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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

I. JAC

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I.

J. B. JACKSON.

Flourished, 1740.

THIS artist was a native of England, and, according to Papillon, learned the art of engraving upon wood from a painter, his countryman. He went to Paris, apparently early in life, and was employed by Papillon; for whom, however, he worked but a short time, because, says that author, "he repaid my favours with ingratitude; for which reason I ceased to employ him." Poverty, it seems, obliged him to quit Paris. He travelled through France to Italy, and resided a considerable time at Venice; where he executed many engravings on wood, in imitation of the sketches of the great masters, and frequently with no small degree of success. Papillon mentions several ornamental letters and vignettes, performed by this artist; but does not inform us of his great work in chiaro-scuro, published at Venice by J. Bapt. Pasquali, A. D. 1745. It is a large folio volume, entitled, *Titiani Vecellii, Pauli Caliarii, Jacobi Robusti, & Jacob de Ponte, opera selectiora, à Joanne Baptistâ Jackson, Anglo, ligno caelata, & Coloribus adumbrata*. From Venice he returned to England, where he probably died.

Among his single prints is a middling-sized upright engraving, arched at the top, representing *the taking of Christ from the cross*, from Rembrant. It is executed in a spirited manner, and conveys a good idea of that great master's mode of sketching.

ROBERT JACKSON.

Flourished,

He is mentioned by Mr. Thoresby in his *Ducatus Leodensis*, as an engraver. To him are attributed some portraits, several mezzotintos and a wooden cut of *Algernon Sidney*, &c.

J A C O.

Flourished,

This name, which is probably only an abbreviation of a longer, is affixed to a small upright print, representing *Aeneas carrying his father Anchises from the flames of Troy*. It is very poorly executed; and apparently a small copy from the print, engraved by Girard Audran, from Dominichino, of the same subject.



L O U I S J A C O B.

Flourished, 1720.

This engraver, according to Bafan, was a native of France; but that author has neglected to inform us, whose pupil he was. The works of this artist are neither numerous nor valuable. They are deficient in point of effect; but still more so in the drawing of the naked parts of the human figure: for wherever they occur, they are exceedingly incorrect. The hands and feet in particular, are very indifferently marked; and the heads want character and expression. Among others, the following engravings are by this artist:

The departure of the Israelites from Egypt after Paolo Veronese; a middling-sized plate, length-ways.

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

The interview between Rebecca and the servant of Abraham at the well, the same, from the same.

Perseus and Andromeda, a middling-sized upright plate, from the same. All these plates were engraved for the Crozat collection.

L U C A S J A C O B S.

Born, 1494. Died, 1533.

This great artist is much more generally known by the name of Lucas of Leyden. He is also distinguished by the appellation Hugense. He was born at Leyden; and from his father, Hugues Jacobs, received his first instructions in the art of painting; but he completed his studies in the school of Cornelius Engelbrecht.

He was contemporary with Albert Durer, and carried on a familiar and friendly correspondence with that artist; and, it is said, that as regularly as Albert Durer published one print, Lucas published another, without the least jealousy on either side, or wish to depreciate each other's merit. And when Albert came into Holland upon his travels, he was received by Lucas in a most cordial and affectionate manner.

Lucas gained much money by his profession; and being of a generous turn of mind, he had not the least notion of shutting it up in his chest; on the contrary, he spent it freely, dressed well, and lived in a superior style.

It is said, that a few years before his death, he made a tour into Zealand and Brabant; and during his journey, a painter of Flushing, envious of his great abilities, gave him poison at an entertainment; which, though very slow, was too fatal in its effect, and put an end to his life, after six years languishing under its cruel influence. But such was his love for the arts, that, even in his bed, he would not be idle; and when it was represented to him, that such close attention to work increased the malignity of his disorder, he calmly replied: "I am content it should be so, since by my studies I endeavour to make my sick bed, a bed of honour; for an artist can never die in a more suitable manner, than with his pencil in his hand." He died, A. D. 1553, aged 39. Others again, denying the story of the poison, attribute his death, with no small appearance of truth, to his incessant industry. For he not only applied the whole day, but frequently a great part of the night also, to his studies.

The

The superiority of this artist's genius manifested itself in his infancy; for his works, from the age of nine to twelve, were so excellent, as to excite the admiration of all contemporary artists. At which time, it is said, he executed a print representing *St. Hubert* for a burgomaster, who was so much pleased with it, that he gave him as many guineas as he was years of age. He painted in oil, in distemper, and upon glass; and was well skilled in perspective. He is no less famous for his engravings, than for his pictures. In the character of an engraver, of course, I shall only consider him, and offer the few following remarks upon his works.

His style of engraving differed considerably from that of Albert Durer, and seems evidently to have been founded upon the works of Israel van Mecheln. His prints are very neat and clear, but without any powerful effect. The strokes are as fine and delicate upon the objects in the front, as upon those in the distances; and this want of variety, joined with the feebleness of the masses of shadow, give his engravings, with all their neatness, an unfinished appearance, much unlike the firm, substantial effect, which we find in the works of Albert Durer. He was attentive to the minutiae of his art. Every thing is carefully made out in his prints, and no part of them is neglected. His figures are generally tall and thin; the attitudes well chosen, and frequently graceful and elegant. In these he followed nature simply, without affectation. He gave great character and expression to the heads of his figures; but, on examination of his works, we find the same heads too often repeated. The hands and feet are rather mannered than correct; and when he attempted to draw the naked figure, he succeeded but very indifferently. He affected to make the folds of his draperies long and flowing; but his female figures are frequently so excessively loaded with girdles, bandages, and other ornamental trappings, that much of the elegance of the design is lost; and that native simplicity, which is, as it were, the very soul of painting, is destroyed.

He engraved on wood, as well as on copper; but his works on the former are by no means very numerous. They are, however, very spirited, and manifest the hand of the master; though not equal, upon the whole, to those of his friend and contemporary, Albert. The prints of this master are very seldom met with complete; especially fine impressions of them. For though they are, generally speaking, executed with the graver only, yet, from the delicacy of the execution, they soon suffered in the printing.

I shall only mention the few following engravings by this master:

Mahomet sleeping, with a priest murdered by his side, and another figure stealing his sword, a middling-sized upright plate, dated 1508, said to be one of his most early productions.

The conversion of St. Paul, a large plate, length-ways, 1509.

An ecce homo, the same, dated 1510.

The crucifixion, the same, dated 1510.

Abraham sending away Hagar and Ishmael; a middling-sized plate, length-ways, dated 1510.

The wise mens offering, a large plate length-ways, dated 1513.

Adam and Eve in Paradise, a small plate, length-ways, dated 1515.



Esther before king Abasuerus; a large plate, length-ways, dated 1518.

A large print length-ways called *the dance of Magdalen*, dated 1519.

His own *portrait*, a small upright plate, dated 1525.

The history of Adam and Eve, a set of six small upright plates, dated 1529.

Lot with his daughters; a middling-sized plate, length-ways, dated 1530.

The two following are etchings:

David praying, with an angel appearing to him, dated 1520; a small upright plate.

A print known by the name of *the portrait of Ulespiegle*, which is the scarcest of all the works of this master. It is in the collection of the king of France; and said by Marolles, and other masters, to be unique. But Bafan informs us, that M. Mariette had also an impression of this plate. It represents a man playing upon the bagpipes, carrying two children in a basket, and a woman, with an infant in her arms. It is nearly seven inches and a half high, by four inches and three quarters wide; and has been copied the same way several times. One of the copies is by Hondius; but the best has no name to it. This rare print, which, by the bye, does no honour to the artist, is dated 1520, and was bought for the sum of sixteen louis d'ors.

The following prints are engraved by this master on wood, and are all of them exceedingly scarce.

The kings of Israel, in chiaro-scuro.

The illustrious women of the Old Testament.

Four large tournaments.

He constantly marked his prints with a Gothic L. and rarely omitted adding the date of the year, in which they were engraved; and sometimes both the letter and the date were put upon a tablet. See this mark copied upon the plate at the end of the volume.

F. J A C O B S.

Flourished,

The name of an obscure artist, affixed to the portrait of *Janus Radziwilius*.

J A C O B U S.

Flourished,

A very ancient engraver on wood, and probably a native of Germany. His chief work appears to have been *the life of Christ*. This set of prints consisted, I believe, of sixteen or eighteen. I have seen only thirteen of them. They are in circles, about seven inches diameter, very rudely cut, yet by no means devoid of merit. The proportion of the figures is tolerably just; but the drawing is incorrect, and the extremities are but indifferently marked. The *taking down from the cross*, marked *R.* and *the flagellation*, marked *G.* may, I think, be considered as two of the best specimens of the artist's abilities. On the last of these we find his name, affixed in this manner: *Opus Jacobi*.

Papillon mentions a large upright engraving by this artist, which, he informs us, belonged to a set of prints, representing the history of Rome by allegorical figures; the design of which, he informs us, is greatly in the style of a painter; and adds that it is exceedingly well engraved.

G I O V A N N A

GIOVANNA BATISTA JACOBINI.

Flourished, 1760.

A modern Italian artist, who engraved several of the plates for the Museo Fiorentino, published at Florence, in ten volumes.

H. JACOPSEN.

Flourished, 1620.

The name of this artist is affixed to a set of prints, chiefly portraits, for a work entitled the History of the Netherlands, published about the year 1620.

ANTOINE JACQUART.

Flourished,

This artist, according to Florent le Comte, engraved small vignettes, with figures and grotesque ornaments, and marked his prints with three initials, A. D. I. F. Perhaps it should be *De Jacquart*; the second letter will then be accounted for.

R. JAGER.

Flourished,

The name of an obscure artist affixed to a slight indifferent etching representing the *two Fleets of Spain and Holland*, a half-sheet print without date.

BARTHOLOMEW IAMITSER.

Flourished, 1547.

This engraver, professor Christ supposes, was a native of Germany, and resided at Nuremberg. As an artist he is very indifferently spoken of. The plates engraved by him are marked with the initials of both his names in this manner, B. I. and the date of the year in which the print was engraved is usually added. Another artist, who flourished about the year 1570, used the same letters upon a tablet.

CHRISTOPHER IAMITSER, another indifferent artist, probably of the same family. The slight etchings and engravings, published at Nuremberg, marked with a C. and an I. joined together cypher-ways, as expressed upon the plate at the end of the volume, with the date 1545, are attributed to him.

WENCESLAS IAMITSER also worked at Nuremberg; and to him professor Christ attributes the prints, marked with a W. and an I. joined together, and sometimes with the same letters separate; but he has not specified the engravings by this artist, nor told us whether they are on wood or copper. I have seen with the first mentioned mark, a large upright print, on wood, of a gentleman standing, having a hat and feather upon his head, and a long sword by his side. On a tablet near his feet are these letters, HR. MANVEL, with some German verses on the top: it is dated 1547. See the mark of this artist, copied on the plate at the end of the volume.

JAMPICOLI. See GIAMPICOLI.

LAURENCE JANSON. See COSTER.

H. J A N-

H. JANSSEN.

Flourished,

This artist, a native of France, was an excellent engraver of ornaments for goldsmiths and jewellers, which he usually enriched with figures and other embellishments, performed in a very neat and delicate style. He often worked from his own designs, and sometimes from H. Tangers, and other masters.

PETER JANSSENS.

Flourished,

A name, mentioned by Florent le Comte, as an engraver of *devotional subjects*, and *images of the Virgin Mary*.

J. ALEXANDER JANSSENS.

Flourished,

This artist was probably related to Victor Honorius Janssens, the historical painter, who was a native of Brussels, and died, 1739. From that artist, at least, Alexander engraved a set of small upright plates, representing *the life of Achilles*, exceedingly spirited compositions, and etched in a neat, free style. The breadths of light and shadow are preserved in a masterly manner.

EGBERT JANSZ.

Flourished, 1660.

The name of an artist, who worked chiefly with the graver, in a style greatly resembling that of Crispin de Passe. We have by him a set of very small prints, length-ways, entitled *jeones venantum species varias*, &c. or, *the various ways of hunting*, from Antonio Tempesta, dated 1663.

KAREL DU JARDIN, or JARDYN.

Born, 1640. Died, 1678.

This artist was a native of Amsterdam, and disciple of Nicholas Berchem, or, as others say, of Paul Potter. However, he went to Italy, in the early part of his life, in order to complete his studies; and succeeded in painting of conversations, landscapes, and animals of all kinds. To avoid the inconveniencies to which his extravagant way of living had reduced him, he married a wife at Lyons, who being old and disagreeable, had no other recommendation than her money. He returned with her to his native country; where, though he was extremely successful in his profession, he was still unhappy in his mind. At last, he went back to Italy, and settled at Venice, where he died, and was buried in a very pompous manner, A. D. 1678, aged 38.

We have by this great master, upwards of fifty masterly etchings, of different sizes; but none of them very large. They are executed in a style, something resembling that of Anthony Waterloo; but more neatly finished, in
4 general,

general, and more determined. They consist of landscapes, enriched with animals and figures. The animals often compose the principal part of the design. They are very free and spirited etchings, full of spirit, and manifest the hand of the master. He frequently signs his name at length; when he does not, he uses the initials, or abbreviates it in the following manner: K. D. I. or K. D. V. I. fec. with the date, or K. DV IARDIN.

CLAUDE DONAT JARDENIER.

Born, 1726. Died, 1769.

This artist was a native of France. I know not whose disciple he was; but he engraved in a very pleasing style. By him, among other subjects, we have

The Virgin and Child, a middling-sized upright plate, after Carlo Maratti, for the collection of prints, engraved from the pictures in the Dresden gallery.

The genius of glory and honour, represented by a figure flying in the clouds, surrounded with cherubs, and holding a crown, after Annibale Carracci; a large upright plate, for the same collection.

ETIENNE JEAURAT.

Flourished, 1714.

This artist was a native of France, and flourished soon after the commencement of the present century. He did not draw correctly, neither are his prints very excellent, for the execution of the mechanical part of them, which is chiefly performed with the graver, is in a cold, silvery style, and so neatly finished, that all the spirit of the etching is entirely lost. M. Heineken mentions this artist as a painter; I am not acquainted with any of his works in that line. Among other prints by him are the following:

Jupiter and Europa, dated 1714; a middling-sized plate, length-ways, from S. le Clerc.

The discovery of Achilles, the same, from the same, dated 1713.

Achilles plunged into the Styx, the same, from Vleughels.

EDME JEAURAT.

Flourished, 1730.

The plates, engraved by this artist, are superior in merit, though by no means equal in neatness, to those of Etienne or Stephen Jeurat, mentioned in the preceding article. He made considerably more use of the point; and the roughness of the etching, in the landscape and fore-ground, produces an agreeable effect. He certainly understood the human figure, and drew it with tolerable accuracy, but the extremities are sometimes negligently passed over. His prints, however, possess, upon the whole, a considerable share of merit. The following may be reckoned among his most estimable productions.

Moses found in the ark by Pharoah's daughter, a large plate, length-ways, from Paolo Veronese, for the Crozat collection.

The

The interview between Jacob and Rachel, the same, after Mola, for the same collection.

A repose in Egypt, the same.

The triumph of Mordecai; from S. le Clerc, dated 1737.

CHRISTOPHER JEGHER.

Flourished, 1640.

This artist was a native of Germany; but he resided chiefly at Antwerp, where, I believe, he died. He was an engraver on wood; and his extraordinary merit recommended him so strongly to Rubens, that he employed him to engrave several of his designs, which he was desirous of publishing; and Jegher succeeded so well in the execution of them, that his employer was perfectly satisfied. They are engraved in a free, bold style, with large powerful strokes; and the imitation of the cross hatchings with a pen, is finely expressed. The extremities of the figures are well marked; the heads, though slight, are expressive; and the style of the master he worked from is carefully preserved. After the death of Rubens, Jegher purchased the greater part of these engravings; and republished them upon his own account.

The following are reckoned among his best prints; all of them from Rubens:

Susanna and the two elders, a large print, length-ways.

A repose in Egypt, a large print, length-ways. Some few impressions of this engraving are in chiaro-scuro, printed with an additional block of wood, to add the half tint. These impressions are very rare. The same composition was also engraved on copper, apparently by Cornelius Galle; but his name is not affixed to it.

The infant Christ, and St. John playing with a lamb, a middling-sized print, length-ways.

Christ tempted by Satan, the same.

The coronation of the Virgin, the same.

Hercules overcoming envy and discord, from the sketch of that subject, painted upon the ceiling at Whitehall.

A conversation between several lovers, who appear in a garden; a very large print, length-ways, on two blocks. Clouet engraved this composition on copper, with some trifling alteration. It was also repeated by Lempereur at Paris.

A drunken Silenus, supported by two satyrs; a middling-sized upright print. Bolswert engraved this composition on copper.

It is to be remarked, that those impressions from which the name of Rubens, as the publisher, is taken away, and that of Jegher substituted in its place, are the second impressions, and of course less valuable than the others. He often affixed his name at full length; when he omitted to do that, he substituted the initials, C. I. under which he sometimes added a small knife, according to the usual custom of the old engravers on wood.

BALTHASAR JENICHEN.

Flourished, 1569.

A name affixed, conjointly with that of MICHAEL KIRMER, to some slight, little etchings of foliage and ornaments, and small historical subjects in circles

circles in the middle, executed with the graver. Perhaps the ornaments may have been etched by Kirmer, and the historical subjects performed by Jenichen; who, I suspect, is the same artist with Jenckel, mentioned in the succeeding article, supposing the name to be mis-spelt by professor Christ and others.

BALTHAZER JENCKEL.

Flourished, 1570.

An engraver of no great note. He was apparently a native of Germany; and may properly be ranked among the little masters. He worked with the graver only, in a style something resembling that of Hans Sebald Beham; but he was greatly inferior to that artist, not only in taste and judgment, but also in the execution of the mechanical part of the engraving. By him we have *the labours of Hercules*, very small plates, length-ways, dated 1568. I shall mention besides, *a battle*, a small plate, length-ways. He usually marked his engraving with the initials of his name, enclosed in a small square line, and added the date.

ANTHONY JENKENS ON.

Flourished, 1560.

Abraham Ortelius mentions this artist with commendation. It appears, that he was a native of England; and that his chief excellence consisted in engraving maps and plans.

THOMAS JENNER.

Flourished, 1650.

He was a printseller, and flourished about the beginning of the last century. At the bottom of the print of William Sommers, engraved by De-leram, we have this inscription: "*William Sommers, king Henryes jester, are to be sold by Thomas Jenner, at the White Bear in Cornewell.*" "Jenner attempted," says the honourable Mr. Walpole, "the art himself with no small success. I have," continues he, "a small print by him, of Sir William Wadd, or Waad, lieutenant of the Tower. Jenner also etched a view of a large ship, called *the Soverayne of the Seas*. This is, however, but very indifferently executed. It is dated 1653.

MARY MAGDALEN IGONET.

Flourished, 1760.

This lady, according to Bafan, was a Genoese by birth, and resided at Paris, when he wrote his Dictionary. By her we have several prints, after Mieris and other masters.

GIROLAMO IMPERIALI.

Flourished, 1640.

This artist was born at Genoa, of a noble family, and being sent to Parma by his parents to study the belles lettres, he was so struck with the works of Correggio and Parmigiano, that he applied himself assiduously to learn the



principles of painting, and with great success; but returning to his own country, his domestic affairs requiring too great attention, he had not sufficient leisure to attend to his favourite pursuit. He then learned the art of engraving, or rather etching, from Giulio Benzi; and we have a considerable number of etchings by him, particularly portraits.

P. C. INGOUF.

Flourished, 1770.

A modern artist, by whom we have several portraits; among the rest, that of Jean Jaques Rousseau, from a model in wax.

JOHN INGRAM.

Flourished, 1760.

This artist was a native of England. He learned the first principles of engraving in his own country; but he completed his studies at Paris, where he resided in the year 1755. He was a man of very singular character; but possessed of every requisite to make a great artist. His engravings are, in general, small, many of them being vignettes, and other book-plates. He engraved from Bradley, Boucher, and other masters; but at the time Basan published his Dictionary of Engravers, he was employed by the Academy of Sciences.

GIACOMO JOANSUINI.

Flourished,

This name is affixed to a slight etching, representing *the presentation of our Saviour in the Temple*. This print has nothing in it to recommend it to particular notice. He signs his name "Jacobus Joanfuinus pictor et incisor:" from whence we understand, that he was a painter.

PETER DE JODE, the ELDER.

Born, Died, 1634.

This artist was the son of Gerard de Jode, and born at Antwerp, where his father resided, and apparently carried on a considerable commerce in prints. According to professor Christ, Gerard de Jode engraved also, and marked his prints with the initials G. I. or G. D. I. but that author has not specified any of his works. In the series of engravers Gerard de Jode is called an engraver on wood; and Papillon informs us, that he executed some excellent engravings on wood, which were printed, as he supposes, by Plantin at Antwerp, about the year 1566. Peter de Jode received his first instructions in the art of engraving from Henry Goltzius; and afterwards went to Italy, in order to complete his studies from the works of the great masters. He engraved several plates in that country from different painters, and returned to Antwerp about the year 1601, where he resided till the time of his death, which happened, A. D. 1634. His works possess a considerable share of merit. He drew the human figure

figure very correctly; and, following his master's example, used the graver only, in the execution of his plates; but in point of taste, and command of that instrument, Goltzius was certainly far superior to his scholar. The engravings of De Jode are usually very neatly executed; but there is a certain stiffness about them, which takes greatly from the beauty they would otherwise possess.

Among the vast variety of prints, engraved by this artist, are the following:

The life of Christ, consisting of twenty-six small upright plates, without any painter's name.

The life and miracles of St. Catherine de Sienna, quarto, middling-sized plates, length-ways, from F. Vanni, dated 1597.

The five senses, middling-sized plates, length-ways, apparently from his own designs.

A holy family, with St. Catherine, a small plate, length-ways, from Titian.

Christ giving the keys to Peter, a middling-sized upright plate, from Rubens. This is engraved in a much bolder style, than was usual with this artist.

The last judgment, a very large upright print on several plates, from John Coufin.

Several *portraits*, and variety of other subjects, from Spranger, Franck, and other masters.

PETER DE JODE, the YOUNGER.

Born, 1606. Died,

This artist was the son of Peter de Jode, mentioned in the preceding article. From his father he learned the art of engraving, and surpassed him in taste and the facility of handling the graver; though he can scarcely be said to have equalled him in correctness of drawing, especially when confined to the naked parts of the human figure. It does not appear, that he went to Italy; but he certainly accompanied his father to Paris, where they engraved conjointly a considerable number of plates for M. Bonefant, and Le Sieur L'Imago. His most capital performances are from Rubens and Van Dyck. Balan says of him, that in several of his engravings he has "equalled the best engravers, and in others he has sunk below himself." It is certain, that his works are not all of them equally meritorious; as indeed whose are, especially if they be as numerous as those of De Jode? He was, without doubt, a very able engraver; but to place him upon an equality with his contemporaries, Bollwert, Pontius, and Vorsterman, is, in my opinion, estimating his abilities at much too high a rate.

Among his most esteemed performances, may be reckoned the following:

The meeting of the Virgin Mary and Elizabeth, a large upright plate, from Rubens.

A nativity, a large plate, length-ways, from Jaques Jordaens.

A holy family, with Zacharias, Elizabeth, John, and an angel holding a book, from Titian, the same.

Christ communing with Nicodemus, half figures, a dark, candle-light piece, a middling-sized plate, length-ways, from Gerard Seghers.



An *ecce homo*, a large upright plate, from Diepenbeck.

St. Augustine supported by angels, a large upright plate, arched at the top, from Van Dyck.

St. Martin of Tours expelling the evil spirit from a demoniac, a large upright plate, from Jordaens.

St. Francis kneeling before a crucifix, a small upright plate, from Baroccio.

The three graces, a large upright plate, from Rubens.

Venus rising from the water, a large plate, length-ways, from the same.

Rinaldo and Armida, a large upright plate, from Van Dyck, being the companion to another plate, which Bailliu engraved from the same painter.

Folly and Ignorance, half figures, a middling-sized upright plate, arched at the top, from Jordaens.

An *emblem of death*, represented by an infant sleeping upon the ground, with a skull lying by his side; a small plate, length-ways, from Artemisa Gentilesea. Ganiere also engraved a plate from the same design.

A great variety of excellent portraits, from Van Dyck and other masters, and among them his own.

ARNOLD DE JODE.

Flourished, 1660.

He was the son of Peter de Jode the younger, mentioned in the preceding article; and was probably instructed by his father in the art of engraving. At what time he came into England is not known; but it is certain, that he resided here in the year 1666, at the time of the great fire of London, as we find from an inscription, affixed to a whole-sheet print, representing *Christ and St. John as infants embracing each other*, from Van Dyck. It runs thus: *Arnoldus de Jode sculp. Londini, tempore incendii maximi*. The picture was then, it seems, in the possession of Sir Peter Lely, to whom the print was dedicated by Richard Thompson a printseller.

The works of Arnold de Jode, considered either with respect to the drawing, or the mechanical part of the execution of them, are greatly inferior to what might have been expected from the son of Peter de Jode. His best engravings are portraits; but even these have no very considerable share of merit to recommend them. I shall only add the following prints by this artist:

Mercury educating Love, a middling-sized upright plate, from Correggio, engraved at London, and dated 1667.

A Magdalen, a half figure in a circle, a middling-sized plate, from Vandyck.

The portrait of *cardinal Palavicini*, a small upright plate from Titian.

The portrait of *Sir Peter Lely*, a large upright plate, from a picture painted by Sir Peter himself.

The portrait of *Alexander Brown*, prefixed to his *Ars Pictoria*, in folio, from J. Huysmans.

LAURENCE JOHNSON.

Flourished, 1603.

This artist engraved several heads for a folio volume, entitled, *the General History*

History of the Turks, published 1603. He worked entirely with the graver; but in a style, that does him no sort of credit, as an artist.

C. JOHNSON.

Flourished,

The name of an artist of no great merit, who was employed, chiefly, if not entirely, in the portrait line. His engravings are sufficiently neat. Among others by him, I have seen the portrait of *James the First's queen*.

T. JOHNSON.

Flourished,

This name is affixed to several mezzotinto prints; among others to the portrait of *William lord Cowper*; and a small upright plate, representing *Adam and Eve*. It has been said, that Faber, when he did not choose to affix his own name to his engravings, adopted this fictitious one. But admitting the truth of this report, I can hardly attribute these two prints to him, they being so far below the standard of his usual workmanship. We have also with the same name affixed, the portrait of *lord Anson*; also that of *Bullock the comedian*; and another of *T. Britton the small-coal man*, &c.

A N D R E W J O H N S T O N .

Flourished,

This artist, apparently a native of England, engraved in mezzotinto; but his works, at least such of them as I have seen, do not merit the least commendation. Among other portraits by him, is that of *Henry Sacheverell*, a half-sheet print from Gibson. It was published by Philip Overton; but there is no date affixed.

J O L L A T .

Flourished, 1510.

This artist, according to Papillon, was a native of France. He flourished towards the commencement of the sixteenth century, and executed a considerable number of engravings on wood. Among them are the cuts for a small folio book of *Anatomy*, by Carolus Stephæno, M. D. some of which prints are dated from 1530, to 1532. Also the *ornamental borders, figures, &c.* for a missal in octavo, printed at Paris, 1490. They are, says my author, all of them very badly drawn; but executed with extraordinary delicacy. See the mark of this artist on the plate at the end of the volume.

I. JONCKHEER.

Flourished,

This name is affixed to a set of small plates, length-ways, representing *dogs*
and



and other domestic animals, etched in a slight, spirited style, which indicates the hand of the master. This artist has harmonized the etching with the point of the graver, in a manner something resembling that of Rembrandt.

I. M. DE JONGE, or DE JONG.

Flourished,

This artist was probably a native of Holland, and related to Ludolph de Jong, who excelled particularly in painting battles and huntings. By him, however, we have a set of small *battles*, etched in a slight but spirited style. They are evidently the work of a painter; and from the masterly manner in which they are executed, we may conceive him to have been a man of no mean abilities. To these may be added several etchings of *horses*, equal in merit to the battles; these are also small plates, length-ways. When he did not sign his name at length, he substituted the initials I. M. D. I. the I being placed upon the top of the M.

J. B. JONGELINX.

Flourished,

An artist of no great reputation. Portraits seem to have constituted the greatest part of his performances; but his manner of engraving has nothing in it worthy of commendation. To the portrait of *Valerius Andreas Desfelius, Jud. &c.* he has affixed his name, "*J. B. Jongelinx,*" and added the letters *Ant.* an abbreviation perhaps of the word *Antwerpia*, to denote, that he was a native of the city of Antwerp.

J. DE JONGHE.

Flourished,

A name affixed to the portrait of *Hermanus Langelus*, past. Amstel. Apparently this artist resided at Amsterdam. I have not seen this portrait myself; but if it be a slight painter's etching, I should conclude, that the present J. de Jonghe, and J. M. de Jonge mentioned above, were one and the same person.

J A Q U E S J O R D A E N S.

Born, 1594. Died, 1678.

This justly celebrated artist was born at Antwerp. His first master was Adam Van Ort; but to Rubens he was evidently indebted for his superior knowledge in the art of colouring. The character of this great painter is so generally known, that it is unnecessary to repeat it here. It will be sufficient to observe, that his best works, considered altogether, are esteemed as little inferior to the noble exertions of the pencil of Rubens himself, we have by him several etchings, which, though executed in a very slight and hasty manner, bear nevertheless the evident marks of a masterly hand. They are all from his own compositions, as follow.

- The flight into Egypt*, a small upright plate, and dated 1652.
Christ driving the merchandizers from the Temple, a middling-sized plate, length-ways.
A descent from the cross, a small upright plate, dated 1652.
Jupiter suckled by the goat Amalthea, a small plate, length-ways.
Jupiter and Io, a middling-sized plate, length-ways, dated 1652.
Mercury cutting off the head of Argus, a small upright plate, dated 1652.
A peasant, who is stopping an ox by the tail, amidst a considerable number of spectators; a small plate, length-ways.

GREGORY JORDAN.

Flourished, 1622.

He was a native of Venice; and, according to his own account, almoner and cosmographer to the Duke of Bavaria. In the year 1622, he published a set of prints, entitled, *Prophetiæ seu Vaticinia, XIII. tabellis expressa*, representing the woes, which are to befall the world, at the subversion of the Mahometan superstition, with explanations of the designs. They are small plates, length-ways, very slightly etched: the figures are incorrectly drawn, and without effect.

LUCA JORDANO. See GIORDANO.

ABRAHAM JOSSE.

Flourished,

The works of this artist, according to Florent le Comte, are exceedingly multifarious. They consist of no less than five hundred and ninety-eight prints. The subjects of none of them, however, are specified.

MATHURIN JOUSSE.

Flourished,

This artist, according to Florent le Comte, excelled in the engraving of ornaments for gunsmiths, and other workers in iron, brass, or steel. I do not recollect having seen any of his works.

JAMES JOULLAIN.

Flourished,

By this artist, who probably was a native of France, we have several frontispieces, and other book-plates. They are neatly executed; but in a stiff, tasteless style: his drawing of the human figure especially is exceedingly defective.

FRANCOIS JOULLAIN.

Flourished, 1750.

This artist was not only an engraver, but a printfeller of considerable eminence.



eminence. He was a native of France, and resided at Paris, at the time Basan published his Dictionary. His style of engraving bears some slight resemblance to that of Cars; and, if his works cannot be said to equal those of that master, either in correctness, or facility of execution, it must be said, that they are by no means devoid of merit. I shall mention the following only:

Mercury and Herse, a middling-sized upright plate, from Paolo Veronese.

Apollo slaying the satyr Marsyas, a small plate length-ways, from the same painter: both these plates are for the Crozat collection.

The chase of the boar and its companion, middling-sized plates, length-ways, from Desportes.

He also engraved from Watteau, Lancret, Gilliot, and other masters.

J A S P E R I S A C.

Flourished, 1620.

This engraver resided, I believe, at Paris; at least, several ornamental frontispieces, executed by him, were affixed to books, published in that city. But his principal engravings were portraits. He worked chiefly, if not entirely, with the graver, in a neat style, but devoid of all taste, and in every other respect, exceedingly indifferent. Among his portraits, we may reckon *Charles L'Oyseau* and *Stephen Paschasius*, &c.

I S C H E R N I N G.

Flourished,

A name of an obscure engraver, affixed to the portrait of *Gasper Neuman*.

I S H M E S A F F.

Flourished,

Another obscure artist, of whom we have no account. His name is affixed to the portrait of *Bo. Chr. Munnich*.

I S R E A L. See HENRIETTE.

ISREAL VAN MECH, or MECHLIN. See MECHELN.

P E T E R I S S E L B O U R G.

Flourished, 1640.

He was born, according to Basan, at Cologne, about the commencement of the seventeenth century. He worked some time in the Low Countries; and, about the year 1640, was settled at Nuremberg; where he not only executed a great number of engravings, but taught drawing. His works are of various kinds; but the greater part of them were for the booksellers of that time. He worked chiefly with the graver; but the prints, which I have seen by him, are such as do him no great honour. I shall only mention,

Christ and the twelve apostles, middling-sized upright plates, from Rubens. He often marked his plates with the initials of his name only, thus: P. I.

J O H N D E J U L I E N N E.

Born, Died, 1766.

This gentleman was a native of France, and a lover of the arts; well known in that kingdom, for the famous collection of pictures which he made, consisting of specimens of every school, with several other rare and curious pieces, which he left behind him at his death. He also etched, for his amusement, several prints from Teniers, Watteau, and other masters.

J. J U N E.

Flourished, 1760.

An English artist of no great eminence, whose labours were chiefly confined to the ornamenting of books. We have, however, some portraits by him; and among others, *James Rely*, the Antinomian preacher, after Shelly, *Fanny Murray*, &c.

J U N G H A N N S.

Flourished, 1472.

He was a native of Nuremberg, where, in the year 1472, he published an edition of *the History of Antichrist*, rudely engraved upon blocks of wood. He styles himself at the end of the book, *Briefmaler*, that is, *painter of playing cards*; and these engravings may reasonably be attributed to him. The reader will find a circumstantial account of these ancient engravings on wood, in the Essay on Wood Cuts, at the beginning of this volume.

J O S E P H J U S T E R.

Flourished, 1700.

This artist apparently was a native of Venice; at least, he resided there, and engraved a considerable number of book-prints, which were published in that city. His plates are etched and finished with the graver, in a coarse, tasteless style, without any degree of merit to recommend them to the notice of the connoisseur. His best engravings, I believe, are contained in the collection of prints, published by Catharine Patin at Venice, 1691, under the title of *Pitture scelte e Dichiarate da Carla Caterina Patina Parigina accademica*. We have also several portraits by this engraver; but they are equally indifferent with the rest of his works.

F R A N C E S C O J U V A N I.

Flourished,

He was, says Basan, an Italian painter, and a disciple of Carlo Maratti. He etched several plates, and, among them, an *adoration of the shepherds*, a middling-sized square plate, from a design of his master's.

J U V [58] J U V

FILIPPO JUVARRA.

Flourished, 1720.

This artist was a native of Italy, and an architect of considerable note. We have, designed and etched by him, a set of ornamental shields, which were published at Rome, 1722. They are bold etchings, in a free style, and do him no small credit as an artist. He is entitled *Cav. D. Filippo Juvarra, Architetto e Accademico de S. Luca.*

