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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

R. RAB

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R.

JOHN RABEL.

Flourished, 1588.

He was a native of Paris, and is spoken of as a painter. His works however do not appear to have been held in any great estimation. According to professor Christ, he published many of his designs, engraved on wood; but the subjects are not specified; neither are we informed, whether they were engraved by himself. I have seen an indifferent copy on copper of the martyrdom of St. Laurence, from the engraving made by Marc Antonio after Baccio Bandinelli. It is not so large as the original; and this inscription is upon a stone at the bottom: *Jo. Rabell Bellonacus lute Parisii.* Thomas de Leu and Charles de Mallery engraved from the designs of this artist.

DANIEL RABEL.

Flourished,

He was the son of John Rabel mentioned in the preceding article, from whom apparently he learned the principles of painting and engraving. His best productions were landscapes; many of which were engraved by the contemporary artists. We have also a considerable number of etchings, in a style bearing some resemblance to that of Israel Sylvestre, by his own hand. They consist chiefly of landscapes, into which he often introduced small figures with great success.

ABRAHAM RADEMAKER.

Born, 1675. Died, 1735.

He was a native of Amsterdam, and an excellent painter of landscapes and views in Holland. It is remarked of him, that he arrived at great perfection in the art of painting, without the assistance of a master. He also painted in water colours, and made drawings in Indian ink, with the greatest success. His works are held in very high estimation.

We have a set of small *etchings of views in Holland and the Netherlands*, executed in a very masterly style, by this great artist, which, when complete, form two small quarto volumes. They were published at Amsterdam, A. D. 1731.

BERNARDINO RADI.

Flourished, 1618.

The name of an engraver, affixed to a set of *architectural ornaments, monuments, &c.* published at Rome 1618. The title runs thus: *Varie inventioni*



ventioni per depositi di Bernardino Radi Cortonese. They consist of slight, hasty etchings.

R A D I G U E S.

Flourished, 1760.

A modern French engraver, who, according to Bafan, came into England; from whence he went to Holland, and, lastly, to Russia, where he resided at the time that author wrote his Dictionary of Engravers. We have, among other prints by him, a middling-sized plate length-ways, representing *Angelica* and *Medora*, after Alessandro Fiarini, for the collection of prints engraved from the pictures in the Dresden Gallery.

P. R A E F U S, or R A E F E.

Flourished, 1575.

An ancient engraver on wood, who, according to Papillon, was a native of Paris, and executed the greatest part of the cuts for a Cosmographical Work in folio by Andre Thevet. He is spoken of as a man of ability; and the extreme neatness of his engravings is highly commended. He seldom signed his name at length, but usually substituted the initials in this manner, P. R.

F R A N C I S R A G O T.

Flourished,

This artist was a native of France. His chief excellence lay in copying the engravings of Scheltius a Bolswert, Paul Pontius, and other masters, who worked for Rubens and Vandyck; which he did with such accuracy, that his prints are frequently passed upon the unwary collectors for the originals, especially when he could procure the counter-proofs of the original prints. I have already spoken of this artist under the article Scheltius a Bolswert, to which the reader is referred. He engraved about forty of these copies. We have also some few *portraits* by him.

FRANCESO MARIA RAIBOLINI, called FRANCESO FRANCIÀ.

Born, 1450. Died, 1518.

A celebrated painter of Bologna, from whose designs Marc Antonio engraved a considerable number of plates. It is said, that hearing of the great reputation, which Raphael had acquired at Rome, he was very desirous of seeing some of his works; and his curiosity was gratified in the following manner: Raphael, being employed to paint a picture of *St. Cecilia*, for the church of St. Giovanni in Monte at Bologna; when he had finished it, he sent it to Raibolini, with a complimentary letter, intreating him to over look the fixing of it in its proper place. Pleased with this commission, he opened the case, and surveyed the painting, but with the utmost astonishment; and being convinced of the superiority of the genius of

of Raphael, when compared to his own, he pined away with grief, and died soon after. However he faithfully executed the charge imposed upon him, by carefully superintending the putting up of the picture. It is said by some authors, that Raibolini himself engraved, and used a monogram much resembling that of Marc Antonio; but this is certainly a mistake. Those prints are, with the greatest justice, attributed to Marc Antonio, who might probably be assisted by Raibolini, as he most assuredly, in the early part of his life, worked from the designs of that master.

MARC ANTONIO RAIMONDI.

Born, 1487. Died,

The family name of this justly celebrated artist was Raimondi; but he is more generally known by his baptismal names, Marc Antonio, only. Very few of the circumstances of his life have reached our time; and those are related by Vafari, who, however, has omitted to record either the year birth or of his decease. He was born at Bologna, and, according to the most probable conjecture, about the year 1487, or 1488.

His first master was Francesco Francia, or Raibolini, mentioned in the preceding article, from whom he learned the principles of drawing; and he succeeded so happily under his tuition, that the cognomen of *Francia* was added to his own name. It does not appear from whom he learned the art of engraving; but it was probably from some goldsmith in Bologna; because his first essays with the graver were to embellish the silver ornaments, worn at that time on the girdles, and other parts of the dress.

Among his first engravings on copper are placed the *four heroes*, and *Pyramus and Thisbe*, dated 1502. These, as well as several of his early works from the designs of Francia, were probably executed before his departure from Bologna.

Being desirous of improving himself by travelling, he went to Venice, where he first met with the works of the German engravers, particularly a set of wood cuts by Albert Durer, representing the *life and passion of our Saviour*. These pleased him so much, that he purchased them, though they cost him nearly all the money he had brought with him; and he copied them with great exactness on copper. The deception, it seems, answered well to Marc Antonio; for, we are told by Vafari, that they were frequently sold for the originals. This circumstance, according to the same author, coming at last to the ears of Albert Durer, he complained to the senate of Venice of the injury which he had sustained; but all the redress he could obtain was, that Marc Antonio should not, for the future, add the cypher or monogram of Albert Durer to any of the copies he might make from his engravings.

This story, if true, is not without its difficulties; and one of the most striking is, that the copies, which Marc Antonio made from the *life and passion of Christ*, by Albert Durer, have not the mark of that artist at all upon them, but the cypher of Mark Antonio only. Vafari indeed might have mistaken

the



the life of Christ, for the life of the Virgin, by Albert Durer; because Marc Antonio copied them both with equal precision. The latter are much larger than the former, and have the monogram of Albert Durer represented in the same manner as upon the originals; and to these Marc Antonio has not put his own cypher, except upon the last plate; but even that has the monogram of Albert Durer also. Of course, these prints will much better agree with the story above related, than those mentioned by Vasari.

When Marc Antonio quitted Venice, he went to Rome, where his merit soon recommended him to the notice of Raphael, who not only employed him to engrave a considerable number of his designs, but assisted him in tracing and correcting the outlines upon the plates. The first plate he engraved from a drawing of Raphael's was *Lucretia stabbing herself*, in which he seems to have exerted all his abilities to make it neat and delicate. Soon afterwards he executed the plate of *the judgment of Paris*, which, though not so neat as the former, has more freedom and spirit. Raphael himself was so perfectly well pleased with the works of this admirable engraver, that he sent many specimens of them, as a complimentary present, to Albert Durer, which he thought well worthy of his acceptance.

The great reputation, which Marc Antonio acquired, under the patronage of Raphael, brought many young Italian artists to Rome, in order to study under him; and among them were the following: Agostino de Musis, Marc de Ravenna, Giulio Bonafoni, Niccolo Beatrici, and Enea Vico; who all of them became his pupils, and as his name began to be known abroad, Bartolemeo Beham, George Penz, and James Binck, with others, natives of Germany, came into Italy, and frequented his school.

After the death of Raphael, Marc Antonio was employed by Julio Romano, who, during the life of Raphael, would not solicit him to engrave from his designs, lest he should have offended his master, for whom he had the most profound respect. And it was by engraving the beastly designs of Julio Romano, for which the poet Aretin composed verses equally lewd and libidinous, that Marc Antonio so highly offended Pope Clement VII. that he was cast into prison; from whence he was released with great difficulty, at the intercession of Cardinal Julius de Medicis, and Baccio Bandinelli the sculptor, who was at that time employed by the Pope.

After his release from prison, Marc Antonio, to manifest his gratitude to Bandinelli, engraved, from a picture of his, that admirable print, representing *the martyrdom of St. Laurence*; and succeeded so happily, correcting carefully several faults, which were in the picture, that the Pope, who was a great lover of the arts, upon seeing an impression from the plate, pardoned his offence entirely, and took him under his protection. We now see our artist in the zenith of his good fortune; but his decline was still more sudden than his advancement; for the city of Rome being taken, by assault, by the Spaniards, A. D. 1527, Marc Antonio lost in the pillage all the wealth he had accumulated. He retired afterwards to Bologna, where perhaps he died; but of this there is no certain account. The last dated print we have by him is, *the battle of the Lapithæ*, engraved 1539, after which

which time we hear no more of him, or of his works. Malvasia indeed affirms, that he was assassinated by a nobleman of Rome, because he had, contrary to his engagement, engraved a second plate of *the murder of the Innocents*, after a design of Raphael. This design was certainly twice engraved by Marc Antonio, with very small variations, as will be mentioned below. Baldinucci, following Malvasia, mentions this story, and adds, that Marc Antonio was married; and that his wife was also an engraver. But the total silence of Vafari, upon a circumstance of such an extraordinary nature, renders it, at least, exceedingly doubtful.

I have already spoken of the merit of this excellent artist, in the essay at the beginning of this volume. I shall only add here, that I consider him as one of the most extraordinary engravers that ever lived. The purity of his outlines, the correctness with which the extremities of his figures are marked, and the beauty and character which appear in the heads, prove him to have been a man of great taste and solid judgment, as well as a perfect master of drawing. These beauties, without doubt, appear most striking in his works from Raphael; which observation seems greatly to confirm the common report of his being much assisted by that great master.

The works of Marc Antonio are exceedingly numerous; and almost every one of them have their peculiar merit; it would therefore be impossible to succeed in an attempt to select a short list of his best prints: for this reason, I shall only take notice of a few, divided into four classes, which may properly be attended to in the arrangement of his works. The difference, however, will not be easily seen, but upon the examination of good impressions; for his neatest plates, when retouched, appear to be coarse, hard, and disagreeable.

Class the first: his copies from the engravings by other masters, namely, *The life and passion of Christ*, consisting of thirty-six small upright plates, from Albert Durer, but without the monogram of that master.

The life of the Virgin Mary, consisting of seventeen upright plates in folio, from Albert Durer, with his monogram; and on the last plate Marc Antonio has added his own cypher.

Class the second: his early engravings, as well from Francia, as from other masters. Among them are,

St. George and the dragon; a middling-sized plate, length-ways, marked at the bottom in rude letters, MAR. ANT. the N and T being joined together. This is the only print, that has his name so nearly at length, and is thought to be engraved from his own design.

The four heroes; four small upright plates, representing *Curtius*, *Horatius*, *Scipio Africanus*, and *Titus Vespasian*, supposed to be his first attempts with the graver on copper.

Pyramus and Thisbe; a middling-sized plate, nearly square, dated 1502, from Francesco Francia.

Apollo leaning upon the shepherd Hyacinthus, accompanied by a little Cupid; a middling-sized upright plate, with the date 1506; to which is added *Ae*
VOL. II. L 1 19,



19, from whence it is reasonably conjectured, that he was 19 years of age, when he engraved this plate.

Class the third: his neatest engravings, whether from Raphael, or other masters; among these may be placed,

Adam receiving the forbidden fruit from Eve, after a design by Raphael. This plate is copied, and placed at the title of the present volume.

God appearing to Noab; a middling-sized upright plate, from the same painter.

The slaughter of the Innocents; a large plate, length-ways, from the same. This subject was engraved a second time by Marc Antonio; and above the trees, towards the right-hand-side of the print, he has added in the second plate, a small pointed tree, somewhat resembling a yew tree, called in Italian *la felcetta*, and in French *la fougere*, or *le chicot*. The last, I think, is not only the scarcest, but the best of the two prints.

The body of Christ, represented as lying upon a part of the tomb, with the Virgin standing by him exceedingly sorrowful; a middling-sized upright plate, from the same. This subject was engraved by Marc Antonio a second time, with several variations; but the most striking is the face of the Virgin, who is represented much younger than in the former; and her right arm is not covered with drapery: it is therefore distinguished by the appellation of *the Virgin with the naked arm*.

The martyrdom of St. Laurence; a large plate, length-ways, from Baccio Bandinelli.

St. Cecilia; a small folio upright plate, from a design by Raphael, very different from the picture painted by that artist, which is at Bologna.

Neptune rising from the sea to calm the tempest, in which Æneas and his companions were shipwrecked. It is surrounded by a species of border, in which are nine compartments, containing as many little subjects, taken from the Æneid of Virgil, from the same artist.

The judgment of Paris; a large plate, length-ways, from the same painter.

Lucretia standing, and holding the poniard in her right hand; a small folio plate, from the same.

The fourth class: those which he has executed in a bolder and slighter style.

Joseph escaping from Potiphar's wife; a middling-sized plate, length-ways, from Raphael.

The Virgin seated with Elizabeth and St. John, to whom the infant Christ is giving the benediction. A large palm tree appears in the back-ground; whence this print is distinguished by the appellation of *the Virgin of the Palm*; a small upright plate, from the same.

Christ seated at the entry of the temple, with the Virgin Mary and Mary Magdalen approaching him by a flight of steps; the same, from the same. This print is commonly known by the appellation of *the steps*.

A holy family. The Virgin is represented sitting, holding the infant Christ upon her lap, with St. John before him, Joseph appears behind, seated upon the saddle of his ass; a large upright plate, from the same. This print

is most commonly known by the appellation of *the Virgin with the long thigh*.

St. Paul preaching at Athens, a middling-sized plate, length-ways, from the same. This is the design first made for the cartoon representing the same subject.

Mount Parnassus; a large plate, length-ways, from the same, &c.

There are also several very excellent *portraits* by this artist; and, among them, that of *Aretin the poet*: a very beautiful performance. See all the marks and monograms, used by Marc Antonio, on the plate at the end of the volume. But a considerable number of his engravings are without any mark or cypher.

It is to be remarked, that after the plates of Marc Antonio were taken from the stock of Tomaso Barlacchi, they came into the hands of Antonio Salamanca, and from him to Antonio Lafreri; from thence to Nicholas Van Aelst; and, lastly, they became the property of Rossi, or de Rubeis; at which time they were almost totally worn up. Those impressions from the plates of Marc Antonio are constantly the best, which have not the name of any publisher upon them. Baron Heineken, in his *Dictionnaire des Artistes dont nous avons des Estampes*, printed at Lipsig, A. D. 1778, has made a complete list of this artist's works, with a particular description of each print. It is drawn up in a very accurate and skilful manner; and to it the reader is referred for full information upon this subject.

JOHN DE RAM.

Flourished,

The name of a modern engraver on copper, mentioned by professor Christ; but his works are not specified. He used the initials I. R.

CLAUD RANDON.

Flourished, 1710.

By this engraver, who resided at Rome, we have several of the plates of antique and modern statues for the collection in folio, published by Rossi, with several other subjects, from Passeron and other masters.

DONATI RASGIOTTI.

Flourished,

By this artist, says Florent le Comte, we have some engravings, particularly an *alphabet* represented by figures.

RASPENTINO.

Flourished,

A name affixed to a *portrait of Mary de Medicis*.

L 1 2

AARON



A A R O N R A T H B U R N E .

Flourished, 1610.

He was probably a native of England. He engraved, conjointly with Roger Bruges, *a map of London and Westminster*, for which they obtained a patent, A. D. 1611.

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

Born, 1706. Died, 1774

This ingenious artist was a native of France, where he learned the principles of drawing and engraving. He came into England about the year 1750, and settled in London. In the latter part of his life he resided at Mother Red Cap's, near Kentish Town, where he died. He was a man of a very amiable disposition, and greatly respected by all that knew him. His widow is still living, by whom he had a son and a daughter. The latter is married to Mr. Picot, a native of France, and an engraver, settled at London.

Mr. Ravenet is justly considered as a very excellent artist. He gave great colour and brilliancy to his engravings, and finished them with much precision. He drew correctly; but in a mannered style; and the outlines of his figures are sometimes rather too sharply marked, which hurts the harmony of the effect. The following may be reckoned among his best prints:

The Prodigal Son; a large upright plate, from Salvator Rosa.

Lucretia deploring her misfortunes before her relations; a middling-sized upright plate, from A. Casali.

The manifestation of the innocence of the Princess Gunbilda; its companion, from the same.

The death of Seneca; a large plate, length-ways, from Luca Giordano.

The Arcadian shepherds; a middling-sized upright plate, from N. Pouffin.

The portrait of Lord Camden; a whole length, from Sir Joshua Reynolds; and a variety of other plates from different masters, many *portraits*, and a very considerable quantity of *vignettes*, and other book-plates, from Hayman, &c.

S I M O N R A V E N E T .

Flourished, 1760.

He was the son of Simon Francois Ravenet, mentioned in the preceding article, and was instructed by his father in the art of engraving, at the time he resided in England. When he had made sufficient progress to support himself, he visited France, and there he studied drawing under Boucher: after which he went to Parma, where, it appears, he was settled, at the time Basan wrote his Dictionary of Engravers, and was lately married. Among other prints by him, is the following: *Jupiter and Antiope*, a middling-sized plate, length-ways, from a picture by Rubens, in the collection of the Marquis Felino.

M A R C O

MARCO DA RAVENNA, or RAVIGNANO.

Flourished, 1530.

The great applause, which Marc Antonio Raimondi acquired at Rome, by his engravings from Raphael, drew many young artists thither, in order to study under him; and among them was Marco da Ravenna, who became his scholar, and worked conjointly with Agostino de Musis. Ravenna imitated the bold style of engraving, adopted by his master, with great accuracy; but when he attempted to follow him in his neatest manner, he was not equally successful. He handled the graver with more freedom than his fellow scholar de Musis, who, however, surpassed him in neatness and precision.

Ravenna drew well, as his best prints sufficiently testify; though not with that purity of outline, which distinguishes the works of his master; neither are the extremities of his figures marked with equal correctness or judgment. His works, however, are justly held in high estimation by the curious.

The usual mark adopted by this artist is a cypher, composed of an R and an S joined together, which has been the occasion of several mistakes, not only with respect to his works, but with respect to himself; and has led several authors to suppose, that there were two Ravennas, the one named Marco, and the other Silvestro; and they have been confirmed in this opinion by the declaration of Vasari, who tells us, that Marco da Ravignano, for so he writes the name, marked his plates with an M and an R, which in some few instances he certainly did. Those, who do not suppose there were two Ravennas, have imagined that these two letters were designed for *Raphael Sancio*, and placed upon the plate to denote, that it was taken from a design by that master. This opinion, however, is easily confuted; for the same mark is found on *the slaughter of the Innocents*, after Baccio Bandinelli, and of course cannot, by any means, refer to Raphael. It certainly should be read *Ravenna* or *Ravignano sculpsit*. He sometimes marked his engravings with a single R. without the S. and, at other times, with an M. and R. joined together. See the plate of monograms at the end of the volume. The following prints are all I shall mention by this master.

The murder of the Innocents; a large plate, length-ways, from Baccio Bandinelli, marked with the cypher of the R. and S. joined together.

The Virgin Mary holding the child Jesus seated upon a pedestal, with Joseph at the right-hand, and a bishop at the left; said to be after Polydoro, marked in the same manner.

Venus upon the water seated in a shell; a middling-sized upright plate, from Raphael, marked in the same manner.

Venus seated beneath a tree, taking a thorn from her foot; called *the Venus with the rabbit*, because a rabbit is represented at the bottom of the print; a middling-sized upright plate, from Raphael. M. Antonio also engraved this subject.

A battle, in which is seen a man on foot throwing a stone, and a horseman riding

riding away; a very large plate, length-ways, from Julio Romano, marked as above.

The last supper; a middling-sized plate, length-ways, from Raphael. The same design that was engraved by M. Antonio, marked with an R. only. Agostino de Musis is said by Vafari to have assisted him in this engraving.

An emblematical print, in which a figure of Death is represented holding a book, surrounded by many emaciated figures, called the memorial, or remembrance of death; from Baccio Bandinelli. This differs something from the print of the same subject, engraved by Agostino de Musis.

A Bacchanalian subject, represented by Children; from Julio Romano, marked with an M. and an R. joined together.

The Laocoon; a very large upright plate, taken from the antique statue. To this he has affixed his name nearly at length, in this manner, MRCVS RAVENAS.

J. R A W L I N S.

Flourished, 1760.

A modern artist, by whom we have several *portraits*, and *frontispieces* for books.

J O H N R A Y M O N D.

Flourished, 1725.

This artist was a native of France, and resided at Paris. He worked entirely with the graver; and his prints prove him to have had a great command of that instrument. He drew the human figure with a tolerable degree of correctness; but his outlines are rather stiff and mannered. The following are by him:

The fall of the manna in the wilderness; a large plate, length-ways, from Romanelli, for the collection called the Crozat cabinet.

A holy family; a circular plate, from Raphael, for the same collection.

Christ at the tomb; a middling-sized upright plate, from Taddeo Zuccheri, for the same.

V A L E R I E N R E G N A R D, or R E G N A R T.

Flourished, 1630.

This artist, who was probably a Frenchman, resided chiefly at Rome, where he engraved, among other things, several of the plates for the collection of prints, taken from the statues, busts, &c. in the Justinian gallery. He worked also from J. Ant. Lelli, Ant. Pomerance, &c. but his engravings need not be specified. See a mark, which he sometimes used, when he omitted to sign his name, copied upon the plate at the end of the volume.

N I C H O.

NICHOLAS REGNESSON.

Flourished, 1650.

This artist was a native of France, and brother-in-law to the celebrated Nanteuil; and from him he probably learned the art of engraving, for he imitated his manner, and sometimes with tolerable success. We have a considerable number of portraits by Regnesson; some of which are justly esteemed. He also engraved *the descent of the Holy Ghost*, a middling-sized plate, length-ways, from a picture by J. Blanchard, preserved in the cathedral of Notre Dame at Paris. Several of the portraits by this master are from drawings made by himself from the life. He also invented many frontispieces and book-plates, some of which he engraved in the style of Mellan.

WELSER RHELINGER.

Flourished,

He engraved on wood, according to Papillon, a hundred and twenty prints for a German book, entitled, *Patricium Stirpium Augustanarum Vindelicum, & earundem sodalitates insignia*.

The principal figures are all of them represented on horseback, completely armed with the arms belonging to their respective families, upon their shields.

WENDEL REICH.

Flourished, 1515.

An ancient engraver on wood, who resided at Lyons, where, according to professor Christ, many of his works were published, marked with a W. and an R. joined together, in the manner represented upon the plate at the end of the volume.

J. C. REINSPERGER.

Flourished, 1760.

This artist was a native of Germany. He is mentioned by Bafan as a painter; and perhaps he drew many of the portraits, which he engraved from the life. Some of them are as large as nature, executed in a very coarse, heavy style, particularly that of *Elizabeth Christian*, the Empress Dowager. He also engraved the portrait of the late *Emperor of Germany*, and that of the *Grand Duke of Tuscany*; middling-sized upright plates.

E. R E I T Z.

Flourished, 1700.

A Swedish artist, who engraved several of the plates of *coins* and *architectural views*, &c. for a work in folio, entitled, *Suecia Antiqua et Hodierna*, consisting of several volumes.

MATTHEW



M A T T H E W R E M.

Flourished, 1635.

This artist is said by professor Christ to have executed the plates for the *Architecture de Furtenbach*. His engravings are frequently signed with the initials M. R. only.

REMBRANDT. See GERRETSZ.

REMOLDUS. See EYNHOUEDTS.

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

Flourished, 1700.

An engraver, who, according to professor Christ, resided at Augsborg, at the time he published his Dictionary of Monograms. He marked his plates with the initials C. R. I am not acquainted with his works.

J. R E N A N T O.

Flourished,

The name of an obscure engraver on wood, affixed to a large upright print, representing *the wise men's offering*; very indifferently executed, and probably from his own design.

J. R E N A R D.

Flourished, 1710.

He engraved several of the plates for the large folio collection of *views of the palace and park at Versailles*.

J O H N R E N A U D.

Flourished,

Is cited by Florent le Comte, as an engraver. He was probably the same with *Renard*, mentioned in the preceding article.

RENATUS. See BOIVIN.

G U I D O R E N I.

Born, 1574. Died, 1642.

This celebrated artist was a native of Bologna, and a student in the school of the Carracci. His great talents in historical painting are too generally known, to need any repetition in this work, where he claims a place as an engraver. He seems to have been fond of amusing himself with the point; for we have a considerable number of prints by his hand. They are etched with

with great freedom, in a bold, masterly style. The heads of the figures are beautiful and expressive; and the other extremities drawn with all that taste and judgment, which might be expected from the hand of so excellent an artist: And though they are very slightly executed, yet the beauties, abounding in them, have stamped a value upon them, which they justly deserve. Simon Cantarini, called il Pefarese, copied the style of etching, adopted by Guido, with such precision, as sometimes to deceive the eye of the connoisseur; but, in general, the extremities of the figures, in the plates of Cantarini, are not marked with that admirable taste, so discernible in the works of Guido.

Guido often marked his plates with the initials of his name only; at other times with the initials G. and R. joined together cypher-wise, in the manner expressed upon the plate at the end of the volume. The following etchings are by this artist:

A holy family, in which the Virgin Mary is represented seated, and her face turned towards the infant Christ; a small upright plate, from his own composition. This design he engraved again, with some variation.

The entombing of Christ; a middling-sized upright plate, from Parmigiano.

The Virgin seated in the clouds, with St. George, St. Francis, St. Laurence, and others, represented as adoring her; a large upright plate, from his own composition.

St. Jerom praying in his cave, with a book before him; a small upright plate, from the same.

The charity of St. Roch; a large plate, length-ways, dated 1610, from Annibale Carracci, intended as a companion for the good Samaritan, engraved by Francesco Bricci, from the same master.

Many *madonnas* and *holy families*, with a variety of other subjects, chiefly from his own compositions.

B. R E N T E R.

Flourished, 1612.

To a very spirited and correct etching, in which the extremities are marked in a masterly style, I found this inscription, *Bartt Renter pictor figur. Manachii, 1612.* It is a small plate, length-ways, representing *Christ shown to the Jews by Pilate*; half figures.

C. R E V E R D I N U S.

Flourished, 1570.

This artist was probably a disciple of Æneas Vico; for he imitated his style of engraving with great exactness. His prints, however, have little, except their neatness, to recommend them, being very indifferently drawn, and without effect. If the dates upon the two prints, mentioned below, be genuine, they will prove, that he worked with the graver a very considerable time; and we may be surprized, that his engravings are not more common.

Florent le Comte informs us, that he performed several obscene subjects, which



which have probably been destroyed. I shall mention only the following prints by him, apparently from his own designs.

Moses striking the Rock; a small plate, length-ways.

The wise men's offering; a middling-sized circular engraving.

A small frieze; length-ways, representing a *bacchanal*, marked with his name at length, and dated 1564.

Venus coming to Vulcan for the armour of Æneas; a small plate, length-ways, marked in the same manner, and dated 1602.

See the marks of a C. and an R. and of a C. an E. and an R. on the plate of monograms at the end of the volume.

F. A. REUTER.

Flourished, 1550.

An ancient engraver, mentioned by professor Christ, who marked his prints with a cypher, composed of an F. an A. and an R. See the plate at the end of the volume.

NICHOLAS REYNOLD.

Flourished, 1580.

He was a native of London, and an engraver of maps. He assisted Saxton, who had undertaken to publish a complete set of maps of the counties of England.

The *map of Hertfordshire*, in particular, is engraved by Reynold.

GUISEPPE RIBERA, called SPAGNOLETTO.

Born, 1589. Died, 1656.

This celebrated painter was a native of Spain, born at Xativa. He resided a considerable time in Italy, and studied assiduously from the works of Correggio; but he afterwards adopted the style of Michael Angelo Caravaggio, with the greatest success. He excelled in historical subjects, and such especially as excite horror. His portraits are also held in very high estimation. He died at Naples, A. D. 1656, aged 67.

This great artist sometimes amused himself with the point. His etchings are executed in a bold, free style; the lights are kept broad and clear, which gives them a powerful and pleasing effect. He drew very correctly; and the extremities of his figures are marked in a masterly manner. The characters of the heads are admirably expressed; especially those of old men, which he was fond of introducing into his compositions. The following, among others, are by him:

A dead Christ lying upon a linen cloth; a middling-sized plate, length-ways, from a composition of his own.

The martyrdom of St. Bartholomew; a middling-sized upright plate, the same.

St.

St. Jerom; a small upright plate, with an angel blowing a trumpet. This subject was repeated without the angel.

St. Jerom seated reading, with a skull upon the ground; a small upright plate.

Bacchus made drunk by Satyrs; a middling-sized plate, length-ways, dated 1628.

Several small plates, length-ways, for a drawing-book.

The portrait of *Don John of Austria on horseback*; a middling-sized upright plate.

See the several marks, adopted by this master, copied on the plate at the end of the volume.

GIOVANNI BATISTA RICCI.

Born, 1543. Died, 1618.

This artist was a native of Novara, and died at Rome. He is spoken of in the *Abecedario* as a painter, and as an engraver. I am not acquainted with his works.

MARCO RICCI.

Born, 1680. Died, 1730.

He was born at Belluno, near the Marquisate of Frevigiano, and became the disciple of his uncle Sebastian Ricci. He excelled in painting landscapes, and perspective architecture. We have also several historical subjects by him. He came into England, where he resided some time, and painted many pictures, which are held in high estimation. He returned into Italy, and died at Venice, in the fiftieth year of his age.

He amused himself with the point; and we have by him a set of *landscapes*, from his own compositions.

JOHN RICH.

Flourished, 1679.

He was probably an Englishman. By him we have a large whole sheet map of *the great roads of England, with a border of foliage*, executed entirely with the graver.

JONATHAN RICHARDSON.

Born, 1665. Died, 1745.

This artist was a native of England, and a portrait painter of some degree of eminence. He amused himself with the point; and we have several slight etchings by him; among which are his *own portrait*; and the portrait of *Pope the poet*, of which he made two plates, one of them a *profile*; that of *Milton*, and that of *Richard Mead, M. D.*

A. RICH E R.

Flourished,

He was a painter, the scholar of Lanfranco, and is said to have etched several plates from the designs of his master.

M m 2

P. RICHER



P. RICHER. This artist, according to Florent le Comte, engraved, conjointly with Chauveau, eleven plates of *philosophical tables* by Louis Lefclaches.

L. RICHER. This artist is mentioned by professor Christ as an engraver, residing in England about the commencement of the present century. His plates, according to that author, are marked L. P. F.

RICKEMANS, or RICKMAN. See RYCKMANS.

JOHN ELIAS RIDENGER.

Flourished, 1760.

This artist was a native of Germany, and resided at Augsbourg, where he engraved a very considerable number of plates of *animals*, and *bunting subjects*. These are exceedingly well executed, in a bold, free style, but not very highly finished. Generally speaking, the prints of Ridenger are wanting in effect, owing to the lights being too equally diffused. The greater part of this master's works are from his own compositions. We have also by him a middling-sized plate, length-ways, representing a *bunting of lions*, from Rubens.

PIETRO RIDOLFI.

Flourished, 1710.

This artist was a native of Italy, and probably related to Claudio Ridolfi of Verona, an historical painter of some eminence. Judging from Ridolfi's style of engraving, I should suspect, that he studied under Cornelius Bloemart; but he did not possess either taste or abilities to be placed in a rank with that admirable master. I have seen two *frontispieces* by Ridolfi, from the designs of C. N. Lamparel: one of them is affixed to a volume in folio, containing half-sheet views of *ancient and modern Rome*, published at Venice, A. D. 1716.

JOHN RIGAUD.

Flourished, 1720.

This artist, a native of France, was probably a relation of Hyacinth Rigaud, a celebrated French portrait painter. John Rigaud was a landscape painter; and, as far as one can judge from his prints, of considerable eminence. We have many landscapes and views by him, etched with great spirit, and in a very masterly style; and the figures, which he has occasionally introduced, are exceedingly well executed. I shall specify only two middling-sized plates, length-ways, representing *the plague at Marseilles*, A. D. 1720, which I think are his master-pieces; and a set of *scripture subjects*, small plates, length-ways.

J. RI-

J. R I G A U L T.

Flourished, 1740.

This artist, who was a native of France, engraved four *views of royal palaces in England*, and a considerable number of plates of the same kind, taken from the palaces and gardens of St. Clou and Fontainbleau, which were published, A. D. 1738. He was probably the same artist with Rigaud mentioned above.

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

Flourished, 1720.

This artist, according to professor Christ, was a native of Zurich, and an engraver on wood. He marked his prints with a G. and an R. joined together, in the manner expressed upon the plate of monograms, at the end of the volume.

P A U L R I T T E R.

Flourished, 1700.

An indifferent engraver, who, professor Christ informs us marked his plates with the initials, P. R.

A N T O N O R I V A L Z.

Born, 1667. Died, 1735.

This artist was the son of John Peter Rivalz, and a native of Toulouse. He learned the first principles of drawing and painting from his father. His studies were improved under the direction of Le Fage, and completed at Rome. His great excellence consisted in copying the works of the celebrated Italian masters; and in some instances he succeeded so well, as to deceive several very able judges. He amused himself with the point; and we have the following spirited etchings by him:

The martyrdom of St. Symphorianus; a middling-sized plate, nearly square.
An allegorical subject, in memory of Nicholas Poussin.

Four small plates of *allegorical subjects*, for a Treatise on Painting, published at Toulouse.

B A R T H O L O M E W R I V A L Z.

Flourished, 1750.

He was the nephew and the pupil of the preceding artist. By him we have several slight etchings; and, among others, the following:

The fall of the evil angels; a middling-sized plate, from a composition of his uncle's.

The death of Mary Magdalen; a small upright plate, from Benedetto Luti.

S T E P H E N D E R I V I E R E.

Flourished,

He is mentioned by Florent le Comte, as an engraver on wood; but none of his works are specified by that author.

WILLIAM



WILLIAM ROBINS.

Flourished, 1730.

He was an engraver in mezzotinto; and we have several portraits by him; among others, that of *William Warren, L. L. D.* from Heims.

NICHOLAS ROBERT.

Born, 1610. Died, 1684.

He was a native of Orleans, and an admirable painter in miniature of plants and birds. A great part of his works are preserved in the royal library at Paris, and held in high estimation. We have also by him a collection of etchings, consisting of *flowers* and *birds*; to which are added the most curious *beasts*, which were at that time to be seen in the King's Menagerie.

A. ROBERT.

Flourished,

He was, according to Basan, a pupil of Le Blond. We have several prints in colours by him, which possess a considerable share of merit.

HUBERT ROBERT.

Flourished, 1760.

He was a native of France, and Basan speaks of him as a painter, newly arrived at Paris from his studies in Italy. He informs us, that we have several very spirited etchings by this artist.

R. ROBINSON.

Flourished,

This name is affixed to several portraits in mezzotinto. I shall mention the following:

Charles the First, from Vandyck. *Charles the Second*, and *James the Second*.

ROBETTA.

Flourished, 1610.

I have before mentioned the uncertainty of judging of the date of prints from the rudeness of the style of engraving, or the incorrectness of the design; because unskilful pretenders to the art have been found, wherever it has been encouraged. If we examine the prints of Robetta, we shall find them so very rudely and uncouthly executed, that, when compared with the engravings of Mantegna, Brixianus, Pollajoli, or even of Sandro Boticelli, we should not hesitate, I think, to give them the priority; for it seems highly improbable, that such mishapen delineations should have been produced by a man, who had ever seen any tolerable engravings, or any better than his own. He was, we find, a native of Italy; so that he had the opportunity
of

of examining not only the prints by the above-mentioned artists, but also the early productions, at least, of Marc Antonio Raimondi and his scholars. But, if he did see them, it is abundantly evident, that they were of little or no service to him. He is said to have been a goldsmith by profession. One might therefore have expected he would have been able to handle the graver with more facility; for the goldsmiths were frequently obliged to ornament their works with that instrument. The scarcity alone of Robetta's engravings gives the least value to them. He sometimes signed his name at length, and usually inscribed it upon a tablet; but it is often marked in this manner, R. B. T. A.

The following, among other engravings, are by him, apparently from his own compositions:

Adam and Eve; a middling-sized upright plate.

The wise men's offerings; a middling-sized upright plate, nearly square.

The resurrection of Christ; a middling-sized upright plate.

The golden age; a large upright plate.

GIACOMO ROBUSTI, called TINTORETTO.

Born, 1512. Died, 1594.

This celebrated artist was born at Venice. He became the disciple of Titian, and excelled in painting historical subjects and portraits. It is almost needless to add, that his pictures are held in the highest estimation, his reputation being so generally known. He died at Venice, A. D. 1594, aged 82. We have only one etching by him, which is a portrait of *Paschal Ciconia, Doge of Venice*.

P. DE ROCHFORT.

Flourished, 1720.

He was a native of France, but resided some time in Portugal, where he died. We have by him several of the plates for the large folio collection of *views of the palace and gardens of Versailles*, published by P. Menant. He also engraved from the pictures of J. B. Santerre, and other masters.

STEPHEN DES ROCHERS.

Flourished, 1710.

This engraver was a native of France, and resided at Paris. If he was not a disciple of P. Drevet, it appears, at least, that he endeavoured to imitate his style of engraving; but with no great success. We have by him a set of small *portraits of illustrious personages*, consisting of a very great number.

P. ROCHIERNE.

Flourished, 1551.

He was a native of France, and, according to Papillon, an engraver on wood, who, in conjunction with J. Ferlato, executed a set of prints for the
New.



New Testament in Latin, published 1551. He speaks of these prints as being very indifferently performed.

J. R O C Q U E.

Flourished, 1735.

He was probably a native of France, but resided in England. We have by him, among other engravings, two large views, length-ways, of *Wansted House in Essex*, from drawings made by himself. They are in every respect very indifferently executed.

J O H N H E N R Y R O D E.

Born, Died, 1759.

He is mentioned by M. Heineken as an engraver of the German school.

BERNARD RODE, his brother, a painter, who also engraved, was living at Berlin, at the time M. Heineken published his *Idée generale d'une collection complete d'estampes*, A. D. 1771. I am not acquainted with the works of these artists.

R O D E R M O N T, or R O T T E R M O N D T.

Flourished, 1640.

He is also called by some authors Rotermans. He appears to have been a native of Holland, and a painter. We have several portraits by him, etched in a bold, free style, which prove him to have been a man of genius. He sometimes imitated the manner of engraving, adopted by Rembrandt, with great success. I shall mention the following portrait only by him: *Sir William Waller, Serjeant Major General of the Parliament army, and Member of the House of Commons, with a battle represented in the background*; a small upright plate from C. Johnson.

F. R O E T T I E R S.

Flourished,

He was a native of France, and probably the disciple of Nicholas de Largilliere, from whose designs he engraved two large plates, length-ways; one of them representing *Christ carrying his cross*; the other *Christ's crucifixion*. They are executed in a bold, free style; and the expression of the heads is well preserved. The masses of light and shadow are kept very broad, and so distributed as to produce a striking, as well as a pleasing effect.

H A N S, or J O H N R O G E L.

Flourished, 1567.

An ancient engraver on wood, who resided at Augsbouurg. Professor Christ makes mention of this artist; but he has not specified any of his works.

WILLIAM

WILLIAM ROGERS.

Flourished, 1600.

It appears from the inscriptions upon his plates, that he was a native of London. It is uncertain from whom he learned the art of engraving. He worked with the graver only, in a neat, laboured style, but without much taste. We have several *portraits* by him, also a considerable number of *frontispieces*, and other *ornamental book-plates*. To the plates for Hugh Broughton's *Consent of the Scriptures*, printed A. D. 1600, he has affixed his monogram, composed of a W. and an R. joined together, in the manner represented upon the plate at the end of the volume. I shall mention the following portraits by him, all of them probably drawn by himself:

Queen Elizabeth; a small upright plate.

Henry the Fourth of France; a whole length, a small upright plate.

Earl of Essex, surrounded with emblematical figures, in folio.

Earl of Cumberland, the same.

Sir John Harrington, in folio, the title to his *Orlando Furioso*.

Thomas Moffat, in an ornamental frontispiece, affixed to his *Theatre of Insects*.

ROLAND ROGMAN, or ROGHMAN.

Born, 1597. Died, 1686.

This artist, who was a celebrated painter of landscapes, was born at Amsterdam. It is remarked of him, that he studied carefully from nature, and formed his manner rather from copying her, than the style of any master. His pictures are spoken of with great commendation. We have by him several sets of *views in Holland, and the Low Countries*, etched in a slight, but masterly style. They are of various sizes, but none of them very large.

HENDRICK ROKERZ.

Flourished,

An obscure and indifferent engraver, by whom we have some few portraits, and, among others, that of *William Henry Prince of Orange, on horseback*; a small upright plate, from Peter Janse.

R O L. See R O L L O S.

JOSEPH ROLI.

Born, 1654. Died,

He was born at Bologna, and became the disciple of Canueti, from whom he learned the principles of drawing and painting. We have a considerable number of etchings by him, from Guido, and other masters of the Bologna school. I shall mention only the following:

Charity; a small upright plate, from Lodovico Carracci.

A Sybil; the same, a half figure only, from Lorenzo Pasinelli.

VOL. II.

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PETER



PETER ROLLOS.

Flourished, 1620.

If he was not a native of Francfort, he resided there, where he engraved the *frontispiece* to a book of emblems, in octavo, published in that city, A. D. 1619. It was written originally by Georgette de Montenay, in French; but in this edition is translated into the Latin, Italian, Spanish, English, German, and Belgic languages. I have seen several other frontispieces by Rollos, all of which are very indifferent; one in particular, consisting of an *ornamental vase, decorated with flowers*, in *finall folio*. He sometimes abbreviated his name in this manner, P. ROL. and P. ROL. f.

GIOVANNI FRANCESCO ROMANELLI.

Born, 1617. Died, 1662.

This artist was born at Viterbo. He became the disciple of Pietro da Cortona, and excelled in historical painting. His merit recommended him to the notice of the French King, who employed him a considerable time, and conferred the honour of knighthood upon him. We have some few etchings by him from his own compositions.

R O M A N E T.

Flourished, 1760.

A modern engraver, who was, I believe, a native of France. We have by him, among others, the following small upright prints, *the village print-seller*, and *the ballad-singer*, its companion.

CHRISTIAN ROMSTET, or ROMSTAEDT.

Flourished, 1670.

He was a native of Leipzig, and an engraver of no note. His works consist principally of portraits, which are but indifferently executed. Professor Christ attributes to him a monogram, composed of a C. and an R. joined together, in the manner expressed upon the plate at the end of the volume.

MARGARET LOUISA AMELIA DE LORME DU RONSERAY.

Flourished, 1750.

This lady, says Basan, etched, with great taste, several studies from Bouchardon and other masters. He notices in particular a head, strongly marked, from the *cartoon*, painted by Pierre for the chapel of St. Roch at Paris.

R O O K E R.

Born, Died, 1774.

A most admirable engraver of architecture, whose works are too well known to need any recital here. He was remarkable for his agility, and performed the part of Harlequin, at Drury Lane Theatre, with great success.

cefs. The *Section of St. Paul's Cathedral*, from a drawing made by Wale, a very large upright plate, is a wonderful performance by this great artist.

JOHN KENDRICK ROOS.

Born, 1631. Died, 1685.

He was a native of Ottenberg, and became the disciple first of Julian Jardeyn, and afterwards of Adrian de Bie. He excelled in painting landscapes, animals, and portraits; and his works are held in very high estimation. He amused himself with the point; and we have several very capital etchings by him; among others, a set of *domestic animals* on twelve middling-sized upright plates; another set of *animals*, consisting of eight middling-sized plates, length-ways.

SALVATOR ROSA.

Born, 1614. Died, 1673.

This celebrated painter was born at Naples, and received his first instructions in the art of painting from his kinsman Francesco Francazano. He afterwards entered the school of Spagnoletto, and completed his studies under the direction of Daniel Falcone. His historical pictures and battles are held in very high estimation; but his landscapes and sea views, enriched with excellent figures, are very wonderful performances.

This great artist amused himself with the point; and the etchings we have by him are executed in a slight, but bold and masterly style. The masses of light and shadow are very finely preserved; and the expression of the heads of his figures is admirable; but the legs and other naked parts are not correctly drawn.

The following prints, among others, are by him:

The fall of the giants; a very large upright plate.

The execution of the tyrant Polycrates; a large plate, length-ways.

The death of Regulus; the same.

A set of twelve middling-sized upright plates, representing *Alexander with Apelles*. *Alexander visiting Diogenes*. *Diogenes breaking his cup*. *Plato discoursing with his disciples*. *Democritus meditating*, &c.

A set of sixty middling-sized upright plates, representing *banditti, soldiers*, and other figures, single and in groups.

His mark, composed of an S. and an R. joined together, is copied upon the plate of monograms, at the end of the volume.

DOMENICO ROSETTI.

Flourished, 1720.

He was a native of Italy, and is spoken of by Bafan as a painter. He engraved several of the plates for the collection of prints, taken from the most capital pictures at Venice, published by Domenico Louisa, a print-seller in that city, A. D. 1720.

N n 2

MICHAEL



MICHAEL ROSLER.

Flourished, 1626.

A very indifferent engraver of portraits. He worked chiefly, if not entirely, for the booksellers. Many of his prints are in a folio volume, entitled *Icones Bibliopolarum et Typographorum*; published at Nuremberg, 1626.

JAMES ROSS.

Flourished, 1778.

A modern artist, by whom we have several *views of the city of Hereford*, very neatly engraved; they are small plates, length-ways, and taken from the drawings by G. Powle.

GIOVANNI BATISTA ROSSI.

Flourished, 1640.

He is spoken of as an engraver by Florent le Comte, who attributes to him a set of *perspective views of Rome*, published 1640.

GIROLAMO ROSSI, or DE RUBEIS THE ELDER.

Flourished, 1650.

He was a native of Rome, but resided chiefly at Bologna, and became the scholar of Simon Cantarini, from whom he learned the principles of painting. He amused himself with the point; and we have several very slight, but meritorious etchings by him; and among others the following:

The Virgin and Child, accompanied by St. Francis and St. Jerom; a middling-sized upright plate, from Lodovico Carracci: it is inscribed, *Hieronymus de Rubeis pictor delineavit incidit*.

Two Cupids playing together; a small upright plate from Guercino.

FILIPPO, or PHILIP ROSSI, who flourished about the same time, is mentioned by some authors as an engraver; but, I believe, he was a publisher only.

GIROLAMO ROSSI, or DE RUBEIS THE YOUNGER.

Flourished, 1720.

He was probably a relation of the artist, mentioned in the preceding article. He resided at Rome, and engraved a considerable number of plates, which he executed principally with the graver, in a stiff, heavy style. I shall mention the following only:

The Virgin and Child; a middling-sized upright plate, from Correggio.

The martyrdom of St. Agapita; a large plate, length-ways, from J. Oddazzi. Also a considerable number of *portraits*, &c.

GIOVANNI NICCOLA ROSSILIANI, or ROSSIGLIANI.

Flourished, 1555.

Some authors have omitted the family name of this artist, and called him

him Giovanni Niccola Vicentino, from the place of his birth. He engraved on wood, in the manner distinguished by the appellation of *chiaroscuro*, which is performed with more blocks than one. Rossiliani used three; the first for the outline; the second for the more powerful shadows; and the third for the lighter tint. He engraved from Raphael and other masters.

ROSSO, called MAITRE ROUX.

Born, 1496. Died, 1541.

This celebrated historical and portrait painter was born at Florence. He attained the art of design and painting, chiefly from the force of his own genius and application; for it does not appear, that he was regularly instructed by any master. It is said, that he studied the works of Michael Angelo Buonaroti with great attention, and derived considerable knowledge from them. He was employed by the King of France; and his principal work is the gallery at Fontainebleau, representing *the history of Alexander*, in twenty-four pictures. Florent le Comte assures us, that he engraved several of his own compositions; but he has not specified the subjects.

MARTINO ROTA.

Flourished, 1560.

This artist was a native of Sebenico in Dalmatia, and resided principally at Venice. It is uncertain by what master he was instructed in the art of engraving. His works, however, prove him to have been a man of great abilities. He drew the human figure very correctly, and marked the extremities in a masterly manner. He worked entirely with the graver, in a neat, clear style; though his plates are not very highly finished. Want of effect, a fault universally prevalent among the engravers of that age, is the only blemish we discover in his best prints; among which the following may be reckoned; some of them from his own designs.

The last judgment; a middling-sized upright plate, dated 1569, from Michael Angelo Buonaroti. This excellent engraving, which is justly considered as the *chef d'œuvre* of Martino Rota, has been copied with much exactness by Leonard Gaultier; the difference, however, is easily discovered by comparison, the copy being much inferior to the original: that is, supposing the original to be a good impression; but not otherwise. But a more striking distinction is, the face of the portrait of *Michael Angelo*, which is represented in a small oval at the top, is turned towards his right shoulder in the original, and towards his left shoulder in the copy.

The martyrdom of St. Peter the Dominican; a middling-sized upright plate, from Titian.

Mary Magdalen; a half figure, a small upright plate, from the same painter.

Prometheus chained to the rock; a middling-sized upright plate, from the same.

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The murder of the Innocents, a middling-sized plate, length-ways, from his own composition.

The scourging of Christ; the same, from the same, dated 1568.

The resurrection of Christ; the same, from the same.

The last judgment; a middling-sized upright plate, from his own composition, dedicated to the Emperor Rodolphus II. He repeated this subject with some considerable variation in the design. This plate was left unfinished at his death, and was afterwards completed by the care of Anselme de Boodt.

We have several portraits by Martino Rota, and, among them, that of *the Emperor Rodolphus II.* dated 1592; a middling-sized upright plate, marked with a singular monogram, composed of an M. with a wheel by the side of it, to express his family name, *Rota* in Latin signifying a *wheel*. He also engraved from the pictures of Raphael, Frederic Zucchero, Luca Penni, and other masters. A complete set of his works is very valuable; but any fine impressions of them is rarely to be obtained.

PIETRO ROTARI.

Born, 1707. Died,

He was a native of Verona, born of a noble family; but having a natural turn for the arts, he became the disciple of Antonio Balestra. He went from his master to Venice, and from thence to Rome, studying with great assiduity from the works of the best masters. He arrived at a very considerable degree of eminence in historical and portrait painting; and his works are very much sought after. He amused himself with the point; and we have several slight, but spirited etchings by him, from the designs of his master Balestra, and others from his own compositions. Of the last I shall mention the following:

St. Francis adoring a crucifix; a middling-sized upright plate in an oval.

The education of the Virgin; half figures, a middling-sized upright plate.

ROTERMANS. See RODERMONT.

J. MAURO ROVARE.

Flourished, 1600.

This artist, according to professor Christ, resided at Milan, where he engraved several plates, marked with the initials of his name in this manner, I. M. R. F. the F. as usual standing for *fecit*; and thus, M. R. IN. These engravings are dated 1604.

JOHN LOUIS ROULLET.

Born, 1645. Died, 1699.

He was a native of France, born at Arles in Provence. He learned the

5 first

first principles of drawing and engraving from John Lenfant, and completed his studies under the direction of Francois de Poilly, whose manner of working he adopted with very great success. After he quitted the school of Poilly, he went to Italy, and resided there ten years, where his merit soon recommended him to the notice of Ciro Ferri, and other celebrated artists. He returned to France, and settled at Paris, where he died, A. D. 1699, aged 54 years.

Roulet may very properly be placed among the most capital French artists. He handled the graver with great facility, and drew the human figure very correctly. The following prints, with a great number of others, are by him:

Mary visiting Elizabeth, a very large upright plate, from P. Mignard.

The Virgin with the infant Christ in her arms, who is holding a bunch of grapes; a middling-sized upright plate, from the same.

The three Marias visiting the tomb of Christ; a large plate, length-ways, from Annibale Carracci. According to Florent le Comte, he engraved this print while he resided at Naples.

A dead Christ, supported by the Virgin, who is fainting, accompanied by Mary Magdalen and two other women; a very large plate, length-ways, from a celebrated picture by the same artist, in the collection of the French King. This is Roulet's most capital performance.

We have also many fine portraits by him; and, among others, that of *Louis XIV.* of France, a half length, half the size of nature.

LA ROULLIERE.

Flourished, 1700.

An engraver on wood, who is mentioned by Papillon with some commendation; but his works are not specified.

ROUSSIERE.

Flourished,

A name affixed to the portrait of *Michael de Castelnau*, ambassador from France, an oval in folio.

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

Born, 1626. Died, 1694.

He was born at Paris, and became the pupil of Herman Swanefeld. He profited exceedingly from the instruction of that master, and arrived at a great perfection in painting of landscapes, perspective views, and architecture. Being a protestant, to avoid the persecution, which was rigourously set on foot against the professors of that religion, he was obliged to quit his own country, and retired to Switzerland; from thence to Holland, and from Holland he came into England, and was employed by the Duke of Montague, in conjunction with Baptift and le Fosse, to ornament his house
in

in Bloomsbury (now the British Museum) with pictures. He died in London, A. D. 1694, aged 68 years.

Rousseau amused himself with the point. We have by him a set of six slight etchings consisting of *landscapes, ornamented with architecture and figures*. They are middling-sized plates, length-ways; also several of the plates for the collection of prints, engraved from the pictures in the cabinet of Jabach.

J. F. ROUSSEAU.

Flourished, 1760.

A modern engraver, who resided at Paris. His works consist chiefly of *vignettes* and other *book-plates*. He also engraved a middling-sized upright plate, representing *St. Jerom*, from F. Mola.

GILLES ROUSSELET.

Flourished, 1670.

He was a native of France, and resided at Paris. It is uncertain from what master he learned the art of engraving; but if he was not instructed by Francois de Poilly, it is certain, that he carefully studied the works of that artist; for he copied his style of engraving with no small success. Rousselet drew correctly; and his best prints possess much merit; but he was too apt, in his naked figures especially, to cover his lights more powerfully than was necessary, which gives a great flatness to the effect.

The works of this master are exceedingly numerous, and not very scarce. I shall mention the few following only:

Abraham's servant meeting Rebecca at the well; a large plate, length-ways, from Nicholas Pouffin, dated 1677.

Moses found by Pharoah's daughter; the same, from the same.

The annunciation of the Virgin Mary; a large upright plate, from Guido.

A holy family, with Elizabeth, St. John, and two angels; a large upright plate, from Raphael. Edelinck engraved a plate from this picture.

Christ carried to the tomb; a large plate, length-ways, from Titian. This is out of his usual style of engraving, executed in a dark, bold manner.

Four middling-sized plates, length-ways, representing three of *the labours of Hercules, and his death*; middling-sized upright plates, from Guido.

The Centaur Nessus, carrying Deianira over the river; the same, from the same painter.

He also engraved from Bourdon, Annibale Carracci, P. de Cortona, P. Champagne, Stella, Valentinian, Blanchard, Le Brun, L. le Hire, L. Testelin, Errard, &c.

MARY ANN ROUSSELET.

Flourished, 1750.

This lady was probably a relation of the last-mentioned artist. She was married to Peter Francis Tardieu. We have by her several engravings, and

and among others, *St. John in the desert*, a middling-sized upright plate, from Carlo Vanloo. The same picture was engraved by Wagner. She also engraved many of the plates for Buffon's Natural History.

H E N R Y L E R O Y.

Born, 1579.

An obscure artist, by whom we have a set of six small plates, length-ways, representing *flies, butterflies, beetles, and other insects*, etched in a style something resembling that of Hollar's, and retouched with the graver. They are thus inscribed, *Henri le Roy fecit, Æ. 72. 1651.*

C. L E R O Y.

Flourished,

A name affixed to the portrait of *And. Hercules Card. Fleury*, in a half sheet oval, after Autreau.

R U B E I S. See R O S S I.

S I R P E T E R P A U L R U B E N S.

Born, 1577. Died, 1640.

The great merit of this extraordinary artist, as a painter, is too generally known to need any repetition in this work. He took up the point for his amusement, and the etchings, which we have by him, bear sufficient evidence of the hand of the master. They are slightly executed, but in a bold, free style; and are as follows, from his own compositions:

St. Francis D'Assize receiving the stigmatics; a very small upright plate.

St. Catherine; a middling-sized upright plate, a design for a ceiling.

An old woman holding a lighted candle, with a boy lighting another by it; half figures, a small upright print. This plate was finished, after Rubens had etched it, by Lucas Vorsterman, or, as some say, by Paul Pontius. The etching, as left by Rubens, is exceedingly rare. Cornelius Visscher copied this plate.

The portrait of an *English Minister*, a small bust in an oval, marked P. P. Rubens fecit.

P E T E R R U C H O L L E.

Flourished,

A native of France, and a very indifferent engraver, who flourished towards the conclusion of the last century. We have several prints by him, after various masters, and, among others, the portrait of *Charles Emanuel, Duke of Savoy*; a small upright plate from Vandyck.

GEORGE PHILIP RUGENDAS.

Born, 1666. Died, 1742.

He was born at Augsbourg, and became the disciple of Isaac Fisches, an historical painter. He studied from the works of Bourgonone, and other eminent painters of battles, to which species of subjects his genius naturally led him. In order to improve himself, he travelled to Rome; and, at his return to his native city, met with sufficient employment; and there he died, A. D. 1742, aged 76.

He etched and engraved in mezzotinto a great number of prints, which sufficiently demonstrate his abilities. They consist of *skirmishes, marches, halts, &c. of the buffars and other soldiery.*

GEORGE RUGENDAS, the son of the preceding artist, is also said to have engraved from the designs of his father.

CHRISTIAN RUGENDAS.

Flourished, 1760.

This artist, and LAURENCE RUGENDAS, his brother, were the grandsons of George Philip Rugendas, mentioned above. They engraved from the pictures of their grandfather.

GUIDO RUGGERI.

Flourished, 1550.

He was a native of Bologna, and became the disciple of Francesco Francia. I am not at all acquainted with his works as a painter; but as an engraver, I believe, he is more generally known. He accompanied Primaticcio into France, and engraved several of the pictures, which that artist painted at Fontainbleau. His style of engraving greatly resembles that of Marc de Ravenna; and, it is probable, he might have been instructed in the school of Marc Antonio. Ruggeri marked his plates with a cypher, composed of a G. and an R. joined together, and followed by an F. for *fecit*. See the plate of monograms at the end of the volume.

JOHN CONRAD RUIDIMAN, or REUTTIMAN.

Flourished,

He was probably a goldsmith. We have by him some plates of *foliage*, and other *ornamental designs*, which were published at Augsbourg.

GASPAR RUINA.

Flourished,

By this artist, who was an engraver on wood, we have a middling-sized print, length-ways, representing the *creation of Adam*; and though it is evidently taken from the picture of Michael Angelo Buonaroti in the Vatican, yet this inscription is affixed, *Hieronymo de Grandi pinxit, Gaspar Ruina fecit*: it is very indifferently executed.

PRINCE

PRINCE RUPERT.

Flourished,

To this noble personage the invention of engraving in mezzotinto has been usually attributed; and, according to the general account, it owed its origin to a very trifling accident. Prince Rupert one morning observing a soldier employed in cleaning his musket from the rust, occasioned by the fall of the night dew, perceived, upon examination, some resemblance of a figure corroded upon the barrel; and hence he conceived, that some method might be discovered to cover the plate all over with such a grained ground; so that by scraping away those parts, which required to be white, the effect of a drawing might be produced. This hint he afterwards improved upon; and, assisted by Wallerant Vaillant, to whom he had communicated his thoughts upon the subject, a steel roller was constructed with sharp teeth, channelled out like a rasp or file, which answered, in some degree, the intended purpose. Thus far our own authors inform us; but Baron Heineken, a very judicious and accurate writer upon the subject of engraving, asserts in a note, page 208, of his *Idée Generale d'une Collection complete d'Estampes*, published at Leipzig 1771, that "it was not Prince Rupert, who invented the art of engraving in mezzotinto, as Vertue and several other authors pretend to say. But it was the Lieutenant Colonel de Siegen, an officer in the service of the Landgrave of Hesse, who first engraved in this manner; and the print, which he produced, was a portrait of the Princess Amelia Elizabeth of Hesse, engraved as early as the year 1643. Prince Rupert learned the secret from this gentleman, and brought it into England, when he came over the second time with Charles the Second."

If the account, as given by Baron Heineken, be allowed as authentic, and it bears every appearance of being true, especially if such a portrait really exists, then the probability of the first story is entirely destroyed. I must leave the reader, however, to decide for himself, having given him all the information I could obtain upon the subject. Mr. Granger, indeed, adds that Sir Christopher Wren is said to have been the inventor of mezzotinto, but there seems to be very little proof of the fact.

The prints engraved by Prince Rupert in mezzotinto are the two following:

A large whole sheet plate, representing *an executioner holding a sword in one hand, and a head* (intended probably for the head of John the Baptist) *in the other*; a half length figure, from Spagnolletto, dated 1658. Upon the sword are these initials, with the date, R. P. F. 1658. and the first letter is surmounted with a crown. Upon a stone or tablet, at the bottom, is this inscription, SP. IA. RVP. P. FECIT. FRANCOVRTI, ANO 1568, with the initials, M. A. P. M. which I cannot easily explain. He engraved the head of the *executioner* a second time, on a smaller scale, for Mr. Evelyn's *Sculptura*, who therein assures us, that it was given to him as a specimen of the new invented art, by Prince Rupert himself.

A woman's head looking down; a small upright plate.

O o 2

See

See the mark, which he put upon his engravings, copied upon the plate at the end of the volume.

Florent le Comte, speaking of Prince Rupert, says, "he etched two "small *landscapes*." These I know nothing of; it might be a mistake of le Comte's.

L U P R E C H T R U S T.

Flourished,

Said to be a very ancient engraver, and master to Martin Schoen. If this be true, we may reasonably suppose, that he worked as early as 1450; but there is very little authority to prove, that such an artist as Rust ever existed; much less, that Martin Schoen owed his instructions to him, notwithstanding professor Christ speaks so positively upon the subject. The same author, a little further on, mentions one LUBERT RUST, who is said to have marked his engravings with the initials L. P. but, continues he, I am doubtful, if any of his works are now extant. I suppose, that both these names are intended for the same artist.

J A K O B R U Y S D A A L.

Born, 1636. Died, 1681.

This justly celebrated landscape painter was born at Haerlem. He was contemporary with Berchem; and they were upon a very intimate footing with each other. From Berchem's works Ruysdaal is thought to have profited considerably; but nature was his greatest and best instructor. The great prices, which the pictures by this admirable master bear, are sufficient testimonies of the estimation they are held in, and this estimation is not superior to their real merit. He died at Amsterdam, A. D. 1681, aged 45.

We have a considerable number of etchings by him of *landscapes* of various sizes, executed in a very slight, but masterly style, bearing some resemblance to that of Waterloo. They are very valuable, and may be considered as beautiful sketches from nature.

N. D E R U Y T E R.

Flourished, 1688.

An artist of no great note, who imitated the style of engraving, adopted by Paul Pontius, but without much success. We have by him a middling-sized plate, length-ways, representing *Diana reposing after the chase*, from Gerard Valck.

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

Flourished, 1660.

He was a native of Antwerp, and probably a disciple of Paul Pontius. He worked with the graver only, in a neat, but stiff style; and the outlines of

of the naked parts of his figures, the extremities especially, are exceedingly incorrect. We have by him

The adoration of the wise men; a large upright plate, from Rubens. The first impressions are prior to the insertions of the address of either Gasper Huberti, or of Corn. Van Merlen.

A holy family; a small plate, length-ways, from the same painter.

The entombing of Christ; a small upright plate, from the same.

The discovering of Achilles; a middling-sized upright plate, from the same.

WILLIAM WYNNE RYLAND.

Born, 1732. Died, 1783.

This great artist was a native of London. His genius for the arts discovered itself at a very early period of his life; and he was placed with Simone Francois Ravenet, who was at that time settled in England. When he had finished his apprenticeship, he went to Paris, where he resided five years, and applied himself closely to the study of drawing, particularly of the human figure, under the direction of Boucher, a painter, then in very high repute; and he engraved several plates from his compositions; among which the most capital is a middling-sized plate, length-ways, representing *Jupiter and Leda*.

Soon after his return to England, he was appointed engraver to his Majesty, and had a yearly pension allowed him. He engraved two whole length portraits of the King, from Ramsay; and a portrait of the Queen, from Coates. It is greatly to be lamented, that his engagements in the mercantile line, as a printseller, deprived him of so considerable, and so precious a part of his time, and prevented his pursuing the arts with that alacrity the strength of his genius required, which seemed formed for great and extensive exertions. The works, which he has left behind him, abundantly prove, that he had sufficient knowledge and judgment to have carried them to great perfection.

In the latter part of his life, he applied himself entirely to the engraving of plates in imitation of chalk drawings, from the pictures chiefly of Angelica Kauffman; which manner of engraving he first introduced into England; and how much it was improved under his hands, the prints themselves sufficiently demonstrate.

He was a man respected and beloved by all that were well acquainted with him; for few men in private life ever possessed more amiable qualities than he did. He was a tender husband, a kind father, and a sincere friend. He frequently straitened his own circumstances to alleviate the sorrows of others; for his heart was always open to receive the solicitations of distress.

The narrow limits of this work will permit me only to mention the few following engravings by this eminent artist:

Antiochus and Stratonice; a large plate, length-ways, from Pietro da Cortona, for Mr. Boydell's Collection.

The first interview between *Edgar and Elfrida*; a large plate, length-ways,



ways, from Angelica; left unfinished at the time of his death, but completed for the benefit of his widow by Mr. Sharp.

The following are in imitation of chalk drawings:

Four half sheet circles, from Angelica, representing *Juno borrowing the Cestus of Venus. A sacrifice to Pan. Cupid bound, with nymphs breaking his bow. Cupid asleep, with nymphs awaking him.*

Eleanor, the wife of Edward the First, sucking the poison from his wound; a half-sheet plate, length-ways, from Angelica.

Lady Elizabeth Gray, soliciting of Edward the Fourth the restoration of her husband's lands; its companion, from the same.

Patience; a half-sheet upright oval, from the same.

Maria; from Sterne's Sentimental Journey, the same, from the same.

King John ratifying the Magna Charta; from Mortimer. This admirable engraving was not quite completed at Mr. Ryland's death, but was finished by Mr. Bartolozzi; it is of the same size with the *Edgar and Elfrida* mentioned above, and is usually bought as a companion.

PETER RYSBRACK, or RYSBRECHTS.

Born, 1657.

He was a landscape painter of some eminence, born at Antwerp. He was the disciple of Francesco Mille; but, admiring the works of Gaspar Pouffin, he studied from them with great assiduity, and imitated his style with such success, that some of his pictures have been sold for Pouffin's. We have several *landscapes*, etched by this artist in a very slight style.

AUGUSTINE RYTHER.

Flourished, 1590.

He was an engraver of maps, and a printfeller. It appears, that he kept a shop near Leadenhall. We have by him some maps of *the Spanish Invasion*. He was also principally concerned in the engraving of the *map of Yorkshire*, published in Saxton's Collection, which was looked upon as a very extraordinary performance.

T. SAAL.