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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

N. NAC

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N.

N A C H T G L A S.

Flourished,

THE name of a very indifferent engraver of portraits. He worked with the graver only, in a stiff, tasteless style, and probably from his own designs; for he usually adds the word *fecit* to his name.

N A D A T.

Flourished, 1530.

An ancient German engraver, by whom we have a considerable number of prints, marked with a mouse-trap; near which he usually placed a small scroll with this inscription, NA DAT. which the generality of authors take to be the name of the artist, and notwithstanding the small distance, which frequently appears between the two first letters and the three last, read it as one word, *Nadat*. Papillon and some few others indeed divide the letters, supposing the first two to be the initials of the baptismal name, *Natalis*; and the three last of *Datus*. The matter is, however, very uncertain, and the reader must be left to prefer that interpretation, which seems to him to be the nearest to the truth. The works of this master are executed entirely with the graver. They consist chiefly of small prints, representing processions and armies on the march. The manner of engraving, which was adopted by Theodore de Brye, resembles so much that of this artist, one may, I think, with no small appearance of probability, suppose that De Brye was his scholar. See the mark of this engraver, copied on the plate at the end of the volume. I shall specify only the following prints by him:

An army on the march, a small plate, length-ways, with the mark, dated 1530.

An army exercising, the same, no date.

The Virgin and Child, with Elizabeth seated, in an arch to the right is represented the angel appearing to Joseph, holding a tablet, inscribed, FILI DAVIT NE TIMEA, &c. and to the left, an angel appearing to Joachim, &c., a middling-sized upright plate.

P E T E R N A G E L.

Flourished, 1500.

This artist was probably a native of Flanders, and instructed in the art of engraving by Philip Galle, whose style at least he imitated, but not very successfully. His prints are by no means well finished, neither did he draw the human figure with any tolerable degree of correctness. He worked much from Martin Heemskerck, and the contemporary painters of his country; and his engravings consist principally of sacred subjects. He

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sometimes signed his name at length; but more frequently used a sort of cypher, composed of a P. and an N. joined together. See the plate at the end of the volume. At other times separate, thus, P. N. fec. or P. Na. or P. Na. fecit. I shall mention the following prints only by this artist.

The seven acts of mercy, small plates, length-ways, from Heemskerck.

A R N O L D N A G T E G E L.

Flourished,

¶ An obscure and indifferent engraver in mezzotinto. We have by him, the portrait of *Isbach Aboab Rabin*, a half length, apparently from a design of his own; for he adds to his name the words, *Delin. et fecit*, without the name of any painter.

H E N R Y N A I W Y N C X.

Flourished,

This artist was a native of Holland, and a painter of landscapes. I am not acquainted with his pictures; but his etchings are greatly in the style of Anthony Waterloo; but he has improved upon the mechanical part of the workmanship. They possess great merit, and appear to be very faithful representations of nature. We have by him,

Six small upright *landscapes*. The first impressions of these plates are before the name of Clement de Jonghe was affixed as the publisher. Le Comte spells his name *Naiwikex*; but on what authority I know not.

R O B E R T N A N T E U I L.

Born, 1630. Died, 1678.

This admirable artist was born at Rheims. His genius for the arts discovered itself in the very early part of his life; and, during his studies in the classics and other polite branches of literature, he found time to cultivate it. He married whilst he was very young; and going at length to Paris, he abandoned all other pursuits, and applied himself entirely to the engraving of portraits, which he usually drew himself, from nature, in crayons. Louis the Fourteenth being made acquainted with his merit, caused him to draw his portrait in crayons; and he was so pleased with the performance, that he appointed purposely for him the place of designer and engraver of the cabinet, adding the yearly pension of one thousand livres, which was confirmed by letters patent. Nanteuil died at Paris, A. D 1678, aged 48 years. It seems astonishing, as Basan remarks, that having lived so short a time, he should have been able to engrave no less than two hundred and fifty portraits, exclusive of the number of drawings which he made, and the time, which the agreeableness of his conversation was the occasion of his losing, his company being much sought after by men of genius and of the first rank.

Nanteuil's first mode of engraving seems to have been in imitation of that usually adopted by Claude Mellan, executed with single strokes only, without being

being crossed by other strokes; and we have several portraits by him in this style; but he quitted this manner, and applied himself to another infinitely superior, crossing the strokes as occasion required, and harmonizing the lights with dots, made with the point of the graver; so that in clearness and beauty of effect, his best engravings have never been excelled, and rarely, if ever, equalled. He drew correctly; and from the great difference we perceive in the characters of his heads we may conclude, that they were faithful copies of nature. His slightest prints possess great merit, and manifest the hand of the master.

The portraits by this excellent artist are well known; and it will be impossible to particularize many of them in this work; much less so to say, with any degree of precision, among so many beautiful ones, which are the best. I shall only mention, therefore, the few following, which are said to be ranked among the scarcest of them.

Several portraits of *Louis XIV.* at different ages, after his own pictures, and in part from the paintings of P. Mignard.

Louis of Bourbon, prince of Conde, from his own design, half-sheet print.

Visconte de Turenne, the same.

John Chapelain the poet, a small upright plate, the same.

John Loret, the same.

Cardinal Richelieu, the same, after Philip Champagne.

John Baptist Colbert, the same, from the same.

Anne of Austria, queen of France, a middling-sized upright plate, from Mignard.

Mr. John Evelyn, a small upright plate, from his own design.

N A P O L I T A I N. See ANGELI.

GIOSEFFO NICCOLO NASINI.

Born, 1660. Died, 1736.

This artist was born at some distance from Sienna, and was instructed in the first principles of historical painting by his father, Francesco Nasini; but at eighteen years of age he was sent to Rome, and entered the school of Ciro Ferri, with whom he studied two years; and acquired not only great command of pencil, but a fine taste for design. He was recommended by Ciro Ferri to the grand duke Cosmo III. who employed him to copy the pictures of Pietro da Cortona, in the Pilazzo Pitti; and he succeeded so well, that he was handsomely rewarded by the duke. He was also honoured with knighthood by the emperor Leopold, and had several other great favours conferred upon him. We have one small upright etching by this artist, representing *the Virgin with the infant Christ and St. John*, from a composition of his own.

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

Flourished, 1650.

This artist was a native of Liege. At Antwerp he learned the first principles



principles of drawing and engraving. From thence he went to Rome, where he joined Cornelius Bloemart, Theodore Matham, and Regnier Persyn, all artists from the Low Countries, and assisted them in completing the statues and busts, which they were engraving from the collection in the Justinian gallery, consisting of one hundred and fifty prints. In Italy he engraved many other plates, from the pictures of the greatest masters. On his return to Flanders, he was invited to Paris, where he resided a considerable time.

He engraved in a bold, open style; but not with much taste. We see by his works, that he handled the graver with great facility; the strokes are clear and regular, but, at the same time, cold and heavy; and from want of proper attention to the *chiaro scuro*, all his works are faulty in the general effect. But his greatest failing appears to be the incorrectness of his drawing, and the want of character in the heads of his figures. The other extremities are also but indifferently expressed. The following prints are ranked among the most estimable by this master.

The Virgin and Child, with Joseph seated behind, leaning his head upon his hand, a middling-sized upright plate, from Andrea del Sarto.

A holy family, from N. Poussin, a large plate, length-ways; the first impressions are before the nudity of the infant was covered with linen.

The Virgin holding the infant Christ, who is sleeping; and St. John is represented by her side; a middling-sized upright plate, from Sebastian Bourdon. The first impressions are before the breast of the Virgin was covered with linen.

The marriage of St. Catherine, a large plate, length-ways, from the same painter.

Mary washing the feet of Christ, a large plate, length-ways, from Rubens.

The last supper, a middling-sized, upright plate, from Diepenbeck.

The assembly of illustrious ecclesiastics, a large print, length-ways, on four plates, from Bertholet Flemael.

Also several much-esteemed portraits; and, among them,

The marquis del Guast, with his mistress, represented as Venus; a middling-sized upright plate, from Titian, &c.

He also engraved from Raphael, Romanelli, Andrea Sacchi, Sandrart, and other masters.

JUAN NAVARO.

Flourished, 1598.

This artist was apparently a native of Spain, and resided at Seville, where he engraved several *frontispieces* for books, which were published in that city. They are executed entirely with the graver, in a very indifferent style.

THOMAS NEALE.

Flourished,

This engraver was probably a native of England, and resided at London, where he etched the portrait of *Bindo Altoviti*, in quarto, from Titian. It

is

is executed in a style greatly resembling that of Gaywood; and the face is finished with much care, and not without some merit, when we consider the print as an etching only. From the style in which the drapery of this figure is etched, I think we may fairly conclude, that he had a great share in the execution of the plates for the octavo edition of Ogilby's Fables, published at London. They are, however, by no means, favourable specimens of his abilities.

N E E.

Flourished, 1760.

A modern French engraver, who resided at Paris. He was the scholar of Le Bas, and imitated the style of his master not unsuccessfully. We have by him a considerable number of *landscapes*, after Adrian Vander Veldt, and other masters; also several *vignettes* for Ovid's *Metamorphoses*, printed at Paris in octavo.

JAMES NEEFF, or NEEFFS.

Flourished, 1635.

This artist was a native of Flanders, and resided at Antwerp. He was probably of the same family with Peter Neeffs, a celebrated painter of architecture. He worked with the graver only, and handled that instrument with great facility. He drew the human figure with some degree of correctness; but in a mannered style. The characters he has given to the heads of the figures, which required great expression, are sometimes too much *outré*; but his best works have much merit. The following, among many other engravings, are by him.

The falling angels, a middling-sized upright plate, from Rubens.

The meeting of Abraham and Melchisedech, a very large plate, length-ways, from the same painter.

A crucifixion, a large upright plate, from the same.

Christ brought before Pilate, a middling-sized upright plate, from Jaques Jordaens.

The martyrdom of St. Thomas, a large upright plate, from Rubens.

The judgment of Paris, and the triumph of Galatea, commonly called the *Ewer of Charles the First, king of England*, a large plate length-ways, from the same.

The satyr with the man who blowed hot and cold, a middling-sized plate, length-ways, from Jordaens. The first impressions have not the address of Bloeteling.

Also several portraits; and, among them, the following:

The marquis de Barlemont, from Van Dyck.

The countess of Egmont, from the same painter.

Francis Snyders, the painter, from the same.

And a variety of other subjects from Seghers, Annibale Carracci, Erasmus Quillinus, and other masters.



NICCOLO NELLI.

Flourished, 1568.

This artist appears to have been a native of Venice, and from the style of his engraving, a scholar of Marc de Ravenna. I have seen by him an *architectural frontispiece, ornamented with figures*, for a book of Plans and Views of the most illustrious Cities in the World. The title runs thus: *De Disegni delle piu illustri Citta et Fortezze del Mondo, Parte I.* with the date, 1568. The figures are by no means badly drawn; and the print possesses great merit. This inscription is affixed, *Nicolo Nelle Venetiano F.* the F. standing for *fecit*. As there is no painter's name added to the inscription, it is highly probable that the print was engraved from a composition of his own.

I suspect, that many of the engravings, without marks, of the foregoing date, may with justice be attributed to this master; particularly those which bear resemblance to the works of Marc de Ravenna. Florent le Comte mentions this artist as an engraver of German portraits: I am not acquainted with them.

FRANCIS DE NEVE.

Flourished,

This artist was a native of Flanders; but he resided a considerable time in Italy. He excelled in painting landscapes, into which he introduced small figures very successfully. He also amused himself with the point. We have many very spirited and masterly etchings by him, of *landscapes with figures*, from his own compositions, which prove the excellency of his taste, and the fertility of his genius. And though they are executed in a slight style, the general effect is exceedingly agreeable.

A. NEURAU T T E R.

Flourished, 1715.

He was apparently a native of Prague, at least, he resided there, and engraved a set of figures, entitled *Statuæ Pontis Pragensis*, published 1715. They are small upright plates, executed entirely with the graver, but in a cold, stiff style, which indicates his patience, rather than his genius or good taste.

E D W A R D N E W T O N.

Flourished,

This name is affixed to the portrait of *William Tansur, the musician*, which, it appears, the artist engraved after a drawing of his own from the life.

JAMES NEWTON, a relation probably of Edward Newton. He engraved the portrait of *Sidney Parkinson*.

S U T-

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N I L

SUTTON NICHOLLS.

Flourished, 1710.

This very indifferent engraver was, I presume, a native of England. He resided at London, and executed a considerable number of plates for the booksellers. His best prints are slight etchings of *shells*, and other trifling subjects; but when he worked with the graver only, his performances are below all criticism, especially when he attempted the representation of the human figure.

G. D. C. NICOLAI.

Flourished, 1760.

A modern artist, concerned with A. I. Prenner, in the execution of the plates from the pictures in the grand gallery at Vienna,

D. NICOLE.

Flourished,

A name affixed to a set of slight views, etched in the style of a painter. To these prints there is added the monogram, composed of a W. and an R. joined together, which, I should suppose, belongs to the inventor. See the plate at the end of the volume.

NICOLETTO DU MODENA. See MODENA.

WILLIAM VAN NIEULANT.

Born, 1584. Died, 1635.

A celebrated painter of landscapes and architecture. He was born at Antwerp, and became the disciple of Rowland Savery. After he quitted his master, he went to Rome, and resided in that city with his countryman, Paul Bril, three years. His paintings are held in high estimation. Nieulant died at Amsterdam, A. D. 1635, aged 51 years. For his amusement he etched several plates of landscapes, partly from his own designs, and partly from those of Paul Bril. They are executed in a slight, free style, and often retouched with the graver, to harmonize the lights, and strengthen the masses of shadow. I shall specify only a set of *ruins in and about Rome*, middling-sized plates, length-ways, with this inscription, *G. van Nieuwlant, fecit et excud. Antuerpie.*

JOHN ELIAS NILSON.

Flourished, 1770.

A modern German artist, who resided at Augsburg. He is mentioned as an engraver by M. Heineken; but I am not acquainted with his works.

B A L.



BALTHASAR MENEIUS NIMECIUS.

Flourished,

A very indifferent engraver on wood. He was a native of Saxony, and, according to professor Christ, used a singular monogram, composed of a B. an M. and an N. See the plate of monograms at the end of the volume. But these initials are sometimes separate upon his engravings, in this manner, B. M. N.

N I X O N.

Flourished, 1750.

This singular engraver was, I believe, a native of England. Small portraits constitute the greater part of his works, which he executed in a style prodigiously neat; and finished the faces with dots only. The following portraits are by him. *The duke of Cumberland*, a small circular plate. *The duke of Cumberland*, a small upright oval plate. *Frederic, prince of Wales*, the same. *Earl Granville*, the same, &c.

N O B L E S S E.

Born, . Died, 1730.

This artist appears to have been a native of France. He studied the works of Jaques Callot with great assiduity, and formed his taste upon them. He excelled principally in drawing with the pen, which art he also professed to teach. We have some few small *landscapes* etched by him, in the style of Callot. He died 1730, at a very advanced age.

N O B L E T.

Flourished,

The name of a very indifferent artist, who worked with the graver only. His labours were confined to *vignettes*, and other *book-plates*.

H. N O B L I N.

Flourished, 1680.

He engraved several large portraits; but in a style, which does him no kind of honour. We have by him the head of *Cardinal Howard*, a half-sheet print.

J. E. N O C H E R.

Flourished, 1760.

A modern French engraver, who studied under Stephen Fessard. We have several *vignettes* by this artist, and also some few *portraits*; among which may be reckoned, that of *Jean Jaques Rousseau*.

CARLO NOLLI.

Flourished, 1760.

A modern Italian artist, who was concerned in the engravings, made at the command of the king of the Two Sicilies, of *the Antiquities discovered at the Herculaneum*.

J. B. NOLLIN, or NOLIN.

Flourished, 1687.

This artist engraved several of the large folio plates for a set of prints, entitled, *Les vues, plans, coupes & elevations du chateau de Versailles, i. e.* "The views, plans, sections, and elevations of the palaces of Versailles." While he was pursuing his studies in Italy, he engraved several plates from A. Carracci, Poussin, and other masters.

PETER NOLPE.

Flourished, 1640.

This artist was a native of Flanders. He is spoken of as a painter; but apparently his engravings are far more numerous than his pictures. As an engraver only I shall consider him this place. He worked with the point and the graver, and usually united them; but some of his plates are executed with the graver only, which instrument he handled with much more facility than taste. The disposition of the light and shadow is not happily managed in his historical prints; and they are defective in harmony; neither did he draw the extremities of the human figure correctly. But his views and landscapes are executed in a very spirited, bold style, which manifest the hand of the master. The following engravings may be reckoned among his most estimable works.

Judith and Thamar, represented in a large landscape, length-ways, from a composition of his own. The same figures were afterwards introduced into another landscape, upon a much smaller scale.

An overflow of water, occasioned by the bursting of a water bank; a large plate, length-ways, the same. This is a very scarce print, and executed with great spirit.

Eight months of the year, great plates, length-ways, the same. I am not acquainted with these prints, and Bafan tells us, that he never saw the other four.

St. Paul the hermit, sed by an eagle in the desert, a large plate, length-ways, from Pieter Potter.

St. Peter delivered by the angel from prison, a middling-sized plate, length-ways, from J. V. Vucht.

A set of *beggars*, in the style of Quast, small upright plates, with other grotesque subjects.

The grand cavalcade, made by the citizens of Amsterdam, at the entry of the queen Mary of Medicis into that city, A. D. 1638, a large plate, length-ways, from C. Molyn the younger.



He usually signed his name at length upon his plates, joining the initials P. and M. together, in the manner as expressed upon the plate at the end of the volume; and in some few instances he used that cypher only.

RICHARD ABBE DE ST. NON.

Flourished, 1760.

He was a native of France, and a lover of the arts. For his amusement he etched several plates in a very peculiar style, resembling washed drawings, in Indian ink. This species of engraving has lately been carried to perfection in England by P. Sandby, and other capital artists. The works of St. Non consist of small subjects, representing *landscapes with ruins*, from the antique; and from Boucher, Le Prince, and other French painters.

J. V. NOORDT.

Flourished, 1645.

An artist of great merit, by whom I have seen a slight, spirited etching of a *landscape with ruins*, in a broad masterly style. It appears to be a view in Italy. The figures, which are introduced into this etching, are executed in a very superior style.

COEN V. NOORDT, or NOORDE, who was probably a relation to the above-mentioned artist, engraved *his own portrait*.

JOHN NORDEN.

Flourished, 1600.

Norden was a man of ability in the topographical line. He is thought to have been born in Wiltshire. It appears, that he was a commoner of Hart Hall, Oxford, in the year 1564, and took the degree of master of arts, A. D. 1573, and that he afterwards resided at Hendon in Middlesex. He was patronized by lord Burleigh, and also by Robert earl of Salisbury, the son of that nobleman. In the year 1614 he enjoyed the office of one of the surveyors of the king's lands.

Norden's great work was his *Speculum Britanniae, or Historical and Chorographical Description of Middlesex and Hertfordshire*, with maps.

Vertue makes mention of a *view of London, with a representation of the lord mayor's shew*, as in the collection of Mr. Bagford, and also a *plan of London*. I have carefully examined all the papers, collected by Bagford, now at the British Museum; but have not been lucky enough to meet with these curious engravings.

NORISINO. See PARASOLE.

NOUAL.

Flourished,

A name affixed to a portrait of *Thomas Wilson, bishop of Sodor and Man*.

S I M O N

S I M O N N O V E L L A N O .

Flourished, 1590.

This artist, conjointly with Francis Hogenbergh, etched in a coarse, poor style, *the pompous funeral of Frederick the Second, king of Denmark*, on twenty-one plates, length-ways, in folio, published 1592. A second impression of these plates was re-published, A. D. 1689, with no material variation. He also etched several plates for Braun's *Civitates Orbis Terrarum*, printed at Cologne, 1572.

J O S E P H N U T T I N G .

Flourished, 1700.

This artist was a native of England, and resided at London. He worked principally for the booksellers, and his engravings have very little merit to recommend them. The best part of his works consist of portraits; and some of them, from their scarcity, have acquired a value, which they do not otherwise in the least deserve. I shall mention the following portraits only: *Mary, dutchess of Beaufort*, from Walker. *Matthew Mead*, father of Dr. Mead, the physician. *Sir John Cbeke*, from an old painting. *G. Parker the almanack maker*. *Johannes Jacobus Scheuchzerus*, from Melchior Fusl.nus. And *William Elder the engraver*, from a drawing by the elder Faithorne.

J O H N G E O R G E N U V O L S T E L L A , or N I V O L S T E L L A .

Born, 1594. Died, 1624.

This artist was a native of Mentz. He worked principally on wood, and executed a set of prints for Virgil's *Æneis*, and other poetical subjects. He also engraved a set of the *Holy Fathers*, from the designs of Tempesta.

O.

LEON HENRY VANDER O.

Flourished, 1660.

AN engraver of no great eminence, who worked chiefly for the booksellers. We have, among others, the following portraits by him, in Priorata's History of the Emperor Leopold: *James, duke of York. J. C. di Konigsmarch. Gualter Leslie, Eq. Aur. Pietro Strozzi, &c.*

MAURO ODDI.

Born, 1639. Died, 1702.

This artist was a native of Parma. He is spoken of as a painter, and as an engraver; and the etchings, marked with an M. and an O. in the manner expressed upon the plate at the end of the volume, are attributed to him.

MICHAEL ODIEUVRE.

Flourished, 1735.

He was a printseller, established at Paris; but it appears, that he sometimes amused himself with the graver, as we find particularly in a set of portraits of *illustrious personages*, published by him, A. D. 1738, with this title, *Portraits des Personages illust. de l'un & de l'autre Sexe, recueillis et gravés par les soins de Michel Odieuvre, marchand d'Estampes à Paris.*

MATTHEW OESTEREICH.

Flourished, 1750.

This singular artist was a designer and engraver. His plates are chiefly etchings, in a slight, spirited style. Among his most estimable performances are reckoned, a set of twenty-four *caricaturas* from Ghezzi, in folio, published at Dresden, 1750; with this title, *Raccolta de XXIV. Caricature, disegnate colla penna dal celebre Cavalier Ghezzi, conservati nel Cabinetto di sua Maesta il Re de Polonia. Math. Oestereich.* These plates were re-published at Potsdam. A. D. 1766, with the addition of eighteen others, from the designs of John Baptist Internari, and other masters. To these may be added a set of forty plates, in folio, from the drawings of the great masters, in the collection of the Count de Bruhl, published at Dresden, A. D. 1752. Oesterich assisted also in engraving the pictures in the grand gallery at Dresden. See his mark composed of an M. and an O. joined together, on the plate at the end of the volume.

GIROLAMO OLGIATUS.

Flourished, 1572.

To a large arched print, length-ways, representing *the Trinity, with a multitude of angels, saints and prophets*, from a picture of Frederic Zucchero, his name and date are affixed in this manner, "*Hieronymus Olgiatus F. 1572.*" I know little of this artist; except that he copied with great accuracy the style of engraving adopted by Cornelius Cort and Agostino Carracci; but his drawing is not correct; neither are the heads or other extremities of his figures marked with precision.

PETER OLIVER.

Born, 1600. Died, 1660.

He was the son of Isaac Oliver, the celebrated miniature painter. Peter was instructed by his father in the art of painting in miniature, and surpassed him in excellency of finishing, especially of portraits. He resided at London, where he died about the year 1660, aged threescore, and was buried near his father at White Friars.

Vertue informs us, that he etched some small historical subjects; but he has not specified any of them.

JOHN OLIVER,

Born, 1616. Died,

It appears that his baptismal name was John, and not Isaac, as it is generally reported. He was a relation to Peter Oliver, mentioned in the preceding article. The honourable Mr. Walpole supposes him to have been his nephew. He was a painter on glass, and certainly possessed great merit. There is a window executed by him in Christ Church, Oxford, representing the delivery of Peter from the prison by the angel, which is a sufficient testimony of his abilities. It is thus inscribed: *I. Oliver aetat. suae 84, anno 1700, pinxit deditque.* It is to be observed, that the initials I. and O. are joined together, the former passing through the centre of the latter. To this artist are attributed some few portraits, particularly those of *James the Second of England*, in mezzotinto, and of *lord chancellor Jefferies*, and of *John Woremburg, the Dutch dwarf*, &c. A mezzotinto print representing *a boy asleep with a scull by him*, inscribed *Mortis Imago*, from Artemisia Gentilesia, a middling-sized plate length-ways. To a slight etching of *views at Tangiers* he signs his name *I. Oliver fecit*; also to a *view of the Hot Wells at Bath*, *I. Oliver fecit aqua forti*, adding the date 1676. We have several other etchings by him, views, &c.

MELCHISEDECK VAN OOREN.

Flourished,

This artist, according to Florent le Comte, engraved a view of a town upon a circular plate.

NICOLO



O R A [190] O S S

N I C O L O O R A Z I.

Flourished, 1760.

A modern Italian engraver, who executed several plates of *the antiquities of Herculaneum*, in folio, for the large volumes, published by the authority of the king of the Two Sicilies.

O R A Z, *f.* I have seen this name affixed to a coarse etching of *architectural ornaments*: It is probably the baptismal name of the engraver only.

O R I Z O N T E. See BLOEMEN.

R I C H A R D V A N O R L E Y.

Flourished,

He was a native of Flanders, and flourished in the last century. He is spoken of as a painter; but to what degree of excellency he arrived in the art of painting, I do not know. His prints, however, possess no great merit; they are slightly and coarsely etched, and very defective in point of drawing. The following may be reckoned among his best works:

The marriage of Joseph and the Virgin, a middling-sized plate, lengthways, from Luca Giordano.

The fall of the rebel angels, a large upright plate, from Rubens, containing a prodigious multitude of figures.

A set of twelve prints, from Guarini's *Pastor Fido*.

The greater part of a set of twenty-eight middling-sized plates, lengthways, taken from *the New Testament*, after John van Orley, who etched some few of them himself.

JOHN VAN ORLEY was probably the brother of Richard. It appears, that he frequently made drawings from pictures for the latter to engrave after. He etched, as we have seen above, some few of the historical plates, taken from *the New Testament*, after his own designs.

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

Flourished, 1760.

A modern Italian engraver, who was established at Venice, where he carried on a considerable commerce in prints. We have by him several of the plates in the Museo Fiorentino, published at Florence, &c.

O P E L L I. See AVIBUS.

W A L T H A R V A N O S S E N. See ASSEN.

J. V A N O S S E N B E C K.

Born, 1627. Died, 1678.

He was born at Amsterdam, where he learned the first principles of landscape



scape painting; but he finished his studies at Rome. He excelled in the execution of markets, fairs, conversations, landscapes, and cattle; and his pictures are spoken of with great commendation.

We have several etchings of various sizes by this master, performed in a slight, free style; but they appear to have been the amusements only of his leisure hours, and have no superior merit to recommend them. Those, which he executed from the pictures of Basan, appear to me to be his best. He worked also from several other painters; and his plates form part of the collection, commonly known by the name of *the Gallery of Teniers*. To these may be added two *landscapes*, from Salvator Rosa, which are rather uncommon.

ADRIAN VAN OSTADE.

Born, 1610. Died, 1635.

This artist was born at Lubeck, and placed in the school of Francis Hals. He excelled in painting conversations, dancings, and humorous subjects, taken chiefly from low life, which, however, he executed with admirable taste, and beauty of colouring. But the merits of this great master are too generally known, to need any repetition in this place. He amused himself with the point; and we have a considerable number of spirited etchings by him, which are very justly held in high estimation. They are not all of them executed in the same style; some of them are dark and coarse, and seem to have been printed, as the aqua fortis left them, with little or no assistance from the graver. Others again are much more neatly executed, and finished in the manner of Rembrant.

See the marks used by this master, when he did not sign his name at length, copied upon the plate at the end of the volume.

His etchings consist of fifty-two plates of various sizes, and all of them from his own designs, of which I shall mention the few following only:

Several peasants at the door of a cottage, with a fair represented in the background; a middling-sized upright plate.

A Dutch wake, the same.

Several peasants fighting with knives, a small plate, length-ways, dated 1653.

The cottage dinner, the same, dated 1653. All these are in his bold style of etching.

Those which follow are such as he finished with more care.

The painter, with an inscription beginning in this manner: *Pictor Apelle, pingas*, and the first impressions of this plate are with the cap considerably above the eyes of the figure; in the second impressions the cap nearly touches the eyes.

A mountebank, a small upright plate, arched at the top.

The spectacle seller, a small upright plate.

A man, woman, and child, at the door of a cottage, a middling-sized plate, length-ways, dated 1652.

Several peasants, half figures, at a window: one of them is singing a ballad, and another holds the candle; a small upright plate.

A man



A man leaning over a hatch, blowing a horn, the same.
A cottage entertainment with figures dancing; a middling-sized plate, length-ways.

GIOVANNI OTTAVIANI.

Flourished, 1760.

A modern Italian engraver, by whom we have several etchings, after Guercino, and other masters.

FRANCIS OTTENS.

Flourished, 1760.

A modern Dutch engraver, by whom, among other things, we have the portrait of *F. Halma*.

H. F. OTTO.

Flourished, 1707.

This indifferent artist appears to have been a native of Berlin. His works consist chiefly of portraits for books, which are executed in a style, that does him very little credit. Part of the heads in a folio volume, published at Franckfort, 1707, with this title, *Notitia Universitates Francofurtanae*, are by him.

JOHN BAPTIST OUDRY.

Born, 1686. Died, 1755.

This artist was a native of Paris, and excelled in the painting of chafes and huntings of animals. We have several etchings by him, from his own compositions; and among others, a set of prints entitled, *the comical romance*, consisting of twenty-six; a subject, into which are introduced some *fishermen upon the sea shore*; and several other prints of *animals*, &c.

BONAVENTURA VAN OVERBEKE.

Flourished, 1700.

This artist was a native of Holland. By him we have a set of plates, representing *the ruins of ancient Rome*, which he engraved from drawings, made by himself upon the spot. This set of prints was published at Rome, A. D. 1707, in three folio volumes.

J. OUVRIER.

Flourished, 1760.

A modern French engraver, by whom we have several prints; among others, *two views of the Alps*, from Vernet. *The genius of design*, an emblematical print, from the younger Cochin. He also engraved from Schenau, Eisen the elder, and other masters.

N. OZAN-

N. O Z A N N E.

Flourished, 1760.

A modern French artist, who designed, as well as engraved. We have a considerable number of prints by him, chiefly views of *sea ports* and *shipping*, from his own drawings.

The sisters of this master were also artists; and we have, among other things engraved by them, two *pastoral subjects*, after Philip Wouvermans.

M. L. P A D T B R U G G E.

Flourished, 1700.

He was apparently a native of Stockholm, and engraved a considerable number of plates for a work, entitled, *Gravés de l'Académie de Stockholm*, published about the year 1715, in three folio volumes. The prints consist of maps and perspective views, chiefly of the kind of the bird's eye kind. Those executed by Padbrugge are in a bold free style, which prove him to have been a man of no mean abilities.

When he omitted to sign his name as length, he substituted a monogram, composed of an M and a P, joined together, in the manner expressed at the end of the volume.

M A T H I O P A G A N I.

Flourished, 1715.

This artist, according to Pagnon, was a native of Venice. He engraved on wood several charts and maps, from the designs of Jacopo Callisto. The above-mentioned author particularly speaks of the map of Padua, engraved upon two plates, and dated 1715.

P A I G E O L I N I.

Flourished.

This name is added to a cutting-head plate, lengthways very slightly copied, from a picture of Paolo Veronese, representing the scene of the flight to Padua, designed as a gift for the king.

G I O V A N N I B A T T I S T A P A G A N I.

Born, 1747; Died, 1810.

This artist was a native of Genoa, where, according to Le Comte, he died A. D. 1808, aged 61. He engraved several plates, which he published at Genoa, 1797, with the title, *Disegnate da Giovanni Battista Paganini*.

L E O P A L L A V I C I N I.

Flourished, 1804.

He is mentioned as an engraver by professor Christ, who informs us, that

