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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

P. PAD

urn:nbn:de:gbv:45:1-3276

P.

H. L. PADTBRUGGE.

Flourished, 1700.

HE was apparently a native of Stockholm, and engraved a considerable number of plates for a work, entitled, *Suecia Antiqua et Hodierna*, published about the year 1712, in three folio volumes. The prints consist of *maps* and *perspective views*, chiefly of the bird's eye kind. Those executed by Padtbrugge, 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 at length, he substituted a monogram, composed of an *H.* an *L.* and a *P.* joined together, in the manner expressed at the end of the volume.

MATHIO PAGAN.

Flourished, 1555.

This artist, according to Papillon, was a native of Venice. He engraved on wood several *charts and maps*, from the designs of Jacomo Gaftaldo. The above-mentioned author particularly speaks of *the plan of Piedmont*, engraved upon two blocks, and dated 1555.

PAIGEOLINE.

Flourished,

This name is affixed to a middling-sized plate, length-ways, very slightly etched, from a picture of Paolo Veronese, representing *the mother of Moses brought to Pharoab's daughter as a nurse for her own son.*

GIOVANNI BATISTA PAGI.

Born, 1545. Died, 1628.

This artist was a native of Genoa, where, according to Le Comte, he died A. D. 1628, aged 73. He engraved several plates, which he published at Genoa, 1707, with this title, *Definizione & Divisione della Pittura.*

LEO PALLAVICINI.

Flourished, 1604.

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

he resided at Milan, where he published several prints marked with these initials, L. P. f.

G I A C O P O P A L M A.

Born, 1544. Died, 1628.

This artist, who was an admirable historical painter, is usually called the younger Palma, to distinguish him from Giacomo, or Giacopo Palma, his uncle, who was also an historical painter of great eminence. The younger Palma was born at Venice, and became the disciple of Tintoretto, whose manner he followed in the early part of his life. But he afterwards studied, with great attention, the works of Titian and other great masters, in order to complete his taste; and his labours were attended with all the success that he could possibly have expected. We have several spirited and masterly etchings by this artist, executed in a very slight style. He frequently signed his name at length; and sometimes he used a monogram, composed of a P. intersected by a palm-branch. See the plate at the end of the volume.

The following prints are by him.

An ecclesiastic and a naked figure, with two boys at the bottom, represented upon a small upright plate, and marked with the above-mentioned monogram.

Samson and Dalillah, a middling-sized plate, length-ways.

Judith putting the head of Holofernes into a bag, which is holden by the maid, a middling-sized plate, length-ways, marked with his name.

A holy family, with St. Francis and St. Jerom, half figures; a small plate, length-ways.

The woman taken in adultery, the same.

The tribute money, the same.

Christ answering the Pharisees, when they disputed his authority, the same.

The incredulity of Thomas, a small upright plate.

A drawing book, &c.

E G B E R T V A N P A N D E R E N.

Flourished, 1625.

He appears to have been a native of Haerlem; for he often added the word *Haerlemensis* to his name. He resided at Antwerp, according to Basan, where he engraved a considerable number of plates. He worked entirely with the graver; but in a stiff, formal style; and his prints have neither harmony of effect, nor correctness of drawing to recommend them. The following engravings, among others, are by him:

The Virgin Mary interceding with Christ for the salvation of mankind; a middling-sized upright plate, from Rubens.

The four Evangelists, half figures; middling-sized upright plates, from Peter de Jode, the elder.

Part of the plates for a large folio volume, published at Antwerp, 1628, entitled, *Academie de L'espée*, by Girard Thibault.

C c 2

W I L.



WILLIAM PANNEELS.

Flourished, 1635.

This artist was a native of Antwerp, and, as he himself informs us by the inscription upon his prints, a disciple of Rubens. I am not acquainted with his merit as a painter; and, I believe, indeed, he is more generally known by his etchings, than by any of his other performances; several of which are from compositions of his own; but the greater part after the pictures painted by his master. He handled the point with much freedom, and sometimes produced a bold masterly effect; but the merit of his works is greatly obscured by the slovenly incorrectness of his outline. The naked parts of the human figure are very badly drawn, particularly the extremities, which are often below criticism. I shall mention the following prints only by him:

St. Sebastian, a small upright plate, from his own invention.

Jupiter and Antiops, the same, inscribed, *Guliel. Pannaeels, Discip. Rubeni, in v. et sec.*

Esther before Ahasuerus, a small plate, length-ways, from Rubens.

Sampson killing the lion, with its companion, *David killing the lion and bear*; two small plates nearly square, from the same painter.

A nativity, a small upright plate, from the same.

Several *holy families* of various sizes, from the same.

The adoration of the wise men, a small upright plate, from the same. This design was also engraved by S. Bolwert.

St. John baptizing Christ, the same, from the same, dated 1636.

Mary washing the feet of Christ, a small plate, length-ways, from the same.

M. Natalis also engraved from this picture.

The assumption of the Virgin, a small upright plate, arched at the top.

Jupiter and Juno, in a small upright oval.

Meleager presenting the head of the boar to Atalanta, a small plate, length-ways, &c.

The portrait of *Rubens*, in an octagon border, with a variety of other subjects, from the same master, &c.

ONULPH PANVINUS.

Flourished, 1568.

This artist was a native of Antwerp. He published a set of twenty-seven portraits, entitled, *Elogia & Imagines Pontific. Max. ad viv. delin 1568.*

We have also many other portraits by him, and, among them, that of *Rubens*.

P A I O T.

Flourished,

A very indifferent artist, who appears to have been a native of France, and to have worked for the booksellers only; at least, all the engravings I have seen by him, seem to have been frontispieces, and other ornamental book-plates. They have no merit of any kind to recommend them to the public

public notice. I shall therefore only mention the following: *David*, a half figure, from Vignon, a small upright plate.

FRANCESCO DE PAOLI.

Flourished, 1640.

This artist is ranked by Florent le Comte among several other engravers of *views*, particularly of the city of Rome. I am not acquainted with his works.

JOHN PAPILLON.

Flourished, 1670.

This artist was born at Roen in Normandy, and according to the account of his grandson, engraved on wood, but never arrived at any superior degree of excellence. He was taught by Du Bellay, who was also a native of France, and an engraver on wood.

JOHN PAPILLON, the younger, son of the artist above-mentioned, was born at St. Quentin, A. D. 1661. He received the first principles of drawing and engraving on wood from his father; after which he was sent to Paris, and placed under the direction of Noel, or Nicholas Cochin, with whom he perfected himself in drawing with the pen, which he performed with great facility of spirit. He met with much encouragement, and turned his mind to engraving on wood; and his works in this branch of the art, possess a very considerable share of merit. Papillon the son informs us, that he invented that species of paper for covering of rooms, which resembles tapestry: this invention he made public about the year 1683, and carried it to a great degree of perfection. He was twice married, and left behind him two sons and a daughter. He died February 3, 1723, aged 62.

JOHN NICOLAS PAPILLON, brother to John Papillon the younger, was also an engraver on wood; but his works are of no great value.

JOHN BAPTIST MICHEL PAPILLON.

Born, 1698.

This ingenious artist was the eldest son of John Papillon, the younger, mentioned in the preceding article. He was instructed by his father in the art of design; and engraved on wood with great success. Such of his performances as have fallen under my examination, do him great credit; especially those engravings, which represent *ornamental foliage and flowers*. Many beautiful specimens of these are inserted in his publication upon the art of engraving on wood, of which we shall speak more particularly below. Those which strike me as the best, are executed with single strokes, without cross hatching, which produces a clear and pleasing effect. There are two *shells* in the second volume, page 288 and 299, which are in my opinion admirable specimens of the artist's superior abilities. The difficulty of cutting such long strokes on wood, and at the same time, with such regularity



larity and clearness, must strike the eye of the curious observer at first sight. In the above-mentioned work he has also given us two specimens of figures in chiaro-scuro, executed with four several blocks each; one of which, between the pages 154 and 155 of the second volume, he gives proofs of, from the separate blocks, followed by the figure complete. These figures, and the various specimens he has produced in that work, may serve to convince us, that he was a very skilful master in every branch of the art he professed. The human figure he seems to have been the least acquainted with; he has consequently failed most in those prints, into which it is introduced.

We may hereafter, perhaps, consider ourselves as more obliged to this ingenious author, than we care at present to acknowledge. He has given us a curious history of the art of engraving on wood, which was published at Paris in two octavo volumes, with this title, *Traite Historique et Pratique de la Gravure en Bois*. And he has also employed nearly the whole of the second volume in explaining the manner in which it is performed in all its branches, giving accurate representations of the different utensils necessary for the performance, and proper directions for the printing of the engravings, when they are finished. This may certainly be of great use to a variety of artists, as many designs, particularly in the ornamental branch of engraving, may be executed with much more exactness, spirit, and truth, on wood, than in any other way. And with respect to the sketches, and tinted drawings of the great painters, there is no mode, in which, I conceive, they can be represented with equal success.

It is urged, and with no small degree of truth, that Papillon, in his historical account of the engravers on wood, is guilty of many mistakes; but it should be remembered, that he had very little light to assist him in his researches; at the same time that those researches were very extensive. The multitude of names, which he collected together, many of which are confounded with each other by different authors, may in some measure plead his excuse. It is to be wished, he had not given so many upon report, or trusted with so much confidence to the catalogues of the Abbé Marolles.

Papillon had a younger brother, by his father's second wife, who also engraved some few things on wood; but with no great success.

GIUSEPPE PAPINI.

Flourished, 1750.

A modern Italian artist, by whom we have several engravings of *ceilings*, and other decorations from the Tuscan gallery, published by Ignazio Orsini.

DOMINICO PARASACHI.

Flourished, 1630.

He was a native of Italy, and resided at Rome. It appears from his etchings, that he was a painter, or, at least, a designer; for several of his plates are engraved from drawings of his own. He executed, conjointly with Giovanni Maggi, a set of engravings from the Fountains at Rome, which

were published 1618. This collection, with additions, was afterwards republished with this title, *Raccolte delle principali Fontane dell' Città de Roma, deffegnati et intagliate da Domenico Parafacchi*. In Roma, l'anno MDCXXXVI.

LEONARDO PARASOLE NORRINO.

Flourished, 1600.

This artist was a native of Italy. He was an engraver on wood of some eminence, and much employed by Antonio Tempesta. At the command of Pope Sixtus V. he engraved on wood *the plants, &c.* for *the Herbal of Castor Durante*, the physician to that pontiff. He died at the age of 60.

ISABELLA PARASOLE, the wife of the foregoing artist, was a woman of great ingenuity. Among other things she executed on wood several designs for *lace*, and a considerable number of *plants* for Prince Cefi.

BERNIDINO PARASOLE, the son of Leonardo Parafole mentioned above, was a painter; but also executed some few engravings on wood.

IERONIME PARASOLE, a lady of the same family with the preceding artists. She also engraved on wood, and among other subjects, *the battle of the Centaurs*; a large print, length-ways, from A. Tempesta. It is coarsely executed, and with much spirit; but the drawing is very incorrect.

P A R I A. See PERRIER.

P A R I S E T.

Flourished, 1770.

This artist was a native of France, and probably worked with Des Marteau. He came into England about the year 1769, and was employed by Mr. Ryland, to etch several plates for him in the chalk style; some few of which are in the collection of engravings from the sketches of the great painters, published by the late Mr. Rogers. He was, however, upon the whole, a very indifferent artist. We have by him, the portraits of several of the *nobility*, and of the *English artists*; from drawings by Falconet, octavo plates. If I mistake not, he worked afterwards for Mr. Bartolozzi, and died in England.

AUGUSTINUS PARISINUS.

Flourished, 1640.

He was apparently a native of France. He worked entirely with the graver; but in a style, which does him no great credit as an artist. His engravings do not possess either good taste, correctness of drawing, or neatness of finishing. They are, however, chiefly confined to book ornaments. Florent le Comte mentions five prints by this artist, from Florius Macchius, which he has not specified. He also engraved several of the plates for a book of emblems, by Paul Maccius, after the designs of Florius Macchius; the

the remainder of which were executed by an artist, superior to him, who signs his name in this manner, *Cori fec.* which is probably the abbreviation of the name of Giovanni Batista Coriolano.

Parifinus frequently used a monogram, composed of an A. with a small P. underneath it; or else with an A. and an F. joined together; and the P. in like manner beneath the cross bar of the A. See both monograms copied on the plate at the end of the volume.

PHILIP PARIZEAU.

Flourished, 1760.

A modern French painter, who, for his amusement, etched two middling-sized plates, length-ways, from Salvator Rosa, representing *soldiers*, &c.

BAPTISTA PARMENSIS.

Flourished, 1588.

This artist was a native of Parma, and apparently a painter. He resided at Rome, where he engraved, A. D. 1588, a middling-sized upright print, representing *the Virgin and Child appearing to St. John the Divine*, from Frederico Baroccio. It is executed with the graver only, in a style bearing great resemblance to that of Cornelius Cort. The prints marked with the initials B. P. and B. P. F. cannot, I believe, with any degree of propriety, be attributed to this artist; for they are generally slight etchings, assisted but very little with the graver. To the print above-mentioned, he signs his name, *Baptista Parmensis*, and adds the following words with the date, *fec. Romæ, 1588.*

JACOBUS PARMENSIS, another artist probably of the same family. We have by him, among other prints, *the martyrdom of St. Peter and St. Paul*, a middling-sized plate, length-ways, from Parmigiano. It is executed entirely with the graver, in a slight style, bearing some resemblance to that of Caraglio, to whom it has been frequently attributed; but Caraglio was a native of Verona, and not of Parma. Besides, the heads and extremities of the figures are not so well drawn as we find them in the engravings of Caraglio.

FRANCISCUS PARMENSIS, or more properly, Francesco Mazzuoli, commonly called Parmigiano, is mentioned by professor Christ, who tells us, that he often affixed the initials F. P. to his etchings. But, with all due deference to that author, I think it will, on examination, appear, that these initials are not to be found upon the original plates; at least, not upon the first impressions of these plates. The account of this artist is given under the article Mazzuoli.

L. PARMENTIER.

Flourished,

This name is affixed to the title of *the Works of Philip Wouvermans*, with the *portrait* of that artist at the bottom, from a design by J. de la Jove, in folio.

P A R-

P A R M I G I A N O. See MAZZUOLI.

R. P A R R.

Flourished, 1740.

This artist was a native of England, but of no superior eminence. His works consist chiefly of portraits and book-plates. I shall specify the following only: the portrait of *Mary Louisa, daughter of Charles the Second of England*, whole length; that of *John Fisher, bishop of Rochester*; and that of *W. Becket, &c.*

J O S E P H P A R R O C E L.

Born, 1648. Died, 1704.

This artist was a native of France, born at Brignol in Provence. He learned the first principles of painting in his own country; but going afterwards to Italy, he became the disciple of Giacomo Corteri, called Bourguignon. He excelled in painting battles, skirmishes, and subjects of that kind, following the style of his master. He returned to his native country, and died there, A. D. 1704, aged 56. We have several very spirited etchings by this artist, from his own designs. They are as follows:

The life of Christ, a set of forty-eight small plates, length-ways.

Four battles, the same.

The four times of the day, the same.

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

Born, 1688. Died, 1752.

This artist was the son of Joseph Parrocel, mentioned in the preceding article. He was born at Paris, A. D. 1688. His first instructions in the art of painting he received from his father, who died whilst he was only sixteen years of age; and, of course, before he had nearly completed his studies. He was then placed with Charles le Fosse; and at length went to Italy, where he continued several years. He excelled in painting battles; but his works are much less estimable, than those of his father, whose style he imitated. He not only amused himself with the point, but handled the graver with much facility. We have by him a set of prints, representing *horse and foot soldiers*, executed with great spirit.

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

Flourished, 1750.

This artist was a relation to those mentioned in the two preceding articles. He was a painter, and resided at Paris, when Basan published his Dictionary of Engravers. By him we have several slight etchings executed in a bold, free style. I shall mention the following only: *A Bacchanalian subject*; a small plate, length-ways, from a composition of his own. *The triumph of Mordecai*,



Mordecai, a large plate, length-ways, from J. F. de Troy. *The triumph of Bacchus and Ariadne*, the same, from Subleyras.

GIOVANNI BATISTA PASQUALINO, or PASCALINI.

Flourished, 1620.

This artist was a native of Cento, a village near Bologna, where Guercino was born; from whose designs the far larger part of the engravings by Pasqualino were taken. He attempted to imitate with the graver the bold spirited style, in which Guercino drew with the pen; but he did not possess sufficient command of that instrument to produce an agreeable effect; and, from the incorrectness of his drawing, the chief beauty of the originals is lost in the engraving. A modern artist has lately done great justice to several of the admirable drawings of Guercino, which are in the royal collection; and when we cast our eyes from them to those of Pasqualino, we cannot help lamenting, that so many beautiful compositions should have fallen into the hands of so indifferent an engraver. As the works of Pasqualino are by no means uncommon, I shall not specify any more than the few following:

The Aurora, a large print, length-ways, on two plates, from the celebrated picture of Guido. This has been finely engraved by Frey, and also by Audenarde.

Christ giving the keys to Peter, a middling-sized upright plate, from Guercino.

Christ taken in the Garden of Olives, a middling-sized plate, length-ways, from the same.

The understanding, the memory, and the will, three allegorical subjects, middling-sized plates, length-ways, from the same.

He also engraved from Lodovico Carracci and other masters.

JOHN JAMES PASQUIER.

Flourished, 1760.

A modern French engraver, who was pupil to Laurence Cars, and resided at Paris, at the time Bafan published his Dictionary of Engravers. We have by him, among other things, *Arion upon the dolphin*, a middling-sized plate, length-ways, from Boucher, and a variety of *vignettes* and other *book-ornaments*; several of which are from his own compositions.

P A S S A R O. See PASSERI.

BARTOLOMEO PASSAROTTI.

Flourished, 1560.

This artist was a native of Bologna. He is spoken of with great commendation, as excelling in painting portraits and historical subjects. He was also the founder of that famous academy at Bologna, in which the Carracci

Carraccii made such considerable figures. We have by his hand several very slight etchings; some of them from his own compositions, and others from F. Salviati, &c.

CRISPIN DE PASSE THE ELDER.
Flourished, 1610.

This ingenious master was a native of Utrecht; and, according to his own account of himself, in the preface to a drawing book, published by him at Amsterdam, he applied himself very early in life to the study of the arts, and particularly delighted in drawing and designing from the works of the most famous artists of the time in which he lived. He mentions M. Freminet, P. P. Rubens, Abraham Bloemart, Paul Morelson, and P. Vander Berg, as his friends and encouragers; particularly the last, to whose assistance, it appears, he was greatly indebted, being introduced by him into the academy, and to the acquaintance of the most celebrated masters who visited it.

He was sent to Paris by Prince Maurice, to teach drawing at the academy of Monsieur Pluvinel, riding master to Louis XIII. of France; and for that gentleman he engraved a set of folio prints for a book, written by him, entitled, *Instruction du Roy Louis XIII. en l'Exercise de mounter a Cheval, par Messire Ant. de Pluvinel*: The plates represent the different exercises of the horses, and the manner of tilting at the barriers, &c. The portraits of all the great personages of the court of France are occasionally introduced. This is esteemed the greatest and best work by Passe.

The time in which he came into England is very uncertain, and that of his departure is not much better known. However, as Vertue informs us, that the plates, which he engraved in this kingdom, do not bear date beyond the year 1635, we may reasonably conclude, that he did not reside here long after that period.

He published his drawing book at Amsterdam, 1643, at which time he must have been very far advanced in years; for we have engravings by him dated as early as 1589; these, from the style in which they are executed, prove, that they were by no means the first exertions of his graver.

Passe worked entirely with the graver, in a neat, clear style, which has much originality in it; and, excepting some little stiffness which frequently appears, and the want of harmony, with respect to the distribution of the light and shadow, a fault which prevailed at the time in which he lived, his best works possess a very considerable share of merit, especially his portraits, many of which he drew from the life; and the far greater part of his historical and emblematical subjects are engraved from his own compositions. He drew the human figure very correctly, and marked the extremities with a degree of exactness, not usually found in the works of those masters who employed themselves upon small subjects. When Passe attempted large subjects he was not equally successful. His works are exceedingly multifarious, and by no means uncommon: I shall only specify them in general terms.

The Seven Liberal Arts and Sciences, small upright plates.

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The



The Nine Muses, small circular plates, from his own designs.

The Twelve Months, the same, from M. de Vos.

The plates for a book of *Emblems* by George Wither, consisting of 200.

One hundred plates for the *Emblems* of Gabriele Rollenhagen.

The History of Tobit, middling-sized plates, length-ways, from Martin de Vos.

Several sets of prints from sacred and prophane history, chiefly after his own designs.

The life of man from ten to an hundred.

Variety of *holy families*, *Madonas*, *emblematical subjects*, *ornaments*, &c. &c. from Bafan, Rottenhamer, A. Bloemart, Brughel, Stradan, and other masters. To these I shall add the few following English portraits, which are reckoned among his scarcest and best.

Queen Elizabeth sumptuously habited, a small half-sheet print, from Isaac Oliver.

James the First, with a sceptre in his hand, a half-sheet print.

James the First and his Queen, two small oval plates.

Henry Prince of Wales, and Charles his brother, afterwards king of England, the same.

The Count Palatine, afterwards King of Bohemia, and *Elizabeth his wife*, small folio oval plates.

Thomas Percy the conspirator, a small oval plate.

He also engraved a prodigious number of foreign portraits. See his mark, composed of a C, a V, and a P, joined together, on the plate at the end of the volume.

The works of Crispin de Passe and his family are preserved in the Royal Library at Paris, and fill three large folio volumes.

CRISPIN DE PASSE THE YOUNGER.

Flourished, 1620.

He was the eldest son of Crispin de Passe, mentioned in the preceding article, and learned from his father the principles of drawing and engraving. But whether he died young, or quitted the profession for any other employment does not appear. His name however is affixed to very few engravings; among which are the following: the portrait of *Frederic, Elector Palatine*, when young; a large octavo oval plate, with this inscription: *Crispin Passeus jun. figu. et sculps.* Three prints for the story of *Dives and Lazarus*. The fourth, which completed the set, was engraved by his father.

WILLIAM DE PASSE.

Flourished 1620.

He was the son of Crispin de Passe the elder, mentioned above, by whom he was instructed in the principles of design and engraving. He imitated the style of his father, with all possible success; and his best engravings, which consist of portraits, are justly held in very high esteem.

esteem. How long William resided in England does not certainly appear; but probably the greater part of his life; at least we find, that his best works were executed in this kingdom.

The engravings by this artist are very numerous. I shall specify the few following only, which may rank, at least, among his scarcest:

James the First and his family, with this title, *Triumphus Jacobi Regis Augustæ que ipsius prolis*, a half-sheet print.

James the First, with Henry Prince of Wales standing by him, a half-sheet print. After the death of Prince Henry, his face was erased, and that of Charles his brother substituted in its place. It is dated 1621.

A family piece, unknown; but supposed to be the Palatine family, in which the youngest child is represented playing with a rabbit; a half-sheet print. The name of the engraver is not affixed to this print.

The Bohemian family, a half-sheet print, thus inscribed: *Will: Pass fecit ad vivum figurator*, dated 1621, with English verses at the bottom.

George Villars duke of Buckingham on horseback, with shipping in the back ground, dated 1625.

Robert Dudley earl of Leicester, an oval in quarto, with his monogram, composed of a W. and a P. joined together. See the plate of monograms at the end of the volume.

Robert Devereaux earl of Essex on horseback, a small half-sheet print.

Frances duchess of Richmond and Lenox, half-length in quarto, very neatly finished, and inscribed, *Anno 1625, insculptum Guliel. Passæo Londinum.*

Sir Henry Rich, a small folio oval plate, very finely finished.

Also several foreign portraits, and some few historical and devotional subjects, which, though by no means devoid of merit, are not so successfully executed as his portraits.

SIMON DE PASSE.

Flourished, 1620.

A third son of Crispin de Passe the elder, mentioned above. He learned the art of engraving from his father, and imitated his style with great success. He was employed by Nicholas Hilliard to engrave counters of the royal family. His portraits constitute the best and largest part of his engravings; but we have also some devotional subjects, frontispieces, and other book plates by him, which are very neatly executed.

According to Vertue, he resided in England about ten years, and afterwards went into the service of the king of Denmark, and probably died abroad. His earliest works executed in England are dated 1603.

The following are reckoned among his most estimable prints, chiefly from his own drawings.

James the First seated in a chair, a whole length, a half-sheet print.

Anne, queen to James the First, on horseback, with a view of Windsor in the back ground; a small half-sheet print.

Prince Henry with a lance, a whole length, a small half-sheet print.

Robert Carr, earl of Somerset, in an oval, a small folio plate.

Francis

Francis countess of Somerset, the same.
George Villars duke of Buckingham, the same.
Count Gondamer, the same.
Sir Walter Raleigh, the same.
Sir Thomas Smith, the same.

Also a variety of other portraits relative to England, and several fine foreign portraits, particularly that of *Fred. Henry, prince of Orange, with emblems*; a whole sheet print, intitled, *Liberum Belgium*.

MAGDALEN DE PASSE.

Flourished, 1620.

. This ingenious lady was the daughter of Crispin de Passe the elder, mentioned above. She learned the art of engraving from her father, and practised it with much success, though her works are not equal to those of her brothers. She worked with the graver only, in a neat, but laboured style. In two or three small subjects, which she has engraved from Elsheimer, she has attempted to imitate the style of Count Goudt; but she has not produced the same neatness of colour, and forcible effect; they however possess great merit. I shall specify the following engravings by this lady, which, I believe, constitute the principal part of her works:

Catharine dutchess of Buckingham, with a feather in her hand, a small quarto print.

The four Seasons, small upright plates, from designs by her father.

Cephalus and Procris, Salmacis and Hermaphroditus, dated 1623, and Latona changing the Lycian peasants into frogs; with some other subjects, from Ovid's metamorphoses; small plates, length-ways, from Elsheimer, Pinas, and other masters.

A set of *landscapes*, middling-sized plates, lengthways, from Rowland Savery, and A. Willeres, among which is a *storm with a shipwreck*.

BERARDINO PASSERO, or PASSARI.

Flourished, 1580.

This artist was a native of Italy, and resided at Rome. He is spoken of as a painter, by authors in general, and in the Abecedario he is called a *universal engraver*; but I know not for what reason this appellation is applied particularly to him. It is certain that we have a considerable number of prints by him, which he usually first etched, and afterwards retouched with the graver, in a bold, but loose style. The subjects are almost entirely devotional, and chiefly from his own designs. His works prove him to have been a man of genius; but his drawing is not perfectly correct, nor are the characters of his heads always beautiful, or well chosen. He often signed his name at length; when he omitted to do that, he substituted a cypher, composed of a B reversed, and joined with a P, in the manner expressed on the plate at the end of the volume.

The following are all I shall select from his works, which are by no means uncommon:

A Holy

A Holy Family, in which the Virgin is represented with a Bohemian bonnet, a middling-sized upright plate, dated 1583.

The Life of St. Bruno, represented on several middling-sized upright plates. Also several *Madonnas*, and other subjects.

MATTEO PASTI, or DE PASTIS.

Flourished, 1470.

This artist was probably a native of Italy. He is said to have been a painter, and an engraver on wood. By him we have the prints for a folio volume entitled, *De Re Militari*, written by Rob. Valturius, published at Verona, 1472.

J. DE PASTILL.

Flourished,

A native probably of France. His employment seems to have been that of copying prints only, in which however he never arrived at any tolerable perfection. I shall mention only the *murder of the Innocents*, after the engraving by Louis Audran, from Le Brun.

T. P A T C H.

Flourished, 1770.

This artist engraved from the pictures of Tomaso Masaccio, which are dated 1770, a set of twenty-six folio plates.

L A U R E N C E P A T A R O L.

Flourished, 1700.

This artist was apparently an Italian. I have seen by him several book plates, and among them, a *frontispiece* for a book of coins, in quarto, published at Venice, 1702.

P A T A S.

Flourished, 1760.

A modern French artist, by whom we have several small engravings. I shall mention only *the Judgment of Paris*, in an oval, from Queverdo.

P A T A V I N U S. See AVIBUS.

P A T I C I N A. See ADLER.

J O H N P A T I G N Y.

Flourished, 1750.

This artist was apparently a native of Italy. I have seen very few engravings by him; and those are but indifferent. I shall specify the following only: *The Virgin and Child with St. John*, from Annibale Carracci; a middling-sized upright plate. He appears to have copied the style of engraving adopted by Agostino Carracci, but with no great success. The heads, and other extremities of the figures, are not correctly drawn: neither is he more happy, in the management of the general effect.

P A T O U R.

P A T O U R.

Flourished, 1760.

A modern French engraver, by whom, according to Bafan, we have the *Little Lyar*, a small plate from *Albert Durer*.

P A T T E.

Flourished, 1760.

A modern architect. He was a native of France. Bafan informs us that he engraved several plates of *Architecture*, &c.

ANDREW PAUL, or DE PAULI.

Flourished,

This artist was a native of Flanders. He flourished in the last century, and engraved several plates; among which are the following: *Peter denying Christ*, a small upright plate.—*Titian and his mistress*, from the etching by Vandyck, the same, *The Tooth Drawer*, from Theodore Roelanto, a small plate, length-ways.

S. P A U L.

Flourished, 1760.

By this artist we have some few mezzotintos, and among them, the portrait of *Mrs. Barry*, from Kettle.

ROBERT PAUL.

Flourished, 1762.

He studied in the academy of Glasgow, and we have several slight etchings of various sizes, representing views of that city, by him, particularly a large one lengthways; also a north view of the *cathedral church*, &c. dated 1762.

GIACOMO PAULINI.

Flourished,

An artist of no great note. We have several plates by him. I shall mention the two following only: A figure of *St. Peter*, A middling-sized upright plate, probably from a design of his own, for he has added the word *fecit* to his name. And the *Ponte de Rialto*, a middling-sized plate, length-ways.

JOHN LE PAUTRE.

Born, 1617. Died, 1682.

This ingenious artist was born at Paris; and in the very early part of his life, he was placed with a working goldsmith, from whom he learned the principles of Drawing; and so far improved by his instructions, that in the end he acquired prodigious facility in designing and drawing with a pen. He afterwards turned his mind to engraving, and worked with the point, and with the graver; but the style in which he executed his plates, is by no means commendable. It is usually dark, coarse, and heavy, without

without any pleasing effect, or harmony of light and shadow. He drew hastily, and his engravings partake of the same expedition, and therefore are rarely very highly finished. His works are exceedingly numerous, and in general consist of *architectural decorations, vases, ceilings, and ornaments* of every kind, which are executed from his own designs, and abundantly prove the fecundity of his genius. We have however some historical plates, several holy families, and other devotional subjects by him; but these are certainly to be considered as inferior to those before mentioned. Florent le Comte says justly of L. e. Pautre, "That it is hardly possible to find an engraver, who has produced more inventions than he, or whose genius was more adapted to every species of subject:" he added, "that every professor of the liberal arts or mechanics may find something in his works worth the trouble of examining them."

He became a member of the Royal Academy of Painting and Sculpture at Paris, A. D. 1677, and died in that city, A. D. 1682; aged 65.

The engravings by this artist being so very numerous, and so well known, they do not need any further specifications than what is given above. I shall only add, that he sometimes signed his plates with the initials of his name only, thus, I. P. or I. le P. but his works are easily distinguished.

PETER LE PAUTRE.

Born, 1659. Died, 1744.

He was the son of John le Pautre, mentioned in the preceding article. He learned the principles of design from his father; and he is spoken of as a sculptor with no small commendation. We have several *friezes* by him, and a figure of *Poetry*, engraved for Perault's Cabinet des beaux Arts, published at Paris, 1690. These are very neatly executed, and principally with the graver. He also etched several plates, as well from his own composition, as from those of other masters.

JOHN PAYNE.

Flourished, 1635.

This artist was a native of England, and a disciple of Simon Passe. He was a man of genius; and though his works are not very numerous, they nevertheless manifest his superior abilities. At the same time it must be added that the reason he made no greater figure in the arts, when so much was expected from him, was owing to his own indolence and dissipation. He was recommended to Charles the First of England, and had a fair prospect of making his fortune; but careless of that, as he was of his fame, he neglected his business, and died in indigence, A. D. 1647 or 1648, before he had reached his fortieth year. His chief engravings consist of *frontispieces* and other *book-plates*, and *portraits*. But he also engraved a variety of other subjects, such as *landscapes, flowers, fruit, birds, beasts, &c.* His portraits however are, in my opinion, by far his best



works. Those he executed entirely with the graver, in a free, open style, so managed, as to produce a very pleasing effect. Mr. Evelyn, speaking of this artist, commends him not only for his portraits, but also for a ship which he engraved. This ship, Vertue informs us, was the *Royal Sovereign*, built by Phineas Pett. The print was of a prodigious size, and engraved on two plates, being, when joined, three feet long, by two feet two inches high. The following portraits by him are very fine:

Dr. Alabaster, in an oval quarto, from Cornelius Jansen.

Sir Benjamin Rudyard, the same, from the same.

Alderman Leate, the same, from the same.

Arthur Lake, Bishop of Chichester, in an oval, in folio.

George Withers the Poet, with a hat on, a quarto oval.

ANTONIO PAZZI.

Flourished, 1760.

A modern engraver, who resided at Florence at the time Basan published his dictionary. He worked chiefly with the graver. We have by him several portraits, and other subjects; among them, the *Virgin with the infant Christ sleeping*, a middling-sized upright plate, from Vandyck.

JAMES PEAK.

Flourished.

I have seen several bold, spirited etchings by this artist, in the style of a painter; among others, one representing a view of Waltham-Abbey in Essex, from a design of his own. He was a native of England, according to Basan. He also engraved several prints from the drawings of Pillament and other masters.

HENRY PEACHAM.

Flourished, 1630.

“He was,” says Mr. Walpole, “certainly a judge of the arts of painting and engraving; and having contributed to their illustration, deserves a larger article than I am able to give him,” for want, I suppose, of proper materials for that purpose. He was author of a book, entitled the *Complete Gentleman*. The only engraving specified by this artist is a portrait of *Sir Thomas Cromwell, Knight, afterwards Earl of Essex*, from Holbein.

EDWARD PEACKE.

Flourished, 1640.

This artist, conjointly with ROBERT PEACKE, who was probably his brother, engraved several plates of *friezes* and other *architectural ornaments*, which, according to Florent le Comte, are dated 1640. I believe they were both natives of England.

WILLIAM PEACKE.

Flourished,

This artist, who was probably a relation to the two Peackes mentioned in the foregoing article, was a native of England; and his engravings consist chiefly of portraits. I shall mention the following only by him: *Henry Earl of Holland, in armour*; *Robert Rich Earl of Warwick, in armour with a scarf*.

GEORGE PEHAM.

Flourished, 1594.

By this artist we have several slight, but bold etchings, in the style of a painter. He seldom signed his name at length, but used the initials in this manner, G. P. I shall specify the two following prints only by him: *Neptune rising from the Sea*, a small upright plate, with the name at length. *Hercules and Antæus*, the same, with initials only.

PIETRO PEIROLERI.

Flourished, 1760,

This artist was a native of Turin. We have several engravings by him; among others, *Bacchus seated upon a cask*, a middling-sized upright plate, from Rubens, &c.

PELAIS.

Flourished,

The name of an obscure engraver, affixed to a large upright print, representing *St. John preaching in the Wilderness*, very badly executed in every respect. There is no painter's name affixed to this wretched engraving, but it is inscribed *Pelais fec.*

P. PELHAM.

Flourished, 1735.

This artist was probably a native of England. He engraved several portraits in mezzotinto; among others, *Oliver Cromwell*, from Walker, and *Thomas Holles, Duke of Newcastle*.

CORNELIUS PELKIN.

Flourished, 1663.

An obscure artist, who worked chiefly with the graver, in a loose, careless style, without any merit to recommend it. The frontispiece to a book, entitled, *Spiegel der Spaensche Tirannie*, printed at Middelburgh, 1663, is by him, and probably from a design of his own.



DOMENICO PELLEGRINO TIBALDI.

Born, 1540. Died, 1582.

This artist was the son and scholar of Pellegrino; known also by the name of Tibaldi da Bologna. He learned from his father the principles of painting; in which art he not only succeeded, but also in that of architecture. We have several spirited etchings by this artist, from the designs of his father: also from Parmigiano, and other masters.

D A V I D P E L L E T.

Flourished,

The name of a French artist affixed to a middling-sized upright plate, representing Louis XIII. when young, on horseback, with the portraits of Henry the Fourth, and Mary of Medicis in small ovals at the top; it is neatly executed with the graver only, but in a stiff and tasteless stile; it was probably from a design of his own, as he has added the word *fecit* to his name.

P E L L E T I E R.

Flourished, 1760.

A modern French artist, by whom, among other engravings, we have *The Fish Market*, and its companion, *The Green Market*, small upright plates from Pierre.

H I S B E L P E N, or P E U N.

Flourished, 1520.

This artist is also called Hispean, and Hispeun, and sometimes confounded with Hans Sebald Beham, because his cypher resembles that of Beham; but it is evident, when the works of the one are compared with those of the other, that they must have been executed by different masters. If it be objected, that there is very little authority to be found, that either of the above names certainly belonged to this master, the only answer I shall make is, that his works are too considerable to be entirely omitted; and as these names have been adopted by the old monogramists, it will be more advisable to agree with them, than invent a new one, upon conjecture only: at least, it will be more convenient to those, who choose to refer to the former authors.

This engraver was certainly a German, and, according to the author of the *Abecedario*, a native of Nuremberg. He was prior to Beham; and the difference between them consists rather in the greater excellency of Beham, than in their mode of engraving. According to the custom of that time Pen designed the subjects which he engraved, and worked both on wood and on copper. With respect to the latter, they are, two or three etchings excepted, executed entirely with the graver. Pen understood the human figure; and his outlines are sometimes very correct. His prints, though not equal upon the whole to those of Beham, are every way deserving of notice. It is to be observed, that Beham copied many of the engravings

engravings of Pen. The mark of this artist, composed of an H. an S. and a P. is copied upon the plate at the end of the volume. His works are very numerous. The following only can be mentioned, and in a general way.

Adam and Eve, two very small upright plates, dated 1523 and 1524. These were copied by Beham.

Adam seated, holding an apple, a small upright plate, dated 1519.

A set of apostles and saints, small upright plates.

The virtues and vices, the same.

The beathen gods, goddesses, and heroines, the same.

A woman carried away by a sea-god, a middling-sized upright plate, from Albert Durer, the contrary way to the original; small ornamental plates.

Some spirited figures of *Soldiers*, very small upright plates, etched in a bold, masterly style, dated 1520.

Meeting of Elizabeth and Mary, the same, an etching.

A holy family, a small upright print, very spirited, cut on wood.

The life of Christ, a set of small upright prints, the same also on wood.

J. PENCHARD.

Flourished, 1678.

An indifferent artist whose labours were confined to bookseller's shops. He worked with the graver in a stiff, tasteless style. The frontispiece and engravings for the anatomical works of Reg. de Graaf, published at Leyden, 1678, are by him. He also added the portrait of De Graaf; but it is executed in a manner, which does him no honour.

PENNA. See PESNE.

F. PENNENSUS.

Flourished,

By this artist, who was probably a painter, we have several slight, but spirited etchings, in a neat, free style. The heads of his figures are executed in a masterly manner; but the other extremities are not always quite correct. The following prints, among others, are by him: *A holy family with St. Catherine, and an angel flying in the air, with a crown of laurels*; a small upright plate, from Parmigiano. *The espousals of St. Catherine*, the same, probably from a design of his own.

LUCA PENNI.

Flourished, 1550.

This artist was a native of Italy, born at Florence, and brother to Giovanni Francesco Penni, called Il Fattore. He worked a considerable time under the observation of Pierino del Vaga. He painted historical subjects with great success; and many of his compositions have been finely engraved by George Ghissi of Mantua.—Penni came into England,
and

and was employed by king Henry the Eighth, and afterwards was engaged by some of the merchants of London. On his return to Italy, he applied himself to etching and engraving; and we have several prints by his hand. His mark was usually composed of an L. and an R. joined together or separate; for he chose to add the word *Romanus*, or the Roman, to his name, or the initials of it; and sometimes he affixed an L. and a P. only: but it is necessary to caution the young collector, with respect to these marks (all of which are copied on the plate at the end of the volume), because they were used by other masters greatly inferior in point of abilities to Penni, that his engravings are not only executed in a very spirited style, but also accurately drawn. He chiefly etched, but at times he worked with the graver only.

N. P E N N E Y.

Flourished,

This artist was probably a native of France. We have several devotional subjects by him, very neatly executed with the graver only, in a style, which does more credit, however, to his patience, than his taste. I shall notice only *the Virgin and Child appearing to St. Bartholomew*. As he has added the word *fecit* to his own name, without mentioning that of any painter, it is probable, that it was engraved from a design of his own.

B. P E N O Z Z I.

Flourished,

An engraver on wood. Papillon informs us, that he had seen a very fine print by him in *chiaro scuro*; but he has not specified the subject.

G E O R G E P E N Z, or P E N E Z.

Flourished, 1540.

This great artist was a native of Nuremberg, and learned the first principles of designing, painting, and engraving from Albert Durer. He profited greatly by the instructions of that master; but it was in Italy that he improved his taste, and acquired that correctness of drawing, which we find in his best works. How far he succeeded in painting, I cannot say; but his compositions are many of them admirable. The heads of his figures are finely characterized, and the other extremities marked in a masterly manner. It is said, that he worked conjointly with Marc Antonio, from the designs of Raphael; and it seems very likely, for his style of engraving has much of Marc Antonio's best manner in it. His plates are executed entirely with the graver, and they manifest, by their neatness, the skill with which he handled that instrument. They are finished with great care, and precision, but without that formality and stiffness, which characterizes the works of the greater part of his contemporaries.

The far greater part of the engravings by Penz are of a small size; and for that reason he is usually ranked among the little masters: but we have

have some few large prints by him, one especially, which the reader will find noticed below. His mark is composed of a G. and a P. joined together, in the manner expressed upon the plate of monograms at the end of the volume. This great artist engraved chiefly from his own compositions. His works are very numerous; I shall therefore specify the following only in a general manner:

The history of Joseph, small plates, length-ways, dated 1544.

The history of Tobit, the same.

Several very small sets of historical subjects from the *Old Testament*, of different shapes.

Several sets of historical subjects, from the *New Testament*, the same.

A set of very small prints, length-ways, from the *Roman History*.

A set of six middling-sized plates, length-ways, representing the *triumphs of time, death, &c.*

A great variety of single figures, representing the *heroes and heroines* of ancient times, the *virtues*, the *vices*, the *arts*, the *sciences*, &c. of different sizes.

An army passing a ditch, and scaling the walls of a town, a very large plate, length-ways, from Julio Romano: an admirable specimen of the artist's superior abilities. The following inscription is affixed upon a tablet, GEORGIVS PENCZ PICTOR NVRNBERG FACIEBAT ANNO MDXIXXXIX, to which he has added his usual cypher.

STEVEN DUPERAC.

Flourished, 1750.

This artist was a native of Paris. He is spoken of as a painter, and as an architect. He studied a considerable time in Italy, but especially at Rome, where he made drawings of all the principal antiquities found in that city, which he etched in a style, bearing no small resemblance to that of A. Tempesta. The figures, which he occasionally introduced into those subjects, are not very commendable. On his return to Paris, he was made architect to the king of France, and painted several pictures for the hall, appertaining to the bath at Fontainebleau.

Besides the architectural works mentioned above, we have by Perac several *landscapes*, from Titian, very slightly etched. He sometimes signed his plates with the initials S. P. only, or S. P. F. the F. as usual standing for *fecit*.

JOHN PERCELLES.

Flourished,

The Flemish engravings, representing all sorts of *shipping*, marked with the initials I. P. were executed, says professor Christ, by John Percelles, or by his son Julius Percelles. I am not acquainted with those prints; but care must be taken not to confound these two engravers with an old German master, who used the same initials, and etched in a coarse, but spirited style.

GABRIEL.



G A B R I E L P E R E L L E.

Flourished, 1640.

If this ingenious artist was not a native of Paris, he certainly resided there during the greater part of his life. He excelled in designing and engraving of landscapes; and we have a considerable number of sets of prints by him of various sizes. His works prove the fertility of his genius, rather than his attention to nature. They are composed in a very pleasing style, and the distances especially are executed with great taste, and enriched with ruins and other embellishments, which are very happily introduced to vary the objects, and give a lightness and elegance to the design. His fault is the want of masses. The lights are too powerfully, and too equally diffused, and that in spots; so that the eye is fatigued, and the effect totally destroyed. The foliage of his trees is heavy, and so very unlike nature, that even the warmth of imagination, which we discover in them, will hardly be thought a sufficient excuse. The greater part of Perelle's works are from compositions of his own; but he also engraved from those of other masters. He used both the point and the graver in the execution of his plates, and if he had done more with the first, and less with the latter, much of that stiffness and formality which sometimes distinguishes his best engravings would have been avoided. His works are so very numerous, and so common, that any farther description of the manner in which they are performed, or of the prints themselves, may be justly thought needless.

ADAM PERELLE, and his brother NICHOLAS PERELLE, were both of them sons of Gabriel Perelle, mentioned above. They assisted their father, and, after his decease, engraved a considerable number of plates of *architectural views, plans, landscapes, &c.* I shall specify by the former, only one hundred and twenty-four middling-sized plates, lengthways, representing *the palaces, fountains, gardens, &c.* in France; and by the latter, part of a set of large views of *the cities, towns, &c.* of Europe.

P E R E R I E T T E.

Flourished,

A name affixed to a coarse, incorrect etching, from Paolo Veronese, representing *the Virgin and Child with Joseph, accompanied by two angels.*

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

Flourished, 1535.

By this artist, who seems to have been instructed in Italy, we have several plates, executed with the graver only, in a style bearing some resemblance to that of Marc de Ravenna, but still coarser. His drawing is by no means correct. We have also some few etchings by him. His works consist of *terms, capitals of pillars, cornices, and other architectural ornaments.* His mark is composed of an S. and a P. joined together, in the manner represented upon the plate at the end of the volume, to which he frequently added the date, 1535.

L O U I S

L O U I S D E S P E R I N I .

Flourished,

A very indifferent engraver, who was probably a native of France. He worked with the graver only, in a coarse, stiff style, and his prints have neither taste nor correctness of drawing to recommend them. I shall notice only a middling-sized plate, length-ways, representing *two men playing at cards, and a woman overlooking them*, half figures.

P E T E R P E R N A .

Flourished, 1580.

An engraver on wood, to whom the prints, marked in this manner, P. P. are usually attributed.

P E R N E T .

Flourished, 1620.

An obscure engraver of no note. We have some few indifferent portraits by him.

P E D R O P E R R E T .

Flourished, 1590.

This artist, according to Basan, was a native of Flanders. He resided however principally at Madrid, and was engraver to Philip the Third, king of Spain. He worked with the graver only, in a neat, but stiff style, the effort of patience, rather than genius. We have several historical plates by him, and among them, the following: *The woman taken in adultery*, from Brueghel, a middling-sized plate, length-ways, dated 1575; and *the chastity of Joseph*, a middling-sized upright plate, from Hans Speckart. But his chief work seems to have been the portraits of the kings of Portugal, in folio, published, A. D. 1603, to which he affixes this inscription, *Pedro Perret sculptor Regis fecit*.

F R A N C I S P E R R I E R .

Born, 1590. Died, 1660.

This artist was a native of Macon in Burgundy. He is spoken of as a painter, a designer, and an engraver. To what degree of eminence he arrived in the first, I leave to others to determine; but his works as a designer, and an engraver, prove him to have been a man of genius. It is uncertain under what master he studied, whilst in his native country. We only know that he went to Rome, where he paid close application to drawing from the antique statues and bass-reliefs.—But all his labours were so slenderly repaid, that he could scarcely support himself, till such time



as his merit recommended him to the notice of Giovanni Lanfranco; and under the direction of that admirable artist, he pursued his studies more successfully. On his return to France, he was employed at Lyons to paint some few pictures; and going from thence to Paris, he engaged himself with Simon Vouet; and with that artist he acquired considerable reputation. He went a second time into Italy, where he staid but a short time, and returning again to his native country, resided at Paris, where he died.

With respect to his etchings, of which he performed a great number, they are coarsely executed, and have all the appearance of being very hasty productions: generally speaking, they are not correctly executed; the heads, and other extremities of the figures, are too frequently neglected. The same manner of drawing appears in them all; and that manner is by no means an agreeable one.

Whilst he was in Italy, he wrote his name *Paria*; and we find several of his etchings with that signature. His marks, composed of an F. and a P. joined together, are copied on the plates at the end of the volume. To these he often added a B. for *Burgundus*, because he was a native of *Burgundy*. I shall specify the following prints only by this artist, which are usually reckoned among his best performances:

A Crucifixion, a middling-sized upright plate, with many figures, dated 1633, with this inscription, "Franciscus Perrier Burgundus pinx. et sculp."

St. Roch curing the people afflicted with the pestilence; the same, also from a composition of his own.

A sight into Egypt, a middling-sized upright plate, from Agostino Carracci, *The death of St. Jerom*, from the same, a middling-sized upright plate, marked "Fr. Paria sculp."

The marriage of Cupid and Psyche, two middling-sized plates, lengthways, from Raphael; and the *ornamental angles* for the same.

A set of fifty plates, taken from *the ancient bass-reliefs*.

A set of one hundred plates of *antique statues*, published at Rome.

He also engraved some few compositions in chiaro scuro, particularly one representing *Time clipping the wings of Love*.

WILLIAM PERRIER, called the YOUNGER.

Born, . . . Died, 1655.

This artist was born at Macon in Burgundy, and was either the younger brother, or some very near relation of Francis Perrier, mentioned above. He executed several plates from the design of F. Perrier, and imitated his style of etching, but with no great success.

J O H N P E R R I N.

For an account of this obscure engraver, see the article John Munier, page 172 of this volume.

J. P E R-

J. PERRISSIM, OR PERSINUS.

Flourished, 1570.

This artist, assisted by J. Tortorel, designed and engraved partly on copper, and partly on wood, a set of twenty-four very large prints, length-ways, including the title. They represent *the war, and other remarkable occurrences, relative to the History of France, from the death of Henry the Second, A. D. 1559, to the dispersion of the German troops, 1569.* Those on copper are slightly etched, in a coarse, incorrect style; those on wood have not much to recommend them, with regard to the compositions; but they are executed with a tolerable degree of attention; and the cross strokes, or hatching, are well imitated. His mark, enclosed in a small oval, is copied on the plate at the end of the volume; but he twice signs his name at length, both times differently, thus, J. PERRISSIM FECIT; and J. PERSINUS, FECIT. These prints are dated 1567 and 1570. Professor Christ reads this name, *Perrissin*, and perhaps justly.

JOHN BAPTIST PERRONEAU.

Flourished, 1720.

A French engraver, by whom we have some few prints, and, among them, two middling-sized plates, lengthways, representing *air* and *earth*. The companions, *fire* and *water*, were engraved by P. Aveline, from the same master.

PETER PERROT.

Flourished.

He is mentioned by Florent le Comte as an engraver. I am not, however, acquainted with his works, neither are any of them specified by that author.

NICHOLAS PERSON.

Flourished, 1696.

By this artist, whose labours were chiefly confined to the engraving of portraits, we have a set of very indifferent plates, entitled, *Warhafftige Abbildungen*, containing twenty portraits of the Archbishops of Germany, dated 1696.

REGNIER DE PERSYN.

Flourished, 1650.

This artist was a native of Amsterdam, and probably learned the art of engraving in his own country. He went however to Italy, in order to complete his studies, where, it seems, he learned to paint. While he resided at Rome, he assisted Cornelius Bloemart, Theodore Matham, and Michael Natalis, in engraving the *Statues*, &c. in the Justinian gallery, which were published in two large folio volumes. He worked with the graver only, in a very neat, clear style; but not with any great taste. The outlines of the figures, though not very incorrect, are nevertheless stiff and



heavy. He seems to have aimed at imitating the manner of Bloemart, but he never equalled that great master. I shall mention the following engravings only by Persyn: The portrait of *Ariosto*, a midling-sized upright plate, from Titian. That of *Balthazar Count de Castillon*, the same, from Raphael. *The death of Leander*, a large plate, length-ways, from Sandrart.

G E O R G E P E R U N D T.

Born, 1603. Died, 1663.

This artist was a native of Franconia, and by him, according to Sandrart, we have a considerable number of architectural and geographical engravings.

L U I G I P E R U G I N O. See SCARAMUCCIA.

B A L D A S S A R E P E R U Z Z I.

Born, 1481. Died, 1536.

This extraordinary artist was born at Volterra; but because his father resided chiefly at Siena, he affix'd his name in this manner to one of his engravings, BAL. SEN. for Baldassare Senese; and this has occasioned many authors to suppose, that he was a native of Siena. But Vafari, a very accurate writer, assures us of the contrary.

His father was a citizen of note in Florence; and, to avoid the troubles occasioned by the civil wars, withdrew himself to Volterra, where Baldassare was born, and not long after he settled at Siena. The genius of young Peruzzi very soon discovered itself; and he was placed with a very eminent goldsmith at Siena, from whom he learned the principles of design, and was afterwards instructed in painting by the best artists in that city. He principally excelled in painting perspective architecture; and he was assisted in his studies by Bramante, the friend of Raphael. Peruzzi was much employed at Rome; and his pictures are spoken of with the warmest commendation. He did not, it seems, entirely confine himself to architecture and perspective, but executed some historical compositions, which are also very greatly esteemed.

He wrote a Treatise on the Antiquities of Rome, and a Commentary upon Vitruvius, which, Papillon informs us, he intended to have embellished with engravings on wood, but he died before it was ready for publication. The common report is, that he was poisoned by some one, envious of his superior talents.

He is said to have engraved on wood in chiaro-scuro; but there is some obscurity with respect to the fact. The only print I have seen attributed to him is engraved upon three blocks; the first for the outlines, the second for the deep shadows, and the last for the lighter tints. It is a midling-sized upright print, and represents *Apollo, Minerva, and the Muses, with Hercules driving forth a woman loaded with treasure, supposed to represent avarice*. It is executed in a fine, spirited, bold style, and inscribed BAL. SEN. over which letters is a five-pointed star, and at a distance the word

P E R V G O,

PERVGO, the meaning of which is uncertain, unless we grant, with Papillon, that it is the name of the engraver, and attribute the invention only to Peruzzi; but if it was not a cognomen, used by Peruzzi, it may as reasonably be thought to belong to the publisher.

FRANCIS PERRY.

Flourished, 1760.

He was born at Abingdon in Berkshire, and was first placed as an apprentice to a hosier; but having, as he thought, a turn for painting, his friends put him under one of the Vanderbanks, a good artist, but a man of dissipation. With him Perry learned very little, being chiefly employed in obtaining goods on credit, answering duns, or removing his cloaths from one lodging to another: sometimes he was sent to fetch coals in the table cloth, at other times in a sheet.

From Vanderbank, our artist went to Mr. Richardson; but not making any great progress, he was employed as clerk to a commissary, with whom he went down into Staffordshire, where he made drawings of the cathedral of Lichfield, which he afterwards etched; from this time he commenced engraver, and worked for the magazines.

His best works are coins and medals, which he copied with great neatness and precision; we have also several portraits by him; and, among others, that of *Dr. Ducarrel* in folio, placed at the title of his *Anglo-Norman Antiquities*.

He etched upon a white ground, by which means he was the better enabled to work by candle-light.

He was an honest, industrious man, but could scarcely earn a subsistence. He had a speck over one of his eyes, which deprived him of the use of it. He died about the year 1766.

Mr. Groffe obligingly favoured me with this account of the above artist

I L PESARESE. See CANTARINI.

JOHN PESNE, OR PENNA.

Flourished, 1670.

This artist was a native of France, and the last name was given him by the Italians. It does not appear from whom he learned the principles of drawing and engraving. It is however certain, that he drew greatly better than he engraved; from whence we may conclude, that he was brought up, at first, under some painter, perhaps Nicholas Poussin, from whose pictures the greater part of his engravings are taken. He etched in a slight, free style, but coarse and irregular; and he finished his plates with the graver, harmonizing the lights with dots and short strokes. The masses of light and shadow are constantly kept broad and clear, and the general effect is well preserved. Had his outlines been more correct,



correct, and the heads, with the other extremities of his figures, more carefully attended to, it might have been said, that the spirit of that admirable painter was never better expressed than by Pefne; but when they are compared with those prints executed by Girard Audran, from the same master, they certainly must be placed in an inferior class.

I shall specify the following prints by Pefne, which may be reckoned among his best:

Two portraits of *Pouffin*, middling-sized upright plates, from pictures painted by that master.

Esther before Abasuerus, a large plate, length-ways, from Pouffin.

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

A Holy Family, from Raphael, a middling-sized upright plate.

The Seven Sacraments, very large prints, length-ways, on two plates; each from the pictures of Pouffin, in the Palais Royal. These plates were afterwards purchased by Girard Audran, who retouched them with great judgment, and improved the characters of the heads very considerably.

The testament of Eudamidas, a large plate, length-ways, from the same master. This is one of his most capital engravings.

The death of Ananias, the same, from the same.

The vision of St. Paul, a middling-sized upright plate, from the same.

The triumph of Galathea, a large plate, length-ways, from the same.

A set of *landscapes* from Guercino, and several other plates from Van Dyck and other masters.

MATTHIAS PETERS.

Flourished, 1660.

He, with his brother NICHOLAS PETERS, who, it appears, were goldsmiths, established at Amsterdam, engraved the plates for the *Atlas Major*, or Great Atlas, published in that city by Bleau, and consisting of about thirty large volumes in folio. The drawings, from which these engravings were taken, appear to have been made by Bleau himself.

EDME PETIT.

Flourished, 1700.

This artist was a native of France. He worked chiefly with the graver, in a neat style. His engravings are by no means destitute of merit. I shall mention only the portrait of *Francis the First*, from Titian, in the Crozat collection.

PETIT is mentioned by Bafan as a modern engraver, by whom, he tells us, we have several subjects, from Rigaud, I. B. Vanloo, Watteau, and other masters.

NICOL PETRI.

A name, which Lastman sometimes assumed; probably because the baptismal name of his father was Peter. See the account of this artist under LASTMAN.

PIETRO.

PIETRO DA PETRI, or PITRI.

Born, 1665. Died, 1716.

According to some authors, this artist was a native of Rome; others place his birth at Navarra; most of them however agree, that he was a disciple of Carlo Maratti. He studied the works of Raphael with great attention, and copied them in a very superior manner. Notwithstanding he employed a great part of his time in copying from the paintings of other artists, we have several historical pictures by him from his own compositions; those especially, which he painted in the church of St. Clement at Rome. He etched some few plates, and among them, the following:

The assumption of the Virgin, a middling-sized upright plate, from his own composition.

St. Laurence Jusinian, a small upright plate, from the same.

PIETRO ANTONIO DE PITRI is a name affixed, as of the engraver, to the *frontispiece*, from Ciro Ferri, belonging to a collection of altar pieces, published by Giacomo Rossi at Rome. It is etched in a slight, masterly style, but, at the same time, bears little or no resemblance to the etchings of Petri. Perhaps the family-name of this artist should also have been written PETRI; and then one would have conjectured, that he was a relation; for I cannot think, that the above-mentioned etchings were all of them executed by the same hand. The decision, however, must be left to the experienced collector.

JAQUES PEYTRET.

Flourished.

The name of an engraver on copper, mentioned by Professor Christ without any reference to his works.

JOHN ANDREW PFEFFEL.

Flourished, 1720

He resided at Vienna, where, according to Bafan, he traded in prints. As an engraver he never made any great figure, confining his labours chiefly to ornamental foliage and architecture, which he executed in a style sufficiently neat, but without any great degree of taste. I shall mention only a book of *jewellery ornaments*, in conjunction with C. Engelbrecht, from A. Morison, and part of the plates for the *History of Architecture*, in large folio, by John Henhard Fischers, published at Vienna, 1721.

RIGMAN PHILESIUS.

Flourished, 1508.

This artist, according to Papillon, engraved on wood; and we have by him a set of twenty-five prints, representing the *life and passion of our Saviour*, which were published at Strasburgh by John Knoblauch, A. D. 1508. These engravings are said to be extremely rare.



P. P H I L I P P E.

Flourished, 1660.

An artist of no great note. He was a native of Holland, and by him we have several *festivals* and *rejoicings*, middling-sized plates, length-ways, from Van Venne, dated 1660.

P H I L L E R Y.

Flourished,

The name of an eminent engraver on wood, who resided at Antwerp. I know of but one print to which his name is affixed; but I have seen a sufficient number, which, from the resemblance they bear to his engravings, may be thought to have been done by him.

It is a middling-sized upright print, representing *two soldiers standing before a woman, who is seated, holding a dog upon her lap*. The following inscription is affixed: *De print t' Antwerpen by my Phillery de figursnider, printed at Antwerp by me Phillery, engraver of figures*. It is neatly executed, and the cross strokes or hatchings are carefully represented; but the design is not well conceived, neither is the drawing of the figures by any means correct. M. Heineken supposes this print to be very ancient; to me it appears to have been engraved about the commencement of the last century.

J O H N P I C A R T.

Flourished, 1640.

This artist resided at Paris, and was probably a native of that city. I am inclined to believe, that he was a disciple of Crispin de Passe; at least it is certain, that he engraved from the designs of that master, and copied his manner; but with no great success. His labours seem to have been chiefly confined to the ornamenting of books. I have seen by him several portraits; among others, the following: *Edward infant of Portugal*, a half figure, in a small upright oval, with emblems. *Erasmus*, a whole length figure, standing in an arch, which served as a frontispiece to part of his works in octavo, published at Paris, 1639. Also several *frontispieces*, and, according to Florent le Comte, *monuments*, &c.

HUGUES PICART, Florent le Comte informs us, that this artist, who was probably a relation of John Picart, engraved a large perspective view of the town of Rheims, after Hugues Collier.

STEPHEN PICART, called LA ROMAIN.

Born, 1631. Died, 1721.

This artist was a native of France, and probably related to the two engravers mentioned above. He assumed the appellation of LA ROMAIN, or THE ROMAN, for the sake of distinction, fearing that his works should be confounded with those of John Picart. He resided a considerable time at Paris;

Paris; after which he went to Amsterdam, where he died, 1721, aged 90. He worked with the graver only, in a style greatly resembling that of Francois de Poilly; but he never equalled that admirable artist, with respect to the drawing, effect, or skilful management of the graver. The extremities, and other naked parts of the human figure, are seldom correctly drawn, or well marked; and the effect of his engravings, in general, is cold and unharmonious. Among the great multitude of historical prints by Picart, I shall mention the few following only:

The Pestilence among the Philistines, a large plate, length-ways, from Nicholas Pouffin.

A Holy Family, the same, from the elder Palma.

The Infant Jesus sleeping, with the Virgin holding up her finger to St. John, known commonly by the appellation of *the Silence*, the same, from Annibale Carracci. *Michael Lafne, Heinzelman*, and others, have engraved the same subject; and it was lately repeated by Mr. Bartolozzi.

The entombing of Christ, a large plate, length-ways, from Le Sueur.

The citizens of Ephesus burning their books at the preaching of St. Paul, a large upright plate, from the same.

The martyrdom of St. Gervais and St. Protais, a large plate, length-ways, from the same.

The martyrdom of St. Andrew, a large upright plate, from Le Brun.

St. Anthony of Padua adoring the Infant Jesus, a middling-sized upright plate, from Vandyck.

He also engraved from Dominichino, Lanfranco, Guido, Albano, Romanelle, G. Courtois, N. Coypel, &c.

B E R N A R D P I C A R T.

Born, 1673. Died, 1733.

This artist was the son of Stephen Picart, mentioned in the preceding article. He was born at Paris, where he learned the principles of drawing and engraving from his father. At the age of sixteen he went to draw from nature, in the Royal Academy; and two years afterwards gained the prize. He was not so fond of engraving as he was of drawing. It is said, that he took up the graver with reluctance; and this will be easily believed, when, on examining his prints, we find them far better drawn than engraved. He resided at Paris till the year 1710; after which he went to Holland, with an intention of going to Sweden; but, altering his mind, he settled at Amsterdam, where he died, May 8, 1733. He was twice married; but it does not appear that he left any children.

The greater part of his life was certainly spent in making compositions and drawings, which are said to have been very highly finished; and they are sufficient testimonies of the fertility of his genius, and the excellency of his judgment. He understood the human figure extremely well, and drew it with a tolerable degree of correctness, especially in small subjects. His mode of engraving, as was before observed, was not equally meritorious, especially when he attempted large plates. Book plates, and other orna-



mental engravings, constitute by far the best part of his works. And the multitude which he executed, chiefly from his own compositions, is astonishing.

The following are among his most esteemed works :

The massacre of the Innocents; the first impressions of which are before the crown was placed upon the head of Herod; a small plate, length-ways, from his own compositions.

The Epithalamiums, consisting of twelve prints, eight of them small plates, length-ways; and the other four middling-sized upright plates.

The Quos Ego, or Neptune calming the sea, a large plate, length-ways, from Anthony Coypel.

The disgrace of Calista, a large plate, length-ways, from Annibale Carracci.

A vast variety of book-plates of all sizes; chiefly from his own compositions.

The Innocent Impostures, are a set of prints, from the designs of the great masters, in these he has attempted to imitate the styles of the old engravers. The work consists of 78 plates, which, with the discourse and explanations, make a small folio volume. It was not published till after his death, A. D. 1738; and, in my opinion, it had been well, if it had not been published at all. In turning it over, we cannot but pity the weakness of a very ingenious man. But concerning this book I have already spoken, in the Essay prefixed to the present volume, in my reflections upon the works of Marc Antonio and Agostino Veneziano.

We have also several mezzotintos by him; particularly *a Nativity* from Carlo Maratti. He also engraved from Cangiage, Le Sueur, C. de la Fosse S. B. Santerre, N. Bertin, &c.

PETER PICAULT.

Flourished, 1695.

This artist was a native of France. He worked entirely with the graver, and his prints possess a considerable share of merit. He died early in the beginning of the present century, just at the time he began to make himself known. We have by him *the Battles of Alexander*, copied from the engravings by Girard Audran, after Le Brun; middling-sized plates, length-ways. *The meeting of the Virgin Mary and Elizabeth*, a small plate, length-ways, from Carlo Maratti. Also several *portraits* of various sizes. He usually inscribes his prints in this manner: *P. Picault Blesensis, sculp.*

GIOVANNI DOMENICO PICCHIANTI.

Flourished, 1690.

He was a native of Florence, and the pupil of B. Foggini, a sculptor of some eminence. He amused himself with the point and the graver, but the prints, which he produced, have no great share of excellence to recommend them. He worked in a coarse, slight style; and his drawing is rather mannered, than correct. We have by him several plates, for the collection

collection of engravings from the pictures in the grand gallery at Florence, and some few portraits; among others, that of *Cardinal Bentivoglio*, a large upright plate, from Vandyck.

G A J E T A N O P I C C I N A.

Flourished, 1659.

This artist is cited by professor Christ as an engraver on copper; and the same author informs us, that he marked his plates in this manner: *G. P. inven. et fecit*. I much suspect he means the following artist, and has mistaken the baptismal name.

G I A C O M O P I C C I N A.

Flourished, 1659.

He was a native of Venice; but it does not appear from what master he learned the art of engraving. He worked chiefly, if not entirely, with the graver, in a stiff, laboured style, without effect; and the outlines of his figures are exceedingly incorrect. Among many other engravings, the following are by him:

Judith with the head of Holofernes at her feet; a middling-sized plate, length-ways, from Titian.

A Holy Family, a middling-sized upright plate, from Liberi.

Thirty portraits of the principal Venetian Painters, affixed to the account of their Lives, by Carlo Ridolfi, published at Venice, 1648.

Also a set of *the portraits of the illustrious men of Italy*.

Professor Christ writes his name, Piccina, and informs us, that he sometimes signs his plates with a P. only.

M A T T E O T O M M A S O P I C C I O N I.

Flourished, 1650.

This artist was a native of Italy, and is spoken of as a painter. We have some few etchings by him; among others, *the Adoration of the Shepherds*, a middling-sized upright plate, from Paolo Veronese.

P. P I C K A E R T.

Flourished,

This name is affixed to a set of coarse, incorrect etchings, representing *the flight of James the Second from England*, which were published in Holland. He adds the word *fecit* to his name; from whence we may reasonably conjecture, that they were engraved after his own designs.

R O B E R T P I C O U, or P I Q U O T.

Flourished, 1630.

He was a native of Tours, but resided much at Paris. He worked entirely with the graver, in a neat, but laboured style, without taste, or

G g 2

correctness



correctness of outline. We have a great number of *frontispieces* by him, many of which are from his own compositions. He also engraved after the designs of the Basans.

A D E P I E N E.

Flourished, 1670.

A French engraver of no great account, by whom we have some few plates; among others, one representing *the Dutchess of Savoy, in the character of Diana*, in folio, from Sachetti, for a book, entitled, "La Venaria reale Palazzo di piacere e di Caccia," published 1672.

J E A N B A P T I S T E M A R I E P I E R R E.

Flourished, 1760.

A modern French painter in great repute. The subject of his pictures are chiefly taken from low life. He was a member of the Royal Academy at Paris. By him we have several etchings; among others, *the village entertainment*, a middling-sized plate, length-ways, from his own compositions. Several large studies of *heads*, &c. which he made in Italy; and many subjects, taken from the *Fables of La Fontaine*, after Subleyras.

P I E T.

Flourished, 1618.

He was apparently a native of the Low Countries. As an artist he never made any considerable figure. I have seen by him the prints for a book of military exercises, entitled, *Le Maniement D'Armes de Nassau, avecque Rondelles, Piques, Espées, & Targes, selon le nouveau ordre du tres illustre Prince Maurice de Nassau, par Adam V. Brien*, published 1608.

N I C H O L A S P I G N E.

Flourished, 1730.

He was a native of France, of no great note as an engraver. We have by him a middling-sized upright plate, representing *the Virgin with the Infant Christ asleep in the cradle, attended by four small Angels*, from Trevisani, for the Crozat cabinet. His name is also affixed to the portrait of *Richard Fiddes, B. D.*

P A U L P I L A I A.

Flourished,

This name is affixed to several plates of architecture, representing *opera scenes, and theatrical decorations*. They are executed in a stiff, tasteless style, with the graver only, from the designs of an artist, whose monogram is composed of an F and G joined together.

F R A N C I S

FRANCIS PILSEN.

Flourished,

This artist was a native of Ghent, and became the disciple of Robert Van Auden Aerd, from whom he learned the principles of painting and engraving. We have by him, among other things, *the conversion of St. Bavon*, a large upright plate, arched at the top, from Rubens; and *the martyrdom of St. Blaize*, a middling-sized upright plate, from Gaspar de Crayer.

D U P I N.

Flourished, 1740.

A modern French artist, by whom we have a considerable number of engravings.

DUPIN, his son, was also an engraver, and resided at Paris, at the time Basan wrote his Dictionary of Engravers.

P. P I N C H A R D.

Flourished, 1687.

He resided at Genoa, where he engraved several frontispieces for books; but in a manner, which does him no sort of credit.

J O H N P I N E.

Flourished, 1740.

He was a native of England, and a man of letters. He resided at London, and engraved a great variety of plates, which are not without merit. His chief works are *the ceremonies used at the arrival of the Order of the Bath*. *The destruction of the Spanish Armada*, from the tapestry in the House of Lords. *A splendid edition of Horace*, the whole text of which was engraved on copper, and illustrated with *antique bass-reliefs, gems, coins, &c.* *The Pastorals and Georgics of Virgil* were published by his son, after his death, adorned in the same manner, with a letter-press type. A considerable number of the engravings for the *Aeneis* were also prepared; but want of proper encouragement prevented the appearance of that work. We have besides some few portraits by this artist.

T. P I N G O.

Flourished, 1740.

The name of an obscure English artist, affixed to a plate of *arms* inserted in Thoresby's Leeds.

P I N S S I O.

Flourished, 1750.

The name of a modern engraver, by whom we have some few portraits, &c.

JOHN



JOHN GEORGE PINZ.

Flourished,

This engraver, who was, I believe, a German, worked chiefly for the booksellers; and his prints are executed in the same style with those in the multifarious publications by Vander Aa. I shall specify only *an emblematical print*, in honour of the king of France, from P. Decker, in folio.

DOMINECO PIOLA.

Flourished, 1658.

He was a native of Italy, and a painter. I have seen by him a very spirited etching of a *holy family*, in which the infant Christ is represented, lying in the manger, attended by angels; and Joseph is above him. The oxen are seen in the back ground. The heads and other extremities are finished in a masterly style; and this print sufficiently testifies the ability of the artist. The following inscription is affixed: *D. Piola Gent. faciebat*, 1658. It is a middling-sized upright plate.

V. P I O R T.

Flourished,

An obscure engraver, by whom we have a small upright plate, from Rubens, representing *an old woman holding a pot with fire, from whence a boy is taking a lighted coal*.

GIULIO PIPPI, called ROMANO.

Born, 1492. Died, 1546.

This artist was one of the most celebrated scholars of Raphael. His character and works are sufficiently known. Florent le Comte attributes some engravings to him; but the subjects are not specified. There is, I think, great reason to suspect that this part of Le Comte's book is misprinted, or that the author had been misinformed.

PIQUOT. See PICOU.

GIOVANNI BATISTA PIRANESE.

Flourished, 1770.

This artist was a native of Italy, and an architect. His admirable etchings are too well known to need any comment; and they sufficiently manifest the greatness of his abilities. His works consist of twelve or more large volumes in folio, and represent *the beautiful remains of ancient Rome* (assisted by his own studies). We have also a variety of *architectural compositions*, from his own designs.

LOUIS

LOUIS DES PIRINE.

Flourished,

This artist was a native of France. I have seen by him a middling-sized plate, length-ways, representing *two men playing at cards, and a woman holding a mirror behind one of them*, by which means she discovers his hand to the other, from Corn. Van Tienen. It is executed with the graver only, in a coarse, open style, and without much taste.

ALEXIS PIRNRAUM.

Flourished, 1545.

This artist was an engraver on wood, and of such eminence, that Papillon supposes him to have been a scholar of Hans Holbein the younger; and his residing at Basil, of which place it is probable he was a native, may be thought to strengthen the conjecture. His works, however, are not specified. Professor Christ attributes to him the prints marked with an A. and a P. joined together, in the manner expressed at the end of the volume.

NICOLAS PITAU.

Flourished, 1660.

This artist was a native of Antwerp, but he resided principally at Paris; and from his style of engraving I am led to suspect, that he may be ranked among the disciples of Francois de Poilly. His drawing is in general tolerably correct, but, at times, rather heavy, the extremities of his figures especially are so. He worked with the graver only, and appears to have handled that instrument with much facility; but from the sameness of manner with which he has treated his figures, draperies, and back-grounds, the effect of his prints is cold and silvery. His works are by no means scarce. I shall mention the following only:

The annunciation, a large upright print on two plates, from P. Champagne.

The Virgin reading and holding the infant Christ in her arms, a middling-sized upright plate, in an oval, from Guercino.

Christ at the tomb supported by angels, a large upright plate, from Lodovico Carracci.

A dead Christ, with angels weeping over him, a middling-sized plate, length-ways, from Guercino.

St. Sulpitius in council, a middling-sized plate, length-ways, from P. Champagne.

We have also by him several very excellent portraits.

He engraved besides from Le Brun, N. Poussin, Villequin, Le Febure, and other masters.

NICHOLAS PITAU, the son of the preceding artist, engraved some few portraits; and he might, says Basan, have distinguished himself in the art, if he had used sufficient application.

P I T R I

P I T R I. See P E T R I.

M A R C O P I T T E R I.

Flourished, 1760.

A modern Italian engraver, who resided at Venice. We have by him several of the plates for the collections of engravings from the pictures in the Dresden gallery. A set of large *heads* of the apostles, from his own designs; and the *seven sacraments*, large upright plates, from Longhi. The works by this admirable engraver are executed in a very singular style, with single strokes; but very different from those of Mellan and his followers. They run from the top to the bottom, and the shadows are expressed by strengthening them, as the occasion requires. The effect he has produced, in this new mode of engraving, is far more pleasing and harmonious, than could have been expected.

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

Flourished,

By this painter we have some few etchings, which he has inscribed with these initials, "B. P. or, Batista P. V. F. or, B. P. V. F." and when he signs his name at length, *Johannes Baptista Pitonus Vicentinum fecit.*

F R A N C I S P L A C E.

Born, Died, 1728.

This ingenious artist was the son of Mr. Rowland Place of Dinsdale, in the county of Durham. He was at first bred up to the law, and was placed as a clerk to an attorney in London, with whom he resided till the year 1665, when having taken a shop the officers came to shut up the house, on suspicion of the plague being in it, he left London; and, as he had never been pleased with his profession, he dropped it at the same time, and followed other pursuits more agreeable to his unsettled disposition. He expended considerable sums of money in attempting to make porcelaine, which he put in practice at the manor-house of York; but was not successful.

His works are very rare; for he painted, drew, etched, and engraved, in mezzotinto, merely for his own amusement. His productions, however, prove him to have been a man of very great abilities. We can only lament, that his application was not equal to his genius; for many of his designs he left entirely unfinished.

In the reign of Charles the Second, it is said, that he was offered a pension of five hundred pounds a year, to draw the royal navy, but he declined accepting of it, being a great enemy to confinement and dependence. He died, A. D. 1728; and his widow, quitting the manor-house of York, disposed of his paintings; among which was an admired picture of *fowls*, also others of *fishes* and *flowers* unfinished, together with his own *portrait* by himself. He left behind him a daughter, who was married to Wadham Wyndham, Esq.

His

His etchings, particularly of *landscapes* and *birds*, from Griffier, are admirable. The free style, in which he treated the foliage of his trees, proves his judgment and good taste; and his portraits in mezzotinto are excellent.

I shall specify the following:

Bishop Crew, a half-sheet in an oval, from Kneller.

Richard Thompson, after Zouft, a small half-sheet in an oval.

Philip Woolrich, Esq. in armour, the same.

Thomas Comber, dean of Durham, the same, after Greenhill.

John Moyzer, Esq. of Beverley, half-sheet, in an oval.

Henry Gyles, the glass painter, a small quarto plate, in an oval.

General Lambert, half-sheet, the same.

In Thoresby's Topography of Leeds are some *churches* drawn by Place. The plates for Godartius's book of *Insects* are by him; and many views, as of *Tinmouth-castle and Light-house, the Cathedral of York, Prospect of Leeds, &c.*

LOUIS DES PLACES.

Born, Died, 1740.

This artist was a native of France, and resided chiefly at Paris. We have a very considerable number of engravings by him. He worked with the point and the graver; and his prints have often an agreeable effect: but the outlines of his figures are not always correct, especially the extremities, which are frequently heavy. His best engravings have less of this fault, and certainly possess very considerable merit. I shall mention the following only, for his works are by no means uncommon.

Christ crucified between the two thieves, a middling-sized upright plate, from Annibale Carracci, for the Crozat cabinet.

Christ curing the diseased, a very large plate, length-ways, from Jouvenet.

The elevation of the cross, a large upright plate, from the same.

The descent from the cross, its companion, from the same.

Venus prevailing upon Vulcan to make the arms for Æneas, a middling-sized upright plate, from the same.

Venus triumphant upon the water, a large upright plate, from Ant. Coypel.

Cupid taking refuge in the house of Anacreon, a middling-sized upright plate, from the same.

Orpheus obtaining of Pluto permission for the return of Eurydice, a middling-sized plate, length-ways, from Rubens.

Diana and Actæon, a middling-sized plate, length-ways, from Carlo Maratti.

Also several portraits and engravings, from a variety of other masters.

MATTHEW VAN PLATTENBERG.

Flourished, 1630.

This artist was a native of Flanders, but he resided a considerable time at Paris, where he assumed the name of Montagne, and was usually called Platte Montagne, and sometimes Montagne only. He excelled in painting



shipping and sea views. We have some few etchings by him of shipping, and several small landscapes, very spiritedly executed.

NICHOLAS VAN PLATTENBERG.

Flourished, 1654.

He was the son of Matthew Van Plattenberg, mentioned in the preceding article, and is spoken of as a painter. His engravings prove him to have been a man of genius. He drew the human figure very correctly; and the effect he produced in his plates is very agreeable. He was probably a disciple of John Morin, whose manner of engraving he improved upon. I shall mention by this artist a *dead Christ*, from P. Champagne, a large plate, length-ways. The figure is finely drawn, and the flesh executed with dots only; but the back-ground and drapery are finished with strokes in a bold, free style. This is altogether a very fine print. He engraved also from his father's designs, and from his own; but the greater part of his works consists of *portraits*, to which he almost constantly subscribes his name, "Nicolas de Platte Montagne."

MARTIN PLEGINCK.

Flourished, 1590.

This artist was probably a native of Germany. He engraved on copper and on wood. I have seen by him a set of *figures fighting*, small plates, length-ways, executed entirely with the graver, in a style much resembling that of Virgil Solis, with this title, *fechter Buechlem ge ducht in der furstlichen stat onolt bach bei Stephan Vermauburger und Goldschmidt da Selbsten*. His engravings on wood are said to be greatly in the style of Jost Ammon. See his mark, composed of an M. and a P. joined together, on the plate at the end of the volume.

WILLIAM PLEYDENWURFF.

Flourished, 1490.

He was a native of Germany, and one of the early engravers on wood. To him, in conjunction with Michael Wolgemut, we owe the curious prints, which adorn the Nuremberg Chronicle, in folio, which was published, A. D. 1493. They consist of figures of various kinds, *views of cities, towns, &c.* which however are evidently the work of fancy. They are boldly cut, and with spirit; and the characters of the heads of the figures are often well delineated. But, on the other hand, they have all that stiffness, and incorrectness of drawing, which characterized the German engravings of that age. It does not appear that Pleydenwurff ever engraved on copper; neither did he use any mark to distinguish his prints from those of his associate.

C O R-

CORNELIUS PLOOS.

Flourished, 1760.

He was a native of Amsterdam, and a collector of note. We have by him a set of engravings in folio, executed in a peculiar style; the first eighteen of which were published, A. D. 1765.

P L U M E I R.

Flourished,

This artist was certainly a painter. We have by him some spirited etchings from his own compositions, which shew him to have been a man of genius; but the naked parts of the figures are not correctly drawn.

PIETRO DEL PO.

Born, 1610. Died, 1692.

This artist was a native of Palermo, where he was born, A. D. 1610. He was the disciple of Dominichino, and is spoken of as a painter, but is more generally known by his etchings, of which we have a very considerable number, from the paintings of the great Italian masters. The drawing in these, however, is not so correct, as one would have expected from the hand of a scholar of Dominichino. They are slightly executed, and frequently assisted with the graver in the finishing. As the etchings by this master are not scarce, I shall mention the following only:

A dead Christ upon the lap of the Virgin, a small upright plate, from Annibale Carracci.

The four Cardinal Virtues, with their Attributes, from Dominichino, large upright plates.

Flight into Egypt, a middling-sized plate, length-ways, from Nicholas Poussin.

GIACOMO DEL PO, son of the preceding artist, and also his daughter TERESA DEL PO, etched several plates, in a style much resembling that of the father.

A N D R E A P O D E S T A.

Flourished, 1640.

He was born at Genoa, and became the disciple of Giovanni Andrea Ferrari. As a painter, it does not appear that he greatly distinguished himself; but several spirited and masterly etchings, which he produced, prove him to have been a very skilful artist. We have by him a set of three middling-sized plates, length-ways, representing *Bacchanalian subjects*, from Titian. That, in which *Bacchus is representing leaping from the chariot*, strikes me as the best. The heads of the figures are finely characterized, and the other extremities well expressed. The etchings also, marked in this manner, *AND. P.* and *And. P. in. et fec.* are attributed to him.



MARTIN POEHAM.

Flourished,

An old German master, to whom the prints, marked with an M. surmounted by a P. in the manner expressed upon the plate at the end of the volume, are attributed by professor Christ. They are chiefly copies from Aldergraver, Sebald Beham, and other German artists; very badly executed.

FRANCOIS DE POILLY.

Born, 1623. Died, 1693.

This justly celebrated artist was born at Abbeville in Picardy. He was the son of a goldsmith in that town, from whom he learned the first principles of drawing and engraving. After which he was sent to Paris, and placed as a pupil with Peter Daret. With him he remained three years; in which time he so far improved himself, as to be able to live by his profession. But being still desirous of acquiring a more extensive knowledge of the arts, he went to Italy, and resided at Rome seven years, where he engraved several very capital subjects, from the great painters of that time.

At his return to his native country, he settled at Paris, and died in that city, A. D. 1693, aged 70 years.

Poilly worked with the graver only, and may properly be considered as one of the most skilful artists in the management of that instrument, that France ever produced. His engravings are bold, firm, and clear. They are finished with great accuracy, without any part of them being neglected; but, from the want of variety in the handling of the graver, the flesh and draperies of his figures are not sufficiently distinguished from each other, or either of them from the back ground. This gives a cold, and sometimes a heavy appearance to his best works. His manner of engraving was to cross the first strokes, where it was required, with powerful second strokes, at right angles, so as to form a square between the interfections of every four strokes.

Poilly's outlines are drawn with great precision. The heads of his figures are well characterized, and the other extremities, in general, finely expressed.

The works of this great master are very numerous; and some of them are exceedingly valuable. I shall be obliged to confine myself to the few following:

A crucifixion, a middling-sized upright plate, from a composition of his own.

A holy family, in which the infant Christ is represented standing upon the cradle; the same, from Raphael.

The Virgin lifting up a veil to shew to St. John the infant Christ sleeping; the same, from the same. The first impressions of this plate are before the second strokes were laid upon the veil.

A nativity, a large upright plate in an octagon border, from Guido. The first impressions of this plate are before the two small angels, which appear above, were inserted.

A re-

A repose, in which the Virgin is represented seated, with Christ sleeping in her lap, and two angels kneeling; a middling-sized plate, length-ways, from Annibale Carracci.

The marriage of St. Catherine, a large upright plate, from P. Mignard.

A holy family, from Nicholas Pouffin, a middling-sized upright plate.

A holy family, where the infant Christ gives his hand to an angel, who is kissing it; a large plate, length-ways, from Sebastian Bourdon.

Christ bearing his cross accompanied by the Virgin, half figures, a middling-sized, upright plate, from Annibale Carracci.

A crucifixion, a very large upright plate, from Le Brun.

St. Charles Borrome administering the communion to the sick, from P. Mignard.

St. John in the island of Patmos, a middling-sized upright plate, from Le Brun.

Several portraits, and a variety of emblematical and other subjects, from various masters; as, Romanelli, Dominichino, Ciro Ferri, Pietro da Cortona, Stella, Fresnoy, &c.

NICHOLAS DE POILLY.

Born, 1626. Died, 1696.

This artist was a native of Abbeville, and younger brother to Francois de Poilly, mentioned in the preceding article. The reputation, which the latter acquired, seems to have been a principal motive to Nicholas to engage in the art of engraving, to which his genius was naturally inclined. He became the disciple of Francois, and copied his manner; but his engravings, though exceedingly meritorious, are not altogether equal to those of his brother. He died at Paris, where he chiefly resided, A. D. 1696, aged 70 years. We have by him the following prints, among a great variety of others.

A holy family, with two angels holding a basket of flowers; a middling-sized plate, length-ways, from Sebastian Bourdon.

A holy family with St. Catherine, to whom the infant Christ presents a lamb; the same, from the same.

*A holy family, in which the Virgin holds the infant Christ, who is sleeping upon her lap; a large upright plate, from Le Brun. This print is commonly known by the name of *the silence*.*

St. Augustin, a middling-sized upright plate, from P. Champagne. Several very fine portraits, &c.

JOHN BAPTIST DE POILLY

Born, Died, 1728.

He was the son and scholar of Nicholas de Poilly, mentioned in the foregoing article. Having received the first principles of the art of drawing and engraving from his father, he went to Rome, in order to complete his studies. On his return he settled at Paris, and was made a member of the Royal Academy of painting and sculpture in that city. He died 1728.

He engraved in a manner greatly differing from that of his father and his



uncle; for he united the point with the graver; and his best prints, if not quite equal to those of the latter, have nevertheless a great share of merit to recommend them to the notice of the scientific collector. We discover much taste in them, fine drawing, and frequently great expression, joined with an agreeable effect. The following, among others, are by him:

The rod of Moses devouring the rods of the Magicians, a large plate, length-ways, from Pouffin. Gantrel also engraved this composition.

The Israelites adoring the golden calf, the same, from the same.

The martyrdom of St. Cecilia, a large upright plate, from Dominichino, being the companion to the *charity* of that saint, engraved by his brother.

Susanna accused by the elders, a very large plate, length-ways, from Ant. Coypel.

Mercury bringing the infant Bacchus to the nymphs, a large plate, length-ways, from the same.

He engraved also several plates for the Crozat cabinet, &c.

FRANCIS DE POILLY.

Born, Died, 1723.

He was the son and pupil of Nicholas de Poilly, mentioned above. He went with his elder brother, John Baptist, to Rome, where he engraved a large print, length-ways, from Dominichino, representing *St. Cecilia distributing her wealth to the poor*; which serves as a companion to *the martyrdom of that saint*, engraved by his brother. After his return to Paris, he did not produce any thing of great importance.

N. B. DE POILLY.

Flourished, 1720.

He was the son of John Baptist de Poilly; and it was his father's intention, says Basan, to have brought him up as an engraver. But it appears, that he could not sufficiently apply his mind to study; and for that reason there are very few prints by him.

J. POINSART.

Flourished, 1630.

This artist was a native of France. He worked chiefly for the book-fellers. His prints are sufficiently neat; but without any taste, or correctness of outline. Le Comte informs us, that he principally excelled in engraving views of cities, castles, &c. in France. I have seen by him *the entry of Charles VII. into Rheims*, a small plate, length-ways.

F. DE LA POINTE.

Flourished, 1670.

A French artist, who, in the year 1678, engraved a *plan of the environs of Paris* on nine plates. He also engraved some of the views of the *palace at Versailles*, in conjunction with Israel Sylvestre.

ANDREA

ANDREA POLESTANUS.

Flourished, 1640.

The name of this artist, who was certainly a painter, and probably a native of Italy, is affixed to a slight etching of a *Bacchanalian subject*, into which many figures are introduced. It is neatly executed; but with no great share of spirit, or correctness of outline.

POLETNICH.

Flourished, 1760.

A modern French engraver, by whom we have several plates after Vandyck, Boucher, and other masters.

FRANCISCO POLANSANI.

Flourished,

This artist resided at Rome, where he engraved two and twenty small upright plates, representing *the life of the Virgin*, from the designs of Nicholas Poussin. Basan however attributes these compositions to Jaques Stella; because he thinks them more in the style of design, adopted by the latter, than the former.

ANTONIO POLLAJOLI.

Born, 1426. Died, 1498.

He was a native of Florence, and a goldsmith of great eminence. Upon the first discovery of the art of engraving in Italy, he got acquainted with the secret; and we have several plates executed by him. His mode of engraving was, to make a powerful outline of the figures, and other parts of his composition, with the graver, upon the copper; and then, with diagonal strokes running from one corner of the plate to the other, to express the shadows. This manner of engraving was adopted and improved by Andrea Mantegna, Giovanni Maria, and Antonio Brixienfis, and other masters. But whether the invention of it is to be attributed to Pollajoli in preference to Maso Finiguerra, is not easily to be discovered. I shall notice by Pollajoli the two following prints only:

A very large plate, length-ways, in which are represented *ten naked figures, fighting*, each of them about eleven inches high. Behind a figure, who is shooting with a bow, is a large tablet, on which is written, *OPVS ANTONII POLLAJOLI FLORENTINI*; but no date. The back-ground to this singular performance is a forest, very rudely represented. The figures, though not correctly drawn, show us, that he had paid attention to the human form; and the characters of the heads have a tolerable share of expression.

A holy family, in which the Virgin is represented seated, with the infant Christ upon her lap, Elizabeth, with St. John presenting a flower to the child,
stand

stand on the left-hand: Joseph appears at the right-hand, leaning upon his staff. This print is eleven inches three quarters high, by ten inches in width.

Z I A R A K A P O L O N Y.

Flourished, 1615.

A very indifferent, as well as obscure engraver. We have by him, among other things, a slight incorrect etching, representing *Queen Margaret lying in state, in the Fauxbourg de St. Germain, at Paris*; a middling-sized plate, length-ways, containing many figures.

S Y L V I U S P O M A R E D E.

Flourished, 1620.

Professor Christ speaks of this artist as a native of Italy, and a modern engraver. He marked his plates, according to that author, with these initials, S. P. F. the F. as usual, standing for *fecit*.

M A R C H I O N E S S O F P O M P A D O U R.

Flourished, 1760.

By this lady we have several engravings, particularly a set of *gems*, from Gray, consisting of 63 plates, without the frontispiece, and some small subjects, from Boucher, Eisen, and other masters.

A R T H U R P O N D.

Flourished, 1740.

This ingenious artist was a native of England, and not only engraved, but painted both in oil and crayons: he was also a very great encourager of the arts, and was concerned with Knapton in promoting and publishing a noble volume of illustrious heads engraved by Houbraken, Vertue, &c. and other curious works.

He engraved, in conjunction with Knapton, a set of plates, from the designs of the great Italian masters, which he executed with great spirit and judgment, in imitation of chalk and washed drawings; and these imitations he made very successfully. We have also a set of *caricatures* from the Chevalier Ghisli, &c. He etched besides several portraits, in a style something resembling that of Rembrant. I shall mention the following only: His own *portrait*; these *portraits* of *Dr. Mead*, of *Mr. Pope*, and of *Lord Bolingbroke*.

A B B E D U P O N T C H A S T E A U.

Flourished,

He is mentioned as an engraver by Florent le Comte; and two small prints are attributed to him by that author; but the subjects are not specified.

P A U L P O N T I U S.

Flourished, 1625.

This great artist was a native of Antwerp. It does not appear from what master

master he learned the principles of drawing and engraving; but, with respect to the former, his studies were certainly completed under the direction of Rubens, who, being thoroughly sensible of his merit, employed him to engrave many of his most capital paintings. If it should be urged, that Pontius did not himself well understand the human figure, it must be said, at least, that he copied very accurately the delineations, which were placed before him. And as his best engravings were made immediately under the eye of Rubens, no wonder he has succeeded so well; for his attempts were not to correct, but to copy with faithfulness. He worked entirely with the graver, in a clear, bold style; but not with that facility, which we find in the works of S. Bolswert; neither is the effect of his prints so brilliant, or the gradations of the lights and shadows so well harmonized. These observations, I hope, will not be considered as intended to depreciate the works of Pontius, which are justly held in the highest estimation. All I would wish to infer is, that in the engravings of S. Bolswert, and, I may add, of Lucas Vorsterman, there appears more genius, and less restraint, than in those of Pontius. These two extraordinary masters alone excepted, Pontius was certainly the most skilful engraver, that worked from the paintings of Rubens.

The following excellent engravings may be reckoned among his best:

The flight into Egypt, a large plate, length-ways, from Jaques Jordaens.

The wise men's offering, the same, from Gerard Seghers.

The murder of the innocents, a very large print, length-ways, on two plates, from Rubens.

Christ carrying the cross, a large upright plate, from the same.

A crucifixion, with angels, one of which is overcoming Sin and Death, the same, from the same painter.

Christ dead in the sepulchre, supported by the Virgin; Mary Magdalen, St. Francis, two angels, and other figures are introduced; the same, from the same painter, an admirable print, inscribed *Christi Funus*.

A dead Christ, supported by the Virgin, a middling-sized upright plate, from Vandyck.

The descent of the Holy Ghost upon the Apostles, a large upright plate, from Rubens.

The assumption of the Virgin, the same, from the same.

St. Roch, interceding with Christ for the people afflicted with the pestilence; a middling-sized upright plate, from the same painter.

Thomyris, causing the head of Cyrus to be put into a basin filled with human blood. The same, from the same.

The twelfth night king; a large plate, length-ways, from Jaques Jordaens.

Many other fine subjects, from a great variety of Flemish masters; and a considerable number of admirable portraits, particularly from Rubens and Vandyck.

M A T T H E W P O O L.

Flourished, 1725.

He was born at Amsterdam, but resided some time at Paris, where he

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learned



learned the principles of drawing and engraving. At his return to his native country, he executed a considerable number of plates of various sizes; and the style he adopted bears much resemblance to that of Bernard Picart. I shall mention the following only by this engraver:

Cupid taken in a net by Time, a small oval, length-ways, from Guercino.

A Bacchannal, from Nicholas Poussin, a small plate, length-ways.

A set of 103 plates in folio, entitled, *the cabinet of the art of sculpture*, by Francis Van Bossuet, engraved by Pool, from the drawings made from the figures, bass-reliefs, &c. by Barent Graat, his father-in-law.

Three large burlesque representations of the ceremonies adopted by the Flemish painters at Rome, after the drawings of Graat.

He also engraved from Rembrant, and other masters.

JURIAEN POOL.

Born, 1666. Died, 1745.

This artist was a portrait painter of some eminence, born at Amsterdam. He was husband to the celebrated Rachel Ruysch, who painted fruit and flowers with very great success. We have by him some few portraits, executed in a style more finished than is usual from the hand of a painter; among others, that of his relation, *Frederick Ruysch, M. D.* a small upright plate, from a picture of his own painting.

FRANCIS POOST.

Born, Died, 1680.

This artist was a native of Haerlem, and a landscape painter. He had no master to instruct him in his art; but learned the principles of it from his own observations. We have by him a considerable number of etchings; and, among others, a set of *views of Brazil*, from drawings made by him, on a voyage to America, which he undertook in the suite of Prince Maurice of Nassau.

JOHN POPELS.

Flourished, 1660.

This artist was a native of Flanders. He is spoken of as a painter; but at what degree of eminence he arrived in this art, I know not; as an engraver, in my opinion, he can claim no great share of merit. His works consist of slight, incorrect etchings, several of which were for the collection of prints, well known by the name of *the cabinet of Teniers*. I shall mention also the *triumph of Bacchus*, a middling-sized plate, length-ways, from Rubens.

JOSEPH PORTA.

Flourished,

He is spoken of by Papillon, as an excellent engraver on wood. I have by him, says my author, "a beautiful *Academie des Sciences*, inscribed in this manner, *Joseph Porta Gorfagninus*."

THOMAS

T H O M A S P O R T E R.

Flourished, 1600.

By this artist, who was apparently a native of England, we have a large plan of London, &c.

P O R T I O.

Flourished, 1700.

The name of a very indifferent engraver, affixed to some few portraits, and other plates for books. He flourished apparently about the commencement of the present century.

P O R T R E. See P A U T R E.

P O R T U C A L.

Flourished,

This name is affixed to an old German engraving, in which the style of Aldergraver is indifferently copied. It is a small upright plate, and represents a *female figure weeping*, and pouring water from a cup. It is very doubtful however, whether this inscription be intended for the name of the engraver, or not.

E L I A S P O R Z E L.

Flourished, 1700.

An engraver on wood, who resided at Nuremberg. His marks are given upon the plate at the end of the volume. I have this article from professor Christ, who has not specified any of his works.

P O S T. See P O O S T.

P O T. See P O D E S T A.

H. P O T H O V E.

Flourished,

By this artist we have several indifferent portraits in mezzotinto.

P A U L P O T T E R.

Born, 1625. Died, 1654.

He was born at Enkhyfen; and excelled in painting landscapes and cattle. He learned the principles of the art from his father Peter Pötter, who was a painter of no extraordinary talents; but the genius of the son supplied the want of ability in the father; so that from his instructions, and an assiduous study of nature, he arrived at a great degree of perfection; and his works are held in the highest estimation. He died at Amsterdam, A. D. 1654. aged only 29 years.



We have several admirable etchings, drawn with great spirit, and executed in a most masterly style, by this artist; and, among them, the following:

A set of five small plates of *horses*, length-ways.

A set of eight plates, length-ways, representing *cows, oxen, and other domestic animals*.

A set of *plants and flowers*, &c. the same.

A considerable number of this artist's compositions were well engraved by Marc de Bye.

P O U L L E A U.

Flourished, 1760.

A modern French engraver of architecture.

G E O R G E P O W L E.

Flourished, 1776.

A modern English artist, who was pupil to Worlidge, and engraved in his style several portraits; among others, that of Sir *Robert Berkley*.

R O C C O P O Z Z I.

Flourished, 1750.

A modern Italian artist, concerned in the engravings made for the collection, entitled, *Museo Fiorentino*. He also engraved several of the plates for the *Antiquities of Herculaneum*, published at Naples.

S T E P H E N D E P R A E T.

Flourished,

An engraver of no great merit, who seems chiefly to have confined himself to portraits. His name is affixed to the *head of a Jew rabbi*, from G. Hondius, executed very neatly, but in a stiff, dry style.

P R A N K E R.

Flourished,

A modern English artist, who engraved much for the booksellers. We have few detached pieces by him; and they are not very valuable.

J O H N D A N I E L P R E I S L E R.

Flourished, 1720.

A German artist, who, if he was not a native of Nuremberg, resided there. His chief engravings seem to have been portraits. They have not, however, any peculiar excellence to recommend them.

DANIEL PRIESLER; another artist, and probably of the same family; he was also an engraver,

JOHN

JOHN JUSTIN PREISLER.

Flourished, 1750.

He was the son of John Daniel Preisler, mentioned in the preceding article, and a native of Nuremberg. He resided in Italy a considerable time, and is spoken of as a painter; but, I suppose, he is better known by his engravings, than his pictures. The following are by him: a set of *antique statues* preserved at Rome, from the designs of Bouchardon, consisting of 50 small upright plates. Part of the plates of *ceilings*, from the pictures of Rubens, painted in the Jesuits church at Antwerp, with the frontispiece, containing the *portraits of Rubens and Vandyck*; the whole collection consisting of twenty small plates, length-ways.

GEORGE MARTIN PREISLER.

Flourished, 1750.

A younger son of John Daniel Preisler, and brother to John Justin Preisler, mentioned above. He was also a native of Nuremberg, and an engraver. We have by him a set of *antique and modern statues at Rome and at Florence*, engraved from the drawings, which John Martin Preisler his brother made, while he resided in Italy, consisting of twenty-one middling-sized upright plates; and also a considerable number of portraits.

VALENTINE DANIEL PREISLER.

Flourished, 1750.

Another son of John Daniel Preisler, and brother to the two last mentioned artists. He was also a native of Nuremberg, and an engraver. His works consist chiefly of portraits and book-plates.

JOHN MARTIN PREISLER.

Flourished, 1760.

A fourth son of John Daniel Preisler. He was born at Nuremberg, and learned the art of engraving, conjointly with his brothers, from his father. He went to Paris in order to improve himself; but some time afterwards, being invited into Denmark, he went thither, and established himself at Copenhagen, where he was living 1770. His style of engraving was clear and neat; but feeble, and without sufficient depth of colour to produce a pleasing effect. The following prints, among others, are by him:

Christ carrying the cross, a large plate, length-ways, from Paolo Veronese.

Semiramis putting the crown of Ninus upon her own head, a large upright plate, from Guido. These two prints were for the collection from the Dresden Gallery.

A battle, a large plate, length-ways, from Parocel.

A Bacchanal, from Pierre, the same.

A considerable number of portraits, &c.

A N T O



ANTONIO JOSEPH DE PRENNER.

Flourished, 1730.

This artist was a native of Vienna, and is spoken of as a painter. After the death of Mannl, he undertook, in conjunction with Andrea Altamonte, Francois Stampart, and others, to engrave the pictures in the Imperial collections at Vienna; which prints were published in four sets in folio. Prenner etched, or engraved in mezzotinto, as occasion required; but his etchings are superior to his mezzotintos. We have also by him a considerable number of portraits and other subjects.

GASPAR DE PRENNER.

Flourished, 1746.

This artist, who was probably a relation to A. J. de Prenner, mentioned in the preceding article, resided at Rome. We have by him several historical etchings, neatly finished with the graver. They are middling-sized plates, length-ways, and dated 1746. He also engraved several of the plates for the *Museo Florentino*, &c.

THOMAS PRESTON.

Flourished, 1730.

An English artist of no extraordinary abilities. His name is affixed to a small upright etching, slightly executed, representing the *head of Mr. Pope*, as a bust. He also engraved the portrait of *Admiral Blake*, with shipping beneath it.

NICHOLAS PREVOST.

Flourished, 1700.

Florent le Comte speaks of this artist as a painter. He tells us, that he was a scholar of Claude Vignon, and that he etched six small plates; but the subjects are not specified.

S. PREVOST, a modern engraver, who, as Basan informs us, engraved a considerable number of *Vignettes*, and other book plates, from the designs of Cochin; also the frontispiece to the large Encyclopedia, published at Paris, from the same master.

F. DES PREZ.

Flourished, 1573.

He resided at Paris, where he published a very large upright map, or plan, of the town of Rochelle, with the additional fortifications, made at the time it was besieged in the civil wars, A. D. 1573. It is very rudely cut on wood by himself, as we find by the following inscription: *A Paris par F. des Prez rue Montorgueil au bon Pasteur.*

O P T H A

P R I C E.

P R I C E.

Flourished,

An obscure artist of no merit, by whom we have, among others, the *portrait of Duncan Campbel*, very indifferently executed.

R O B E R T P R I C K E.

Flourished, 1675.

This artist was one of the scholars of Wenceslaus Hollar, whose style of etching he imitated. He published, according to Vertue, a book of architecture by Pierre le Muers, for which he engraved the plates.

T H O M A S P R I E S T.

Flourished, 1738.

He was a landscape painter, and resided at Chelsea, near the Ferry, where he published, September 5, 1738, a set of eight *views of Chelsea, Mortlake*, and other towns upon the banks of the Thames. They are middling-sized plates, length-ways, and slightly executed in a very rough, but spirited style.

F R A N C E S C O P R I M A T I C C I O.

Born, 1490. Died, 1570.

He was of a noble family, and born at Bologna. His first studies in the art of painting were made at his native city. He afterwards went to Mantua, where he became the scholar of Giulio Romano, and was the most successful of all his disciples: he excelled in historical painting.

He was in great favour with Francis the First of France, and employed by him to collect antiquities for him at Rome; which commission he executed greatly to that monarch's satisfaction.

Many of Primaticcio's pictures are in the Royal Palace at Fontainebleau. As a reward of his merit, he was made abbot of St. Martins at Troyes, and lived in very great splendour.

I own I am doubtful if this artist ever etched; but as some have affirmed that he did for his amusement, I have given the marks attributed to him by professor Christ and others, at the end of the volume. But it is to be observed, that very few of them, at any rate, can properly belong to him as an engraver.

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

Flourished, 1760.

A modern French artist, who having resided several years in Russia, drew many views of that country, as well as the different habits of the people; on his return to France he etched and published them. They were, as Bafan informs us, well received by the public,



JOHN BALTHAZAR PROBST.

Flourished, 1734.

This artist was a native of Germany. He worked principally with the graver, in a neat, stiff style, without much taste. We have by him part of the engravings taken from the antique marbles at Dresden, in large folio, published A. D. 1733. also part of the plates of *birds* and *beasts*, &c. which were in the menagery of Prince Eugene, in folio, published A. D. 1734.

CAMILLO PROCACCINI.

Born, 1546. Died, 1626.

This artist was born at Bologna, and apparently learned the first principles of painting from his father Ercole Procaccini. He excelled in historical compositions; and his pictures are very highly spoken of, though some faults, particularly that of want of proportion in his figures, are attributed to him. He resided chiefly at Milan, where he painted a great number of pictures, and died in that city, at the advanced age of 80.

He amused himself much with the point; and his etchings are executed in a bold, masterly style. The heads of his figures are often admirable, and the other extremities very finely marked. The following, among others, are by him:

A repose of the holy family, in which Joseph is represented in the front; a foreshortened figure lying upon the ground, and leaning upon the saddle of the ass; a middling-sized plate, length-ways.

Another holy family, in which Joseph is represented presenting an orange to the infant Christ; a small upright plate.

A holy family, in which the Virgin is suckling the Infant; a small plate, length-ways.

The transfiguration of our Saviour; a large upright plate.

St. Francis receiving the stigmatics; the same, dated 1592. Justin Sadeler engraved the same composition.

GIULIO CESARE PROCACCINI.

Born, 1548. Died, 1626.

The son of Ercole Procaccini, and brother to Camillo, mentioned in the preceding article. He learned the first principles of painting from his father; but completed his studies under the direction of the Carraccii. He excelled in historical compositions; and his works are held in high estimation. He etched, for his amusement, a small upright plate, representing *the Virgin with the infant Christ*.

ANDREA PROCACCINI.

Born, Died, 1739.

This artist, who was of the same family with those mentioned in the two last articles, was born at Rome. He became the disciple of Carlo Maratti, and

and succeeded in historical painting. He resided some time at Madrid, where he died. We have several engravings by this master; and, among others,

The birth of Bacchus, a middling-sized plate, length-ways, from C. Maratti.

Diana hunting; the same, from the same.

Diogenes casting away his cup; a middling-sized upright plate, from the same painter.

C. P R O N C K.

Flourished, 1720.

He was a native of Holland. We have, engraved by him, several *views* of various sizes.

J A Q U E S P R O U.

Flourished, 1660.

He was a native of France, and learned the principles of painting from Sebastian Bourdon. While he resided with that master, he engraved a set of six middling-sized *landscapes*, length-ways, painted by him.

P R O U D.

Flourished, 1760.

An artist of no note, who resided in England, and engraved title pages, with other book-plates, also some few portraits; and among them that of *Sarah Philips*, dated 1758.

P R U N E A U.

Flourished, 1770.

An obscure engraver, who seems to have confined himself to portraits. We have by him the portrait of *Albert Hollar*, and that of *Gerrard Van Swieten*, architect to the Emperor of Germany.

M I C H A E L P U C H L E R.

Flourished,

The name of an engraver, affixed to the portraits of *Leopold, Emperor of Germany*, and *Eleonora Magdalena Theresia, his Empress*. They are inscribed in this manner: *Michael Puchler Gave Suevus inv. et fecit.*

C H A R L E S D U P U I S, or D U P U Y.

Flourished, 1730.

This artist was a native of France, and a man of superior abilities. He drew correctly. The extremities of his figures are marked in a masterly style, and the heads finely characterised. His prints are not very highly finished; they are etched with much taste, and completed with the graver, in a bold, free style. The following, among many others, are by this ingenious artist:

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St. John preaching in the desert, a large plate, length-ways, for the Crozat cabinet.

Ptolemy Philadelphus giving liberty to the Jews; a large plate, length-ways, from Noel Coypel.

Alexander Severus giving corn to the Romans in time of famine; the same, from the same.

Earth and air, two large plates, length-ways, from Louis de Boullogne; companions to *fire* and *water*, engraved by Desplaces from the same master.

Some *portraits*, and various other subjects, from different painters.

N I C H O L A S D U P U I S.

Flourished, 1750.

This artist was younger brother to the former, and resided at Paris at the time Basan published his Dictionary of Engravers. He engraved in a style much resembling that of his brother; but was not equally successful. We have by him,

The adoration of the wise men; a middling-sized upright plate, from Paolo Veronese.

A pastoral, from Georgione; a middling-sized plate, length-ways. These two are for the Crozat collection.

The marriage of the Virgin; a middling-sized upright plate, from Carlo Vanloo.

Aeneas saving his father Anchises; the same, from the same.

Several *portraits*, and a variety of other subjects, from Pierre, and other masters.

J O H N P U N T.

Flourished, 1750.

A Dutch engraver of no great note, by whom we have a set of 36 prints, engraved from the drawings, which Jacob de Wit made after the pictures painted by Rubens in the church of the Jesuits at Antwerp. Also *the ascension of our Saviour*, from Sebastian Ricci; a middling-sized upright plate, for the Dresden collection.

R I C H A R D P U R C E L L.

Flourished, 1760.

An English engraver of mezzotintos, by whom we have several *portraits* from Sir Joshua Reynolds, and other painters.

J. G. P U S C H N E R.

Flourished, 1670.

An engraver of portraits, whose labours were confined to plates for books, which he executed in a very indifferent manner. He appears to have been a native of Nuremberg. Specimens of his works may be seen in a folio volume, entitled, *Icones virorum omnium ordinum eruditione*, &c. published at Nuremberg.

QUA-