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New York closely followed London fashions. There was just as much art displayed in dress then as now. Indeed, the beau of early Manhattan was a gorgeous creature compared with the corresponding type of person at the present time, and the belle of the period was no less enamored of the beautiful in dress, no less a slave to fashion, than is the belle of to-day. In a word, society then had the same proclivities and the same opportunities for indulging tastes as in these latter days when New York has become the metropolis of the New World.

I have drawn liberally in this article from Miss Singleton's lately published work, since, as stated at the outset, it presents a phase of early American life which is commonly overlooked, and which is naturally of interest to students of the art side of our early American life.

WALTER D. FRANKLIN.



FAMOUS MASTERS OF LINE ENGRAVING

The following six examples of line engraving, reproduced here by courtesy of Albert Roullier, are thoroughly representative of an art now virtually dead. Nanteuil, Masson, Drevet, Wille, Sharp, and Morghen were all among the most famous engravers of their day, and their work is eagerly sought by collectors and connoisseurs. The plates herewith presented are among the best sent out from their studios. Nanteuil enjoyed the patronage of Louis XIV., and in the forty-eight years of his life executed no less than two hundred and eighty plates. That of Pomponne de Bellièvre has been declared by experts the finest engraved portrait in existence. Masson's masterpiece is probably the portrait of the so-called "Gray-haired Man," here shown. The work of Drevet, himself the son of a celebrated engraver, is fairly uniform in quality, but the portrait of Bishop Bossuet and that of the beautiful and ill-fated tragédienne, Adrenne Lecouvreur, are considered his best. Wille excelled particularly in representing the brilliancy and softness of silk and satin draperies. In none of his plates is the delicacy of his art shown to better advantage than in "The Traveling Musicians," after Dietrich. Sharp was one of the most celebrated of the English engravers. Charles Summer says, "His works are constant in character and expression, with every possible excellence of execution—face, form, and drapery—all are as in nature." His "Diogenes" is one of the famous prints of the world. Probably no engraver has had a larger following of admirers than Morghen, which is due partly to his soft and captivating style and partly to his excellent judgment in the choice of subjects. He had numerous imitators and pupils, of whom Folio and Bettelini are perhaps the best.



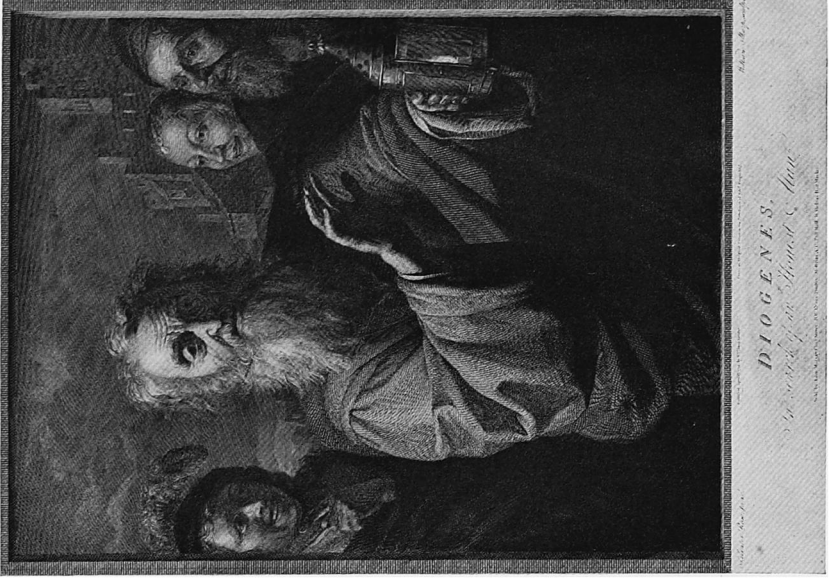
PORTRAIT OF BRISACIER, CALLED THE "GRAY-HAIRED MAN"
Painted by Mignard and Engraved by Antoine Masson



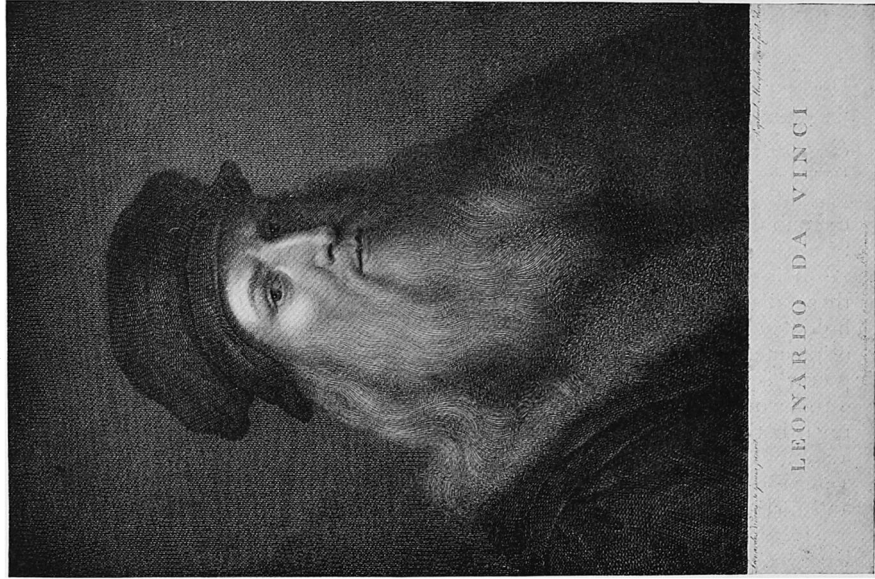
POMPONE DE BELLEVRE
Painted by Charles Le Brun and Engraved by Robert Nanteuil



THE TRAVELING MUSICIANS
 Painted by Dietricy and Engraved by Jean George Wille



DIOGENES IN SEARCH OF AN HONEST MAN
 Painted by Salvator Rosa and Engraved by William Sharp.



LEONARDO DA VINCI
Painted by Himself and Engraved by Raphael Morghen



BISHOP BOSSUET
Painted by Hyacinthe Rigaud and Engraved by Pierre Imbert Drevet