps for *Sir Francis Drake's Voyages to the Holy Land, &c.*

Several of the maps for *Speed's Collections*, in large folio. These are in general embellished with figures.

A small print of *Thomas Cavendish*, the celebrated navigator.

Sir Francis Drake, a large sheet print. These two portraits are very neatly executed.

Florent le Comte mentions a large perspective view of London, published by Jost Hondius at Amsterdam, A. D. 1620; but there must certainly be some mistake in the date or name.

HENRY HONDIUS, or DE HONDT.

Born, 1573. Died, 1610.

There were two artists of this name, and they both used the same mark precisely, which has occasioned much confusion, not only with respect to their works, but with respect to themselves. Some authors tell us, that Henry Hondius died, A. D. 1710, a year before his father; and others, that he lived a considerable time after him, and finished many of his works. For my own part, if I may offer a conjecture upon so doubtful a circumstance, I should suppose, they were both the same person; and if this be not granted, I shall then say, that Henry de Hondt, of whom we are now speaking, was by no means a son, but a brother or near relation, of Jost Hondius. For if it be true, that he was born at Duffeldorf, A. D. 1573, Jost could be only ten years old at the time. It is said that he died, A. D. 1610; but this may be a mistake. Henry Hondius was the disciple of Jerom Wierix; and under him he contracted all that stiffness, which his tutor possessed; but seems not so fluently to have caught his correctness of design, and excellency of execution. Besides the maps and charts, which he is said to have executed, we have by him some large landscapes, length-ways, from G. Mortart; in one of which is represented *St. Paul casting the viper into the fire*; and in another, *Christ with the two disciples going towards Emmaus*, dated 1598.

The judgment of Solomon, a large plate, length-ways, from Carl Van Mander.

The woman taken in adultery, the same, from the same, dated 1597.

The portraits of *the reformers*, published at the Hague 1602.

He also engraved from the old Brughel and other masters.

His mark is composed of a large and a small H. joined together, cypher-ways, in the manner expressed upon the plate at the end of the volume.

HENRY HONDIUS, or DE HONDT.

Flourished, 1620.

This artist, I think, in preference to the former, (admitting two persons of this name really existed at the same time) was the son of Jost Hondius, and born perhaps in England, if so we may reasonably suppose that he was taught the art of engraving by his father; and, after his decease, finished the plates which he had begun. We have also a considerable number of portraits by this artist, executed in a neat, stiff style; among others, a large *head of queen Elizabeth*, engraved at the Hague.

James



James the First, dated 1608: at which time he also published a set of portraits.

William, prince of Orange, from Alexander Cooper, dated 1641.

Some large *landscapes*, from his own designs, dated 1622.

He also engraved a variety of portraits from Titian, Van Dyck, Wildens, Miraveldt, Mytens, and other masters; and some from his own drawings. He used the same mark with the last mentioned artist.

WILLIAM HONDIUS, or DE HONDT.

Flourished, 1630.

He was son to the foregoing artist, from whom he learned the art of engraving. He resided at the Hague, and engraved a variety of portraits, many of which have great merit; among others,

His own portrait, from Van Dyck, a small upright plate.

Francis Franck, the younger, the same, from the same.

Theodore ab Weerden-Burgio, a large upright plate, without the name of the painter.

Prince Maurice of Austria, a small upright plate, this is an excellent engraving, dated 1623.

H. C. Longkuis, a large head, in an oval, from J. Mytens.

See his mark, composed of a G. and an H. joined together, on the plate at the end of the volume.

ABRAHAM HONDIUS.

Born, 1638. Died, 1691.

He was of the same family with the preceding artists, born at Rotterdam. He resided some time in England, and was esteemed a painter of great ability. He excelled chiefly in *landscapes*, animals, huntings, and conversations. His works are generally acknowledged to possess great fire, animation, and expression; but they are frequently incorrect and extravagant. We have several plates etched by him, from his own compositions. They are executed in a loose, spirited manner, but very slight; among others, the following: *A hunted boar*, a middling sized plate, length-ways.

Several *huntings of animals*, being a set of small plates, length-ways, &c.

ROMAIN DE HOOGHE.

Flourished, 1680.

This singular artist was a native of Holland. He flourished towards the conclusion of the last century. He was a designer of considerable note; and his compositions were greatly sought after. He also engraved a great number of plates himself; some of which are much esteemed. Certainly Romain de Hooghe was a man of great genius and fertility of invention; and if he had but possessed equal judgment to have formed a right choice of nature, and attended a little more attentively to the *chiaro scuro*, he would, it may be presumed, have produced performances, equal in merit to those of the first masters in design. But his volatile genius hurried him away into the extravagant; and

he bestowed not proper time to correct the drawing of his figures, which are constantly affected, and often disproportionate. And these faults are above all evident, says Basan, in the allegorical subjects which he composed, relative to the public affairs of his time, to these he frequently gave a trifling satirical turn, that was displeasing to all moderate and discreet persons. This criticism, I suppose, refers to the emblematical prints, engraved and published by him, concerning the abuses of the Roman catholic clergy. With respect to his etchings, no man ever handled the point with more facility than De Hooghe; and his distant figures are usually expressed in an admirable manner. His principal figures and fore-grounds are by no means equally pleasing: they are executed in a harsh, coarse style, and the dark shadows are not properly harmonized with the lights. Among the multitude of his engravings are the following, some of them greatly esteemed:

The entry of Louis XIV. into Dunkirk, a large print, length-ways, on two plates, from Vander Meulen.

Charles II. king of Spain, descending from his carriage to pay homage to the Host, a middling-sized plate, length-ways, from his own composition.

The massacre of the two De Witts, a middling-sized plate length-ways, dated 1672.

A very large *battle*, length-ways, on several plates.

The excesses which the French army committed at Bodegrave and other places, A. D. 1672, a set of small plates, length-ways, the same.

The deluge at Coerverden, a middling-sized plate, length-ways, the same.

An emblematical print, exposing the vices of the monks and other ecclesiastics of the Romish church, a middling-sized plate, length-ways, with the name of Loggan affixed to it in this manner: *William Loggan f. Oxoniæ, anno, 1681*; but it is evidently the work of De Hooghe, fearful perhaps of affixing his own name.

Six emblematical subjects, relative to the abuses of the clergy of the Romish church, middling-sized plates, length-ways, dated 1674.

The fair at Arnhem, a large plate, length-ways, &c.

DAVID HOPFER.

Flourished, 1530.

An ancient German master, by whom we have a great variety of spirited etchings, in a style evidently founded upon the works of Philip Adler, whose disciple he probably was. Hollar seems to have been well acquainted with the prints of both these masters; and without doubt drew much assistance from them. Hopfer designed in the stiff, Gothic taste. His figures are by no means well composed; and the naked parts of them, where they are introduced, are exceedingly incorrect. The freedom of point which he possessed, and the manner of his execution, are very pleasing. He excelled principally in buildings and ornaments of all kinds. Had he worked from fine originals, rather than his own designs, what might not one have expected at his hands, who, under the manifest disadvantages of having nothing to examine whereby he might improve his taste, produced such extraordinary efforts of his abilities. He usually marked his plates with the initials of his name, D. H. and between the two letters, introduced a species of tree, which Marolles took for a candlestick,



dleftick, and therefore calls him the *Maitre du Chandelier*, the master of the candlestick. But professor Christ supposes it to be intended for a hop-plant, in allusion to his name; because *Hopsen* in German signifies the hop-plant. These letters, with the plant, are sometimes represented on a tablet; and once or twice upon an instrument resembling a baker's peel. See this mark copied upon the plate at the end of the volume.

I shall only mention the following engravings by this master.

A holy family, with Elizabeth and St. John, represented in a large saloon, and a small angel appears coming in at the door, a middling-sized upright plate.

Christ curing the blind man, a middling-sized upright plate.

The crucifixion of Christ between the two thieves, a small upright plate.

Another *crucifixion, with St. John and the Virgin represented at the bottom*. The latter has a sword thrust into her breast, alluding to the scriptural phrase expressive of her grief.

An ornamental plate, in the middle of which is represented *the Virgin kissing our Saviour, who is in the tomb*.

St. Christopher, a small upright plate.

The last judgment, with many figures, a middling-sized plate, length-ways.

Venus naked, with Cupid, playing upon a mandelin, a small upright plate.

A small copy, length-ways, of *a combat of marine monsters*, from Andrea Mantegna.

Several *grotesque figures dancing*, of various sizes.

Several *rural merry makings*, the same.

Several *portraits*, and a variety of other *subjects sacred and profane*.

J E R O M H O P F E R.

Flourished, 1530.

He was brother to the preceding artist, and etched greatly in the same style. His works, however, do not deserve an equal share of praise. He copied many of the engravings of Albert Durer; but not correctly, either with respect to the manner of drawing, or the effect. Yet some of his prints from his own compositions, are by no means destitute of merit. He used the initials of his name I. H. by way of mark, which he frequently put upon a tablet; and also inserted the plant, mentioned in the preceding article, between the two letters, in imitation of his brother. The following are by him:

St. Hubert, a middling-sized upright plate, from Albert Durer.

St. Jerom, the same, from the same, rather smaller than the original.

St. George standing upon the dragon, a small upright plate, apparently from his own design.

An emblematical print, representing several naked figures, with Diana in the front, holding a moon in her right hand, and a flambeau in her left, a middling-sized plate, length-ways, the same.

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

Flourished, 1530.

He was brother to the two preceding artists, and copied the style of etching,

etching, adopted by David Hopfer; but he did not equal him in merit. His works display little taste, and much less correctness. We have by him,

A set of small plates, representing *the life and passion of our Saviour*.

The conversion of St. Paul, a middling-sized upright print.

A Triton with a sea-horse, and Cupid upon the back of a dolphin, a small upright plate.

He usually marked his plates with the initials L. H. with or without the plant mentioned in the two foregoing articles. Sometimes the letters were engraved upon a tablet, and in some few instances joined together in the manner expressed upon the plate at the end of the volume.

N. H O P F E R.

Flourished, 1525.

This artist, who marked his plates with an N. and an H. was, I think, as his manner of etching proves, one of the Hopfers; and he is equal to any of them in merit. He also worked with the graver; but even then he gave the strokes a roughness to resemble etching. He drew more correctly than either of the preceding artists; and his works have less of that formality, which is distinguishable in theirs. It must be remembered, that I insert this name upon conjecture only, which I am careful to inform the reader of, though I have not the least doubt in my own mind, of its being well grounded. The following are by him, and apparently from his own designs.

The call of Jeremiab, a small upright plate, dated 1525.

A single figure of *a female saint, with a palm in her hand*.

Several *figures sleeping, with the Deity appearing above*, a small upright plate, a fine spirited etching. On a stone, at the bottom of this print, are the initials, N. H. with the number XXIII. above them, which, I suppose, was to inform us of his age, in the manner practised by Jerom Wierix and others. Professor Christ attributes this engraving to John Halbeck, who flourished nearly one hundred years after this artist; but I do not see what reference the N. can possibly have to the baptismal name John.

The same initials, viz. N. H. are also found upon some spirited chiaro-scuros; the outline for which was boldly engraved on copper, the dark and lighter shadows being expressed by two separate blocks of wood. But these engravings seem to be too modern for our artist to claim any share in the execution of them. However, I refer this matter to the judgment of the connoisseur.

MARY MAGDALEN HORTEMELS.

Flourished, 1730.

This ingenious lady was the wife of Nicholas Cochin, father to the present artist of that name, residing at Paris. By her we have some spirited little etchings, retouched with the graver, in a slight, free style, from Lancret and other masters; and several of the plates for Monicart's Treatise on the Pictures, Statues, Vases, &c. in the Palace and Park at Versailles.



FREDERIC HORTEMELS.

Flourished, 1730.

This artist was a native of France, and related, I believe, to the lady mentioned in the preceding article. Some few of his engravings have very little etching in them; but his best prints are those in which he equally united the point with the graver. They resemble the style of Benoit Audran; and many of them have great merit. The following may, I believe, be reckoned among his best prints:

The adoration of the wise men, a middling sized plate, length-ways, for the Crozat collection, from Paolo Veronese.

Cain beholding his brother Abel after he has slain him, from Andrea Sacchi, a small plate length-ways, for the same collection.

Christ and the woman of Samaria, the same, for the same collection, from B. Garofalo.

Christ carrying the cross, half figure, from Gorgione, a small plate, length-ways.

[WAER VAN HOSSANNEN. See J. WALTHER VAN ASSEN.

ARNOLD HOUBRAKEN.

Flourished, 1700.

This artist was a native of Holland, and a painter; but of no very superior merit. Perhaps he is best known in the literary world, as an author. He published a work in Dutch, entitled, *the Great Theatre of the Dutch and Flemish Painters*, with their portraits. He came, I believe, over into England, to make drawings from the pictures of Van Dyck, which were afterwards engraved by Peter Van Gunst; and he received one hundred guilders for every drawing. We have several slight etchings by this artist, from his own compositions; among them are the following:

An emblematical subject, representing three women looking at a child lying in a sort of basket, encircled by a serpent, marked "A. Houbraken, pinx. et fecit."

Vertumnus and Pomona, a small plate, length-ways, dated 1699.

A set of slight etchings, representing *boys with vases*, &c.

JACOB HOUBRAKEN.

Born, Died, 1780.

This admirable artist was son of Arnold Houbraken, mentioned in the preceding article. By what master he was instructed in the art of engraving, I am not informed. But, apparently, he studied the neatest portraits of Edelinck very attentively, especially that of Le Brun, which is usually prefixed to the engravings of Girard Audran, from his battles of Alexander. Houbraken's great excellence consisted in the portrait line of engraving. We admire the softness and delicacy of execution, which appear in his works, joined with good drawing, and a fine taste. If his best performances have ever been surpassed, it is in the masterly determination

of the features, which we find in the works of Nanteuil, Edelink, and Drevet, this gives an animation to the countenance, more easily to be felt than described. From his solicitude to avoid the appearance of an outline, he seems frequently to have neglected the little sharpnesses of light and shadow, which not only appear in nature; but, like the accidental semitones in music, raise a pleasing sensation in the mind, in proportion as the variation is judiciously managed. For want of attention to this essential beauty, many of his celebrated productions have a misty appearance, and do not strike the eye with the force we might expect, when we consider the excellence of the engraving.

We have an attempt by this artist in the historical line; but herein he has by no means so well succeeded: it is,

The sacrifice of Manoah, from Rembrant, for the collection of prints from the pictures in the Dresden gallery.

The number of portraits which he engraved are very considerable; and as many of them were for English publications, his works are sufficiently known in this kingdom. I shall therefore confine myself to the following:

His own portrait, from J. M. Quinkhard, 1749. This, I think, is one of his neatest prints.

Jacob Van Hoorn, a small upright oval plate.

Albertus Seba, a half figure, a large upright plate.

The greater and best part of the collection of portraits of *illustrious men*, published in London, by I. and P. Knapton. Vertue was also employed in this work.

F. H. VAN HOVE

Flourished, 1670.

He was a native of Holland; but resided chiefly in London. The book-fellers were, I believe, his only employers; and John Dunton, among them, a very principal one. His engravings, though very indifferent, answered, I suppose, the purpose for which they were intended. Indeed, when few or none better appeared, no wonder, that even the works of Van Hove should have been held in some degree of estimation. His prints are dated from 1648 to 1692; in which last year he executed a plate of *king William on horseback*, prefixed to *the Epitome of War*. His best print, in my opinion, is the portrait of *Jacob Cornelisz*, a middling-sized upright plate, arched at the top, from C. de Visscher, whose style of engraving he has imitated with some small success. We have also a sufficient number of English portraits by him; among those, *Sir Edmundbury Godfrey*, and *Sir Matthew Hale*; he engraved the last portrait twice, and the smallest plate is the most esteemed. Several *frontispieces* and other *ornaments* for books; among which may be reckoned many of the plates for *Quarle's Emblems*, &c.

P. DE LA HOVE: An engraver of this name is said to have flourished, A. D. 1614. I am not acquainted with his works.

H O U L A N G E R. See BOULANGER.

F 2

H O U S M A N .



H O U S M A N .

Flourished,

A name affixed to the portrait of *Miss Nancy Parsons*.

H O U S S A R D .

Flourished,

The works of this engraver I am not acquainted with. The name however is affixed to the portrait of *Sauveur Francois Morand*.

R I C H A R D H O U S T O N .

Born, Died, 1775.

The works of this excellent artist are well known. He engraved in mezzotinto, and was with justice reckoned among the greatest masters in that art. He resided in London, where he died, August 4, 1775. We have a considerable number of prints by this artist, particularly portraits, many of which are deservedly held in great esteem. The following fine mezzotintos are by him:

An old woman plucking a fowl, a half-sheet print, from Rembrant.

A man holding a knife, the same, from the same.

A man seated, with a large hat upon his head, the same.

Innocence and avarice, from Mercier, the same.

W I L L I A M H O W A R D .

Flourished, 1665.

Judging from his manner of engraving, which greatly resembles that of Hollar, I conceive this artist to have been a pupil of that master. But, however, though his etchings are evidently imitations of those by Hollar, they are by no means equal to them in merit. We have by his hand a set of small plates, length-ways, representing *sea views with shipping*, dated 1665. When he did not sign his name at length, he substituted a cypher, composed of the initial letters, W. and H. joined together in the manner expressed upon the plate at the end of the volume.

A D R I A N H U B E R T .

Flourished, 1580.

This engraver is mentioned by professor Christ, who tells us, that he published books and prints at Altdorf, about the year 1580; but he has not specified any of his works. See the monogram, attributed to this master, on the plate at the end of the volume.

J O H N V A N H U C H T E N B U R G .

Born, 1646. Died, 1733.

This artist was a native of Haerlem in Holland, where he was first instructed in

in the art of painting. He improved himself under John Wyck, and afterwards went to Italy to study from the great masters, and resided a considerable time at Rome. On his return he visited Paris, and worked with Vander Meulen. He excelled in painting battles, encampments, huntings, &c. and his pictures are spoken of with the greatest commendation. He was highly favoured by prince Eugene, and employed by him to paint the battles and sieges he so fortunately conducted; which pictures he also engraved. They are usually bound up with the historical explanations by M. J. du Mont, and form a large folio volume. They were published at the Hague, A. D. 1725. In the frontispiece we are told, they were *depeintes & gravees en taille douce par le Sr. Jean Huchtenburg*. But I do not consider these as his best works. This artist etched in a slight, spirited style, with great freedom. The figures, horses, and other principal objects in his engravings, are finely executed, and manifest the hand of the master. We have a considerable number of prints by him, from Vander Meulen, which consist of *battles, skirmishes, and armies marching*, of various sizes. They are usually bound up with the rest of Vander Meulen's works. When he did not sign his name at length, he substituted the initials, I. V. H. B. or V. H. B. or H. only, adding the letter S. for *sculpsit*. It must be observed, that the H. and the B. are constantly joined together, in the manner expressed upon the plate at the end of the volume.

H U F N A G E L. See HOEFNAGEL.

L U C A S H U G E N S E. See LUCAS JACOBS.

C. H U B E R T Z.

Flourished, 1720.

An engraver of no note, who worked chiefly for the booksellers. Among others by him, are several plates of *the History of the Bible*, in folio, published at Amsterdam 1720, from the designs of Picart and others.

J. H U L L E T.

Flourished,

A very indifferent engraver, who resided in London, and worked for the booksellers. We have some portraits by him, namely, *Robert Devereaux, earl of Essex*. Also *Thomas Fairfax*, for *Peck's Life of Oliver Cromwell*. Several of the plates for *Coetlogon's Dictionary of Arts and Sciences*; and for *the Life of Queen Anne*, published in weekly numbers, by Robert Walker.

HULLET, this was another engraver of the same name, probably of the same family with the preceding artist, and equally deficient in point of merit. He died in Red Lion Street, Clerkenwell, in January 1771. We have by him the prints to one of the editions of *Fielding's Joseph Andrews*.

E S A I A S



E S A I A S V A N H U L S.

Flourished, 1616.

This artist was a native of Middleburg in Zealand. According to professor Christ, he resided at Stutgard, where he published several excellent *grotesque engravings* of his own performance, drawn with much taste and accuracy. They are marked E. V. H. or E. V. H. F. the F. standing for fecit, or e. v. h. Florent le Comte writes this name, *Esaias Van Hulsen*. Perhaps it should be *Hulfus*.

H E N R Y H U L S B E R G.

Born, Died, 1729.

This artist was a native of Amsterdam; but he resided chiefly in London, where he engraved several plates for the booksellers, particularly portraits; but he excelled chiefly in architectural views, and large buildings, which he executed in a neat, but tasteless style, resembling that adopted by Gribben. He died of a paralytic illness, under which he languished two years, and was buried in the Lutheran church in the Savoy, of which he had been warden. The community belonging to that church, and a Dutch club of which he was a member, contributed towards his support, upon his being rendered incapable of business. We have by him the portrait of *Sir Bulstrode Whitlocke*, *Robert Warren*, A. M. *Joseph Warder*, a physician, &c. *Sir Christopher Wren's designs for St. Paul's cathedral*, a large folio. Also several of the plates for the first volume of the *Vitruvius Britannicus*. A large view of *St. Paul's church at Rome*, &c.

F R E D E R I C H U L S E, or H U L S I U S.

Flourished, 1630.

This artist, according to Le Comte, was the disciple of Theodore de Brye; and he engraved in a manner greatly resembling that of his master. He is said to have been a native of Franckfort; but apparently he resided a considerable time in London, and worked for the booksellers. We have several portraits by his hand; among others, that of *George Carlton*, bishop of *Chichester*, *Nicol ab. Prambesarius*, M. D. &c. also a variety of book ornaments; amongst which may be reckoned, the small quarto *frontispieces with figures*, to *Christopher Lever's History of the Defenders of the Catholic Faith*, published at London, 1627; and the small frontispiece to *Lucan's Pharsalia*, translated by May, dated 1631.

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

Flourished,

This name is cited by Florent le Comte, as belonging to an English engraver of portraits. I suspect he has mistaken the name of a publisher, for that of an engraver. If such an artist really did exist in England, I am not acquainted with his works.

G E O R G E

G E O R G E H U M B E L O T.

Flourished, 1640.

A very indifferent engraver of the last century. He resided, I believe, at Paris, and worked chiefly for the booksellers. His plates were executed with the graver only, in a coarse, stiff, tasteless style, without the least degree of merit to recommend them.

H U Q U I E R.

Flourished, 1760.

This artist, with his son, engraved a great number of plates of various sizes, in a slight, mannered style, from Gillot, Watteau, Boucher, Bouchardon, and other masters. If I mistake not, this artist carried on a very considerable commerce in prints.

H. H U N T.

Flourished, 1683.

This artist was probably an engraver of *natural history*. We have by him, among other things, several plates representing different *views of the clove tree*, &c. slight performances, which bear no great indication of merit. See the cypher, which he adopted, copied on the plate at the end of the volume. They are dated 1683.

G R E G O R Y H U R E T.

Flourished, 1630.

Huret was a native of Lyons. His engravings are very numerous; and many of them from his own designs. He does not appear to have been a man of great genius. His compositions are neither learned nor judicious, and his drawing is by no means correct. He worked with the graver only, in a coarse, heavy style, apparently a distant imitation of the works of Poilly. We have by him a set of prints, representing *the passion of our Saviour*, middling-sized upright plates, from his own composition.

St. Peter preaching to the Christians, who received the Holy Ghost, the same.

A holy family, with St. Catherine and another female saint, a middling-sized plate, length-ways, the same.

Several *frontispieces* for books, &c. He also engraved from Vouet, Champagne, Sebastian Bourdon, and other masters.

P E T E R H U S.

Flourished, 1571.

According to professor Christ, the initials of this engraver's name, P. H. are found upon some fine engravings, published at Antwerp; particularly in a work, entitled, *Monumenta Humanae Salutis*, by Arius Montanus, dated 1571.

S I M O N



SIMON HUTER.

Flourished, 1560.

This artist, who was apparently a German, engraved very neatly in wood, and frequently from the designs of Jost Ammon of Zurich. He also worked conjointly with Virgil Solis and other ancient engravers, and in a style greatly resembling that of Ammon himself, but hardly equal to him in correctness; neither are the extremities of his figures marked with sufficient care. His prints, however, are not by any means devoid of merit, though they want that fire and animation, which we often find in those of the most ancient engravers on wood. He seldom, or I believe never, signed his name; but substituted three initial letters, S. H. and F. the last letter standing for *fecit*; and it is constantly represented joined to the H. in the manner expressed on the plate at the end of the volume.

Part of a set of small cuts from *the History of the Bible*, were executed by him conjointly with Virgil Solis and other masters.

Also part of the small prints for a work entitled *Neuwe Biblische Figuren*, printed at Frankfort, A. D. 1564, from the designs of Jost Ammon, who engraved many of the prints himself.

FRANCIS HUTIN.

Flourished, 1760.

This artist, with CHARLES HUTIN his brother, both natives of France, etched a considerable number of plates in a slight, mannered style; among others,

The seven acts of mercy, small upright plates, from their own compositions.
Apollo and Daphne, a middling-sized upright plate, from De Troy, &c.

C. HUYBERTS.

Flourished, 1696.

By this engraver we have some tolerably correct anatomical subjects, for a work, entitled *Johannis Gaubii Epist. Prob. prima ad Fed. Ruyschium, M. D.* printed at Amsterdam, A. D. 1696.

PETER HUYS, or HYS, or HIIS.

Flourished, 1570.

This artist was a native of Antwerp. He flourished about the year 1570. By him we have some small *scriptural subjects*, to which he usually subscribed the initials of his name, P. H.

F. HYLE.

Flourished,

He was, says Bafan, an English engraver. By him we have several *portraits*, after Kneller and other masters.

J. B.