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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

V. VAA

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V.

J. V A N D E R V A A R T.

Born, 1647. Died, 1721.

A Native of Harleim. He learned the principles of painting from the elder Wyck; but did not confine himself to landscapes. He painted portraits and still life, with great success, and particularly excelled in the representation of *partridges* and *dead game*. He came into England, A. D. 1674, and was employed by Wissing to paint draperies. It is said, that, in old Devonshire house, he painted a *violin* against a door, which deceived every body. He resided in Covent-Garden, where he died of a fever, A. D. 1721, aged 74, and was buried in the right isle of St. Paul's church in that parish. He was a man of very amiable character.

We have some few mezzotintos by this artist, consisting of *portraits*, partly done from his own paintings, and partly from those of Wissing, I shall mention one of the latter only, namely, *Charles the Second of England*, in an oval, a half sheet print. Vander Vaart's portraits have little to recommend them. It is, however, some addition to his honour, that he taught John Smith the art of scraping in mezzotinto.

V A E N I U S. See V E E N.

A N N M A R Y V A J A N I.

Flourished, 1650.

This lady engraved, at Rome, part of the plates for the *Justinian gallery*, published in that city, in two large folio volumes.

W A L L E R A N T V A I L L A N T.

Born, 1623. Died, 1677.

He was a native of Lisle, and the disciple of Erasmus Quellin. He applied himself chiefly to portrait painting, and met with very great encouragement; for having painted the portrait of the Emperor Leopold very successfully, his business increased so rapidly, that he gained a plentiful income. He accompanied the Marechal de Grammont into France, where in four years he completed his fortune. It appears, that he was in England, and came with Prince Rupert, from whom he learned the art of scraping in mezzotinto. He made some considerable improvement in it; but at last the grounds of his plates were indifferently laid, and the lights uneven,

uneven, especially when they were much scraped. Vaillant died at Amsterdam, A. D. 1677, aged 54 years. We have by him several half sheet prints, namely, his own *portrait*; that of his *wife*; a curious print of his *family*; and the head of *Probenius* the printer, from Holbein. Bafan also attributes to him many other plates: as, *the temptation of St. Anthony*, a small upright plate, from Procaccini; *the prodigal son*, from Gerards; *Judith*, and *Jacl*, from Laireffe, &c. He engraved from a variety of other painters.

B E R N A R D V A I L L A N T.

Born, 1625.

This artist was born at Ryffel, and was brother to Wallerant Vaillant, mentioned in the preceding article. He painted portraits in crayons, by which he acquired considerable reputation. We have several portraits by him, in mezzotinto; and, among them, the following: *Paul Dufoul*, from W. Vaillant. *John Lingelbach the painter*, from Schwartz, &c. Professor Christ attributes also to him the mezzotinto prints, marked with these initials, B. V. F.

D U V A L.

Flourished, 1650.

He was a native of France, and an engraver on wood. Papillon speaks of him with very great commendation, for the neatness and delicacy of his work: affirming that his reputation was so extensive, that he was strongly solicited by the connoisseurs of Germany, Italy, England, Scotland, Ireland, Flanders, and Holland, to visit those kingdoms, but without success. To this extravagant eulogium he adds, "I believe, that Duval could not draw; for he scarcely ever engraved, but from the designs of Jaques Stella, and Noel Cochin." The same author speaks of twenty prints by this master, for the miraculous history of *Notre Dame de Liefse*, which are highly esteemed.

MARC DUVAL, apparently another artist of the same family. This name is affixed to a small plate, length-ways, representing the *woman taken in adultery*, three quarter figures, from his own design. It is executed entirely with the graver, in a neat, but dry and tasteless style. The expression of the heads is tolerably well preserved; but the other extremities are heavy and bad. The letters of the name, together with the initial F. for *fecit*, are reversed upon the plate.

G E R A R D V A L C K.

Flourished, 1680.

He was a native of Holland, and first lived servant with Blooteling; but he afterwards married his sister, and appears to have been in partnership with him. He came with his brother-in-law into England, and returned with him again. He worked some time for David Loggan; and he also as-
sisted

sisted Peter Schenck in publishing the large *Dutch Atlas*, in two volumes, folio, 1683.

He engraved and scraped in mezzotinto; but his works in both styles are by no means valuable; either with respect to the drawing or the execution. *Bethsheba at the bath*, a middling-sized upright plate, from B. Graat, is by him. We have also many portraits; and, among them, that of the *Dutchess of Mazarin* is looked upon as his best.

P E T E R V A L C K, or V A L K.

Flourished,

He was probably of the same family with the preceding artist. We have by him, *Time and Truth*; a middling-sized upright plate, copied from a print by Philip Galle, and rather larger than the original. He imitated the style of Galle, and not unsuccessfully.

J O H N V A L D O R.

Flourished, 1620.

He was a native of Liege; but he resided chiefly in France, and probably was the disciple of Thomas de Leu. Valdor does not appear to have been a man of superior genius. He wanted that animation, which is necessary to form the great artist; instead of which, he substituted a painful, laborious attention to the neatness and precision of the mechanical part of his plates; and in this point of view he has succeeded wonderfully. I have seen a small upright plate by him, representing the head of *St. Ignatius*, the face of which is so neatly executed, that the dots, which blend the lights with the shadows, are hardly perceptible to the naked eye. We have several *devotional subjects* by him; figures of *saints*; and a part of the plates for a book, entitled, *the Triumph of Louis the just*, printed at Paris, 1638; all of them from his own compositions.

Le Comte mentions some *landscapes* by this artist, in the style of Hollar. All the works I have seen by Valdor are executed with the graver only. I rather suspect some mistake in this passage, because he afterwards speaks of this artist again, and says, *Valdor a fait quelques paysages dans son gout*, in his own taste, or rather style, and this may possibly be true.

GIACOMO VALESIO, or VALEGGIUS.

Flourished, 1574.

He was a native of Verona, as the inscriptions upon his prints inform us. He worked with the graver only, in a style greatly resembling that of Cornelius Cort; but not very successfully. The outlines of his figures are exceedingly incorrect, and the extremities are badly marked. I have seen by him, *St. Michael overcoming the evil spirits*; a middling-sized upright plate, from Paolo Veronese, dated 1574.

F R A N-

FRANCESCO VALESIO or VALEGGIUS.

Flourished, 1620.

He was probably of the same family with the preceding artist. Le Comte speaks of him as a painter. It is certain that he engraved much from his own compositions; but, as far as one can judge by his prints, he does not appear to have been endowed with superior talents. He worked with the graver only, in a neat, but stiff style. His plates are not, however, entirely devoid of merit. He engraved many *frontispieces* and *book-plates*. The greatest work I have seen by him is, *a set of hermits*, for a book, entitled, *Illustrium Anachoretarum Elogia*, written by Jacobus Cavacius, a Benedictine monk. It is in quarto, and was published at Venice, 1612. If the date on the *frontispiece* to the works of Spigelius, in folio, published at Amsterdam, be genuine, and affixed by this artist in 1645, he continued to engrave a long time. The *anatomical* figures in this book appear to be all executed by the same person, who signs his name, Francf. Valesius; but I do not believe, that they are the work of Francesco Valesio mentioned above; because they are very badly engraved, and greatly inferior to the *hermits* above-mentioned, to which the collector is referred. Le Comte calls him Giovanni Francesco Valesio, in one place, and informs us, that he engraved several *portraits*, and also worked from the designs of Peter Faccini, &c.

GIOVANNI LUIGI VALESIO.

Flourished,

This artist is said to have been a native of Bologna, and a pupil of the Carracci. He etched several plates from his own compositions, in a coarse, dark style: among them are the following: *the Virgin, with the infant Christ seated upon her lap*; a small upright plate. *Venus threatening Cupid*; and *Venus chastizing Cupid*, its companion; two small upright plates. He engraved also many *emblematical* and *allegorical designs*, *frontispieces* for books, and other *ornamental plates*; some of which he marked with a monogram, composed of an L. a V. an A. and a small o; or a V. and an L. with the small o. only. Papillon says, he engraved on wood. It is certain, that there are several wood cuts, marked with the same monogram; but it is doubtful, whether they are by Valesio or not.

WILLIAM VALET, or VALLET.

Flourished, 1680.

He was a native of France; and, having learned the principles of drawing and engraving in his own country, probably in the school of Francois Poilly, he went to Italy, and resided some time at Rome to complete his studies. He afterwards returned to France, where he died. He worked with the graver only; and his style resembles that of Poilly, in some degree; but his prints are deficient in every requisite, when compared with those of that great master. The following are by him:



A holy family; a middling-sized upright plate, from Raphael. Pitau engraved the same picture.

A holy family, from Guido; a middling-sized plate, nearly square. C. Bloemart also engraved from this picture.

The wise men's offering, from N. Pouffin; a large plate, length-ways.

The assumption of the Virgin; a small upright plate, from J. Mille, engraved whilst he resided at Rome.

He engraved also from Titian, Romanelli, Dominichino, A. Carracci, and other painters. We have besides several *portraits* by him, some of them from drawings, made by himself, from the life, and otherwise.

W A R N E R V A N V A L K E R T.

Flourished, 1610.

He was a native of Holland, and a painter. He etched several plates from his own designs. They are executed in a bold, spirited style; but very incorrectly drawn. The two following are by him: *The good Samaritan*; a middling-sized plate, length-ways. *Venus sleeping, surprised by two satyrs*; the same, dated 1612.

Bafan, in the Supplement to his Dictionary of Engravers, mentions WILLEM VAN WALKERT; making a change in the first letter of the family name. He etched, says that author, from his own compositions; particularly a small plate, length-ways, dated 1612, representing *an old man and woman, seated at a table, with a figure of Death, who gives his hand to the old man*. I apprehend there is some mistake with respect to the latter name; and that they are both the same artist.

A L E S S A N D R O V A L L Æ O

Flourished, 1610.

To an indifferent emblematical figure of *Rhetoric*, attempted in the style of Cornelius Cort, is this inscription affixed, *Alexandro Valleo Barroductæo sculpt. et excussit*. This may perhaps be one of the figures, which Alexander Vallee, so called by Florent le Comte, is said to have engraved, with eighteen others, representing the *decorations and rejoicings made at Metz*, at the time of the entry of Henry of France. The rest were executed by Abraham Faber, and published 1610.

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

Flourished, 1720.

He was a native of France, and a disciple of the elder Drevet. He did not immediately follow the style of his master; but united the point with the graver in the execution of his plates, with no small share of taste and judgment. His drawing, in general, is not incorrect; but the extremities are sometimes rather heavy and undetermined. The following may be reckoned among his best prints:

St. John

St. John in the desert; a middling-sized upright plate, from Raphael.
The resurrection of Lazarus; the same, from Jerom Mutian.
Christ carrying the cross; the same, arched at top, from Andrea Sacchi.
The death of the Virgin; a middling-sized upright plate, from Michael Angelo Caravaggio.
Moses found by Pharoab's daughter; the same, from Francesco Romanelli.
 All these plates are for the collection of prints, known by the name of the *Crozat cabinet*.

The triumph of Venus; the same, from F. de Troy. He engraved also from Caze, Rigaud, and other masters.

JOHN VALLEE is said also to have engraved many *portraits*. I am not acquainted with his works.

THE CHEVALIER DE VALLORY.

Flourished, 1760.

This gentleman was a lover of the arts; and for his amusement he etched several *landscapes*, and other *small subjects*, from Boucher.

V A N.

VAN, VON, VAN DE, VANDEN, and VANDER, are only articles preposed to the Dutch, Flemish, and German names; and are equivalent to DE, DU, DE LA, in the French. Therefore, when a name is preceded by any of these articles, it must be referred to, under its proper initial letter, as, VAN DYCK under DYCK, VANDEN BORCHT under BORCHT, VANDER BANCK under BANCK, &c.

FRANCESCO VANNI.

Born, 1653. Died, 1610.

He was a native of Siena, and a very celebrated historical painter. He was first the scholar of Salimbini, afterwards of Passarotti, and, at last, of Giovanni de Vecchia. By the instructions of these masters, and his own studies, he arrived at a very high degree of perfection. We have by him three small etchings. The spirit, beauty, and correctness of drawing, which appear in these admirable prints, make us lament, that his amusements with the point were not more extensive. They are as follows: *The ecstatic vision of St. Francis*; the saint is represented as a half figure, and an angel appears in the clouds, playing upon a violin; a small upright plate. Agostino Carracci engraved from this design, with some variations. The beautiful drawing, which is found in this print, cannot be too much admired. *Saint Catherine of Siena receiving the Stigmatics*; a very small upright plate. *The Virgin*, a half figure, looking at the infant Christ, who is sleeping before her; the same. Peter de Jode engraved from this design.



GIOVANNI BATISTA VANNI.

Born, Died, 1660.

He was a native of Pifa, and studied painting under several masters. He died at Florence, 1660. We have the following etchings by him, which are executed in a slight, spirited style; but the outlines of his figures are very incorrect, and the heads, with the other extremities, passed over too hastily; so that much of the expression and beauty of the masters he worked from is totally lost. I shall mention the following only: The *cupola* of the cathedral at Parma, painted by Correggio. *The marriage of Cana in Galilee*; a large print, length-ways, on two plates, from Paolo Veronese. This is, in my opinion, his master-piece, and really has great merit: it is dated, 1637.

J O H N V A R D Y.

Flourished, 1749.

An English artist, by whom we have a very neat, spirited print, representing the *Gothic-hall*, at *Hampton-Court*.

G A E T A N O V A S C E L L I N I.

Flourished,

A native of Italy, and a very indifferent engraver of portraits.

F I L I P P O V A S C O N I.

Flourished,

He engraved many plates of *views in and about Venice*, in large folio, published 1720.

V A N D E R V A S T.

Flourished,

A name affixed to some spirited etchings of *landscapes*, which prove him to have been a man of genius.

J. C. L E V A S S E U R.

Flourished, 1760.

A modern French engraver, by whom we have *the continence of Scipio*; a large plate, length-ways, from le Moine. *The triumph of Venus*; from the same, from Boucher. He also engraved from A. Krause, Mettay, Dietricy, and other masters.

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

Flourished, 1650.

He was a native of England, and one of those indifferent engravers, whose labours were confined to the ornamenting (if such a word may be properly used upon the occasion) of books. We know little of his life; but Vertue informs us, from Ashmole's manuscript, that, during the interregnum, he engraved a print of *Charles the Second*; to which he added so offensive an inscription, that an accusation was preferred against him for it, after

after the restoration; but of what consequence it was to Vaughan, we are not told. I shall specify the few following only by this engraver: The prints for *Norton's Ordinal*. The portrait of *Sir John Wynn of Gwedur*; a large whole sheet print. *Edward Terry*, Rector of Greenford; said to be the best by Vaughan, with a date, which is 1655. He engraved also several plates of monuments and other antiquities.

There is a print of *Robert Devereux*, Earl of Essex, general of the parliament, which Ames mentions as by J. Vaughan. The honourable Mr. Walpole supposes this may have been an error of the press; if not, he adds, that it might have been the brother of Robert Vaughan. It is probably a mistake; unless designed for a G. and then it might have been engraved by the following artist, who frequently put his baptismal name in Latin.

WILLIAM VAUGHAN.

Flourished, 1660.

He was probably a relation of Robert Vaughan, mentioned above; but of what proximity, I have not been able to discover. In point of merit, there is but little difference between the two artists. We have by this engraver three prints for a small folio pamphlet, describing the *sufferings of Sir William Dick of Braid*, which are very scarce. Also a set of small plates of *animals*, from Barlow, consisting of thirteen plates, exclusive of the title, which runs thus, *a Book of such Beasts, as are most useful for drawing, graving, or armes painting and chasing, designed by F. Barlow, and engraved by William Vaughan, 1664.*

VAUQUER.

Flourished,

He was a native of France, and probably a goldsmith. He engraved, from his own designs, two or more sets of *flowers and ornamental foliage*, which he calls, *livres de fleurs, propres pour orfeures et graveurs*. They are small upright plates, and very neatly executed, with the graver only.

VAUMANS. See WAUMANS.

LUCAS VAN UDEN.

Born, 1595. Died, 1660.

He was a native of Antwerp, and a very celebrated landscape painter. He studied assiduously from nature, and arrived at such a degree of perfection, that Rubens admired his style of colouring, and frequently employed him to paint the back-grounds to his pictures. Van Uden's paintings are justly held in very high estimation. He amused himself with the point, and we have several etchings by him, in a spirited and masterly style; and, among them, a set of *landscapes*, small plates, length-ways, inscribed, *Lucas Van Uden pinx. inv. et fec.* These are his most finished etchings.

Four small *landscapes*, length-ways, from Rubens. The first impressions of these plates are before the name of Rubens was inserted. A *landscape*, from Titian, into which is introduced the parable of the *good Samaritan*; a



middling-sized plate, length-ways. He sometimes marked his prints with the initials, L. V. V.

J. L E V E A U.

Flourished, 1760.

A modern French engraver, by whom we have many very neat plates, which prove him to have been a man of genius. I shall mention only the following: Several small *landscapes*, from Vanderneer. *The view of Montserrat*, from Vernet; a large plate, length-ways. *The cascade of Tivoli*, and *the view of Puzzoli*, its companion; middling-sized plates, length-ways, from Le Croix, &c.

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

Born, 1480. Died, 1576.

This celebrated artist was one of the greatest painters that Italy ever produced. The beauty of his colouring is still admired by the judges of painting; and his pictures are proposed as the models for all young artists to form their taste upon. The reputation of this great painter being so generally known, renders it unnecessary for me to say any thing farther upon that subject. I shall only add, that he is reported to have engraved both on wood and on copper. It is difficult to understand how many engravings of both sorts are attributed to him by Mr. Evelyn, who speaks in a very vague manner upon the subject; and Papillon makes no scruple to write with confidence, though without proof. The only engravings on copper, which are ascribed to him by the best judges of this matter, are several large *landscapes*, length-ways, from his own composition, which are etched in a very slight, but spirited style, and are evidently the works of a painter; but, I think, the figures are not sufficiently well done; at least, they seem not to be equal to what one might expect from the hand of so great a master. One of the most remarkable of these prints is that, in which some cattle are represented coming to a brook, with the shepherd walking before them, playing upon his flute. On wood, we have a large upright print, representing *a holy family, with St. Catherine and two angels*, called *the marriage of St. Catherine*. It is executed in a slight, but masterly style; and, at the bottom, is this inscription, TITIANUS VECCELLIVS INVENTOR LINEAVIT.

The other engravings on wood, attributed to him, are the following: *The triumph of Faith*, represented by a procession of the patriarchs, prophets, evangelists, apostles, saints, martyrs, preceding and following our blessed Redeemer; a very long frieze, composed of eight or ten prints, dated 1505.

The destruction of Pharaoh and his host in the Red Sea; a very large print, length-ways, composed of six parts. This is very rough, and rudely cut, and by no means equal in merit to the *triumph of Faith*, which is a very masterly performance. Papillon mentions the *deluge*, a large print, length-ways, in two sheets, which he speaks of as a very correct and admirable engraving. I have seen this print, and the very precision, which appears in the execution of the mechanical part, of which he boasts so much, seems bestowed

to me to make most against its being by Titian, who would scarcely have bestowed so much time and labour, as must have been required to complete it in so neat and regular a manner.

A large monkey and two smaller ones, represented in the position of the antique statue of the Laocoon and his two sons, encompassed by two serpents; a large upright print. This, however, though a very spirited engraving, has all the appearance of being much more modern, than the other works attributed to this great master.

CESARE VECELLI.

Flourished, 1590.

He was a younger brother to the celebrated Titian, and probably the engraver on wood of those prints, attributed to that artist. We have by him a set of octavo prints, executed in a very spirited and masterly style, from the designs of Titian, representing *the ancient and modern dresses of various parts of the world*, published at Venice, 1590; but this most probably was not the first edition. The title runs thus: *De gli Habiti Antichi et Moderni di diverse parte del mondo, Libri due fatti da Cesare Vecellio*. To the second edition, published 1664, it is more fully expressed as follows: *Raccolta di figure delineate dal gran Titiano, e da Cesare Vecellio suo Fratello diligentemente intagliate*.

MARTIN VAN VEEN, called MARTIN HEMSKERCK.

Born, 1498. Died, 1574.

He was born at a village, named Hemskerck, in Holland, from whence the appellation of Hemskerck was given to him; but his family name was Veen. He learned the first principles of drawing from John Lucas, and of painting from John Schoreel. His first application was attended with little success, and his genius was clouded by an appearance of natural dulness, which seemed to preclude all hope of his ever attaining to any reasonable degree of perfection. However, by industry and study he mastered those obstructions, and left behind him the character of a great master. He sometimes amused himself with the point; but the etchings we have by him are such as do him little credit. They are not only very indifferently executed, but incorrectly drawn; and the heads of the figures have neither beauty, character, nor expression to recommend them. They are subjects taken from the scripture. I shall mention the following only:

Judah and Thamar; a small upright plate, from his own composition.

The annunciation of the Virgin Mary; the same.

GILBERT VAN VEEN, or VENIUS.

Flourished, 1580.

He was the brother of Otho Van Veen, or Venius, a celebrated painter of history and portraits. Otho was born at Leyden; and it is probable, that Gilbert was a native of the same place. He worked with the graver only,
in

in a style greatly resembling that of Cornelius Cort. It is probable, that he went with his brother into Italy; for we have several engravings by him from the Italian masters. In 1612, he resided at Antwerp. His engravings are slight, but well drawn. The heads of his figures are well expressed; and the other extremities marked in a style that does him great honour. He engraved a very considerable number of plates, from the designs of his brother, which are chiefly emblematical subjects, in circles, namely, a set of prints, entitled, *the emblems of Horace*, in quarto, published at Antwerp, 1612. *The emblems of divine and prophane love*, the same. *The life of Sir Thomas d'Aquinas*, the same; all from the designs of his brother Otho. Among his detached prints may be reckoned the *four seasons of the year*; middling-sized plates, length-ways, from Raphael, dated 1589. *The meeting of Isaac and Rebecca, and their marriage*; consisting of five plates, length-ways, from Balthasar Parucci. *The salutation of the Virgin*; a large upright plate, from Baroccio, who etched the same subject himself. We have also several good *portraits* by this artist.

J. V E E N H U Y S E N.

Flourished, 1656.

He was a native of Holland, and resided at Amsterdam, where he engraved a set of *views of the public buildings of that city*, in small folio. They are executed in a neat, slight style, without much taste. The small figures, with which they are ornamented, are not entirely destitute of merit. They were published at Amsterdam, A. D. 1656, with descriptions in French and Dutch.

J. S. V E G E L.

Flourished,

An obscure engraver of *frontispieces* and other *book-plates*, which he executed in so bad a style, that they do, by no means, merit notice.

VEIROTTER. See WEIROTTER.

U G O. See C A R P I.

E S A I A S V A N D E R V E L D T.

Born, 1590. Died,

He was a native of Holland, and excelled in painting *battles* and *landscapes*. We have by him some few etchings of *landscapes*, from his own designs. He often marked his plates with the initials of his name only. See the plate at the end of the volume.

J O H N V A N D E N V E L D T.

Flourished, 1620,

He was a native of Holland, and of the same family with the preceding artist. He painted *landscapes*, *battles*, *skirmishes*, and subjects of that kind,
very

very successfully; but perhaps he is best known by his excellent engravings, of which we have a considerable number. He worked in two different kinds of style, directly opposite to each other. The one was with the point; and his etchings, which are chiefly landscapes, are bold and powerful; yet very free and determined. The lights are kept broad and clear; but perhaps the shadows may, in some instances, want strength; however, the hand of the skilful master is evident in all of them; and the small figures, which are occasionally introduced, prove the goodness of his taste, by the spirited manner, in which they are executed. His other style of working was with the graver only, or with very little assistance from the point. These prints are excessively neat and laboured, resembling those of Count Goudt. They consist chiefly of *scenes by candlelight*, and such subjects as require great depth of colour. Yet, with all the merit which they possess, they are not equal to the etchings; for whatever advantages may appear to be gained in neatness and colour, are lost in want of spirit, lightness, and freedom. I shall mention the following prints by this great artist: and, first, his etchings.

The twelve months; twelve large plates, length-ways, from his own designs.

A set of six *landscapes with ruins*; middling-sized plates, length-ways, the same.

The four seasons; large plates, length-ways, from Valck, dated 1617.

These which follow are his more highly finished prints:

The good Samaritan; a small upright plate.

St. Francis kneeling, with a book and a skull before him; the same, from W. Van Boons.

The mountebank exposing his medicines; without any painter's name; a middling-sized upright plate, nearly square.

An old woman frying pancakes, with boys eating them; a small upright plate.

The sorcerers; a small plate, length-ways, which is esteemed as his *chef d'œuvre*.

We have also several fine *portraits* by him, from Franc, Hals, and other painters.

ADRIAN VANDEN VELDT.

Born, 1639. Died, 1672.

He was the nephew of John Vanden Veldt, mentioned above, and was born at Amsterdam. He became the disciple of Wynant's, and painted *landscapes, animals, and historical subjects*, with great success. His pictures are very highly esteemed; not only for the agreeableness of the compositions, but for the beauty and sweetness of the colouring. He amused himself with the point; and the following slight, but spirited etchings are by him:

Three small plates, length-ways, representing *cows feeding*.

Another



Another set of ten plates, the same, representing *cows and other domestic animals*, with a *bull* at the title. Three plates of *sheep*; the same. *A return from hunting*; the same. *An inn*; the same. A large *landscape*; length-ways.

A small *landscape*, length-ways, with historical figures. This is much more rare than the preceding.

J O H N V E L D N E R.

Flourished, 1480.

He was a native of Germany, and published, A. D. 1483, an edition of the book, entitled, *Speculum Humanæ Salvationis*, translated into the German language; for which, it is supposed, he engraved on wood the rude cuts, with which it is embellished. This book is spoken of in the Essay on the ancient engravings on wood, at the beginning of the present volume.

G I U L I O C E S A R E V E N E N T I.

Flourished,

He was a native of Bologna, and a lover of the arts. For his amusement he etched several plates, from the pictures of various masters. They are executed in a very slight style; but are not without merit. I shall mention only the *virgin of the rose*; a small upright plate, from Parmigiano. A *landscape*, from An. Carracci; a large plate, length-ways. See the mark adopted by this master, composed of a G. a C. and a V. on the plate of monograms, at the end of the volume.

V E N E T I A N O. See M U S I S.

N I C O L L O V E N I E R.

Flourished,

He engraved a set of twelve plates, representing the *months*, from Basan. They are executed with the graver only; but in a stiff, cold style.

V E N I U S. See V E E N.

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

Flourished, 1700.

He was a native of Italy, and resided at Rome. He engraved in a neat, pleasing style; and we have a considerable number of prints by him. I shall mention only, *Diana and her nymphs sporting*, from Dominichino. A set of *bird's eye views of palaces and gardens in and about Rome*. A set of *fountains*, from Rose of Tivoli, being a continuation of the fountains in Rome, engraved by Falda. He also worked from Polydora Caravaggio and other painters.

J. J A-

J. JACOBUS VER, or VERONESE. See CARAGLIO.

D A R I U S V E R A T.

Flourished,

To a slight, incorrect etching of two women, half lengths, one of which is combing her hair, is this inscription affixed, *Alex. Verat pinx. Darius filius sculp.* It is a small upright plate.

P. V E R B E E C K.

Flourished, 1620.

He was a native of Holland, and engraved several plates, in a style resembling that of Rembrandt, many of which are, by no means, badly executed. The following are by him: *Esau selling his birth-right*; a small upright plate. *A king seated upon his throne, with a man kneeling before him, the same.* *A shepherd seated at the foot of a tree*, a small plate, length-ways.

VAN BRUGGEN, or VANDER BRUGGEN. See BRUGGEN.

THEODORE VERCRUYS, or VERKRUYS.

Flourished, 1730.

This artist was also called by the Italians DELLA CROCE. He was a native of Flanders; but he resided a considerable time in Italy, and particularly at Florence. He engraved several of the plates for the collection of prints, from the pictures of the great duke of Florence. He afterwards went to Rome, and was employed in that city.

Among other prints executed by him, while he remained there, was a middling-sized upright plate of *St. Francis kneeling*, from Carlo Maratti. The manner of engraving, adopted by this artist, is sufficiently neat, but it wants force. His drawing is not absolutely incorrect; but he did not properly attend to the style of the masters, whose pictures he engraved after.

J O H N V E R K O L I E.

Born, 1650. Died, 1693.

He was born at Amsterdam, and became the disciple of John Lievens. He painted *historical subjects, portraits, and conversations*, with success. His portraits especially are much commended. He amused himself with scraping in mezzotinto, an art then lately discovered; and the prints, which he produced, are much superior to what one would have expected, at so early a period. He died at Delft, A. D. 1693, aged 43. The following mezzotintos are by him.

Venus and Adonis; a middling-sized upright plate, companion to *Cephalus and Procris*, engraved by Broedelet, from Gerard Hoet.

Diana and Calista; the same, from T. Netscher, companion to *a shepherd and shepherdess*, by G. Valck, from C. Netscher.



The dutchefs of Mazarin, a small half sheet, in an oval, from Lely, dated 1680.

Several other *portraits*, and different subjects, from various masters.

N I C H O L A S V E R K O L I E.

Born, 1673. Died, 1746.

He was the son of John Verkolie, mentioned above. He was born at Delft, and instructed by his father in the principles of drawing and painting. He succeeded in historical subjects and portraits. He was also famous for his drawings in Indian Ink, which he finished with great accuracy. He engraved in mezzotinto, having probably learned the secret from his father; and he surpassed him considerably in the execution of his plates; among which are the following:

A holy family; a middling-sized upright plate, from Adrian Vander Werff.

Diana and Endymion; a middling-sized upright plate, from Netscher.

Bacchus and Ariadne, its companion, from the same.

An entertainment in a garden; a middling-sized plate, length-ways, after J. B. Wenins. This is considered as his *chef d'œuvre*.

The portrait of *John Peter Van Zomer*, a connoisseur, holding a print in his hand; a small upright plate, from A. Boonen. Some few impressions were taken from this plate, without the print, which is held by Van Zomer; but these are exceedingly rare.

The portrait of *Bernard Picart*; a half sheet print, from Nattier.

Several other *portraits*, and different subjects, from Girard Douw, Schalken, Wouermans, &c.

C O R N E L I U S V E R M E U L E N.

Flourished, 1690.

He was a native of Antwerp, at which city he principally resided. He worked with the graver only; and his prints are executed in a very neat and clear style. His *portraits* are the best part of his engravings; for he did not draw the human figure correctly enough to undertake historical subjects, with great success. I shall select the few following only, from the works of Vermeulen, namely:

The Queen Mary de Medicis escaping from the city of Blois; a middling-sized upright plate, from a picture by Rubens, painted in the Luxembourg gallery.

The portrait of *Mary de Tassis*, the same, after Vandyck.

The portrait of *Vander Borcht*, the painter; the same, from H. Rigaud.

He also engraved from Largilliere, Dominichino, Vander Werff, Guido, V. Vien, De Troy, &c.

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

Born, 1432. Died, 1488.

He was a native of Florence, and seems to have been a man of universal genius.

genius. He was a sculptor of some eminence, and executed several curious works in gold. He was also an architect, and a painter. His compositions are much commended; but his manner of colouring was dry and unpleasing. He had the honour of being tutor to Pietro Perugino, and to the celebrated Leonardo da Vinci. Verocchio is further spoken of as a skilful geometrician, a musician, and an engraver; but unfortunately his engravings, if any of them yet remain, are unknown to us, for want of proper marks, by which they might be distinguished.

HENRY VERSCHURING.

Born, 1627. Died, 1690.

He was a native of Gorcum, and the disciple of Dirick Govertz, whose school he left, to study under John Both. He painted *battles, skirmishes*, and such kind of subjects, with success. We have by him many slight etchings, from his own compositions.

J. VERSTRAELIN.

Flourished, 1620.

We have by him a middling-sized print, length-ways, representing *Maurice, Prince of Orange*, lying dead, surrounded by his officers and guards. In the fore-ground *two children are depicted, holding his achievement*. It is coarsely engraved, from a design of Adrian Vander Venne. This print is very scarce, which is nearly all that can be said in its favour.

GEORGE VERTUE.

Born, 1684. Died, 1756.

He was born in the parish of St. Martin's in the Fields; and, at the age of thirteen, was placed with a master, who engraved arms on plate. This person being obliged to leave the kingdom, by the time Vertue had been between three and four years with him, the latter returned to his parents.

He then studied drawing carefully for two years, and afterwards became the pupil of Michael Vandergucht, with whom he remained three years more.

He first began, upon his own account, to engrave for books; and was recommended to the protection of Sir Godfrey Kneller. He was afterwards employed by Lord Somers, who rewarded him generously; and by his industry he supported his mother, who was left a widow with several children.

In the year 1711, he attended the academy, then first instituted by Kneller, and drew there several years. At this time he engraved a head of *George the First*, from Kneller, which met with a rapid sale, and was shewn at court. He then engraved the portrait of the *prince and princess*, by which means he extended his business.

Vertue drew in water colours, and confined himself chiefly to ancient pictures, which he copied, with the intention of engraving them. In the year 1718, he began to collect the materials for *The Lives of the English Artists*,



Artists, and spared no pains to make drawings of their portraits, wherever he could meet with them; and he went into many parts of England to search after them, and also to procure copies from antiquities of all kinds. His manuscript collections, relating to the artists, came into the hands of the honourable Mr. Walpole, who has obliged the public by revising and publishing them. The work is well known, and abounds with many very curious and interesting particulars. Robert Harley, Earl of Oxford, was a great encourager of this artist; so also was Heneage Finch, Earl of Winchelsea, whose portrait Vertue painted and engraved, the Earl being then president of the Society of Antiquaries. In the year 1711, Vertue was appointed engraver to that society. The University of Oxford employed him also to engrave their almanacks.

Our artist was at last recommended to the Prince of Wales, by whom he was employed to collect prints, and make catalogues. The Prince also bought many of Vertue's paintings in miniature, and of his prints. He died July 24, 1756; and was buried in the cloisters of Westminster Abbey, leaving his widow behind him, who survived him twenty years.

Such is the sketch of the life of one of the most industrious artists that England ever produced; to whose labours we owe the preservation of many valuable antiquities. His works are exceedingly numerous, and by no means uncommon, consisting of *portraits, copies from ancient pictures, and antiquities of all kinds*. It will be needless, therefore, for me to particularize any of them. The honourable Mr. Walpole has given the public a complete list of them, at the end of the catalogue of engravers, with a much fuller account of his life, from whence this sketch is taken.

V E S P A S I A N O. See S T R A D A.

U H L I C H.

Flourished, 1719.

An engraver of no note, who resided at Leipzig. His name is affixed to the portrait of *John Melchior Jacob*; half length, dated 1719, from a design of his own. It is sufficiently neat, but stiff, and incorrectly drawn.

A L E S A N D R O D E L L A V I A.

Flourished, 1730.

A Venetian engraver, whose works do him very little credit. I shall particularize only, *the Virgin and Child, accompanied by St. Sebastian and other saints*; from Paolo Veronese. He also engraved several *portraits*, which are equally indifferent.

ACOSTINO A. VIA, of Verona. The name of this artist is affixed to a print, representing *Daniel in the lions den*; from Pietro da Cortona.

J. VAN

J. VAN VIANEN.

Flourished, 1710.

He was a native of Holland, and many of his prints were published at Amsterdam, where he probably resided. His works, which consist chiefly of *frontispieces*, *book-plates*, and *portraits*, frequently from his own designs, are engraved neatly enough, but without any great taste. Part of the plates for the folio bible, published at Amsterdam, 1720, are by him. Also a *machine for raising water*, inserted in the second volume of a work, entitled, *Suecia Antiqua et Hodierna*, published 1705. His name is sometimes written *Viane* and *Viane*.

FRANCESCO VICARO.

Flourished,

This name is affixed to a set of neat etchings, very spiritedly executed, and in a painter's style. They are small plates, length-ways, and represent *landscapes with ruins*.

VICELLIO. See VECELLIO.

VICENTINO. See ROSSIGLIANI.

V I C T O R I A.

Flourished,

To a middling-sized upright print, representing *the Virgin and Child in the clouds, with John the Baptist, St. Francis, and other holy personages below*, slightly etched, from Raphael, is this inscription, *Vins. Victoria del. et sculp.*

VICTORIO. See CLASSICUS.

ENEAS VICO, or VICUS, or VIGHI.

Flourished, 1550.

This artist was born at Parma, where hearing of the great reputation, which Marc Antonio Raimondi had acquired at Rome by his engravings, he went to that city, and became his pupil. Vico was a man of abilities; but he does not seem to have been endowed with patience enough, to have paid sufficient attention to the mechanical part of the execution of his plates. He certainly understood the human figure exceedingly well; and, when he pleased, could draw correctly; but he seldom exerted himself in this particular; for which reason we frequently see the outlines of his figures very incorrect; the extremities heavy, and not well marked; and the proportion totally neglected. His engravings are neither so neat, nor so clear, as those

those by his master. Indeed Vico succeeded best, when he attempted a more open style; a good specimen of which is, *a female figure, with her right arm extended, over which appears an owl flying in the air*, from Parmigiano: it is a half-sheet print, and dated 1548.

Vico engraved on wood. I have never seen any more than one specimen, and that is so well executed, that one can hardly suppose it to be his first attempt. It is the portrait of *Charles the Fifth, Emperor of Germany*, in an oval, surrounded by emblematical figures, composed with taste, and very correctly drawn. It is cut with great care; and the hatchings, or imitations of strokes, crossed over each other, are well expressed. Upon a piece of a ruin, which serves as a tablet at the bottom, is this inscription: *INVENTVM SCVLPTVMQVE AB AENEA VICO PARMENSE, M.D.L.*

When he did not sign his name at length, he marked his plates with the initials *Æ. V.* sometimes upon a tablet, and sometimes without it; and usually added the date. In some few instances he used *E. V.* without the *A.* being joined to the *E.*

I shall mention the following engravings on copper by this artist, whose prints are exceedingly numerous.

The army of Charles the Fifth passing the Elbe; from a composition of his own; a large upright plate, in an oval.

Vulcan with the Cyclops; a large plate, length-ways, the same.

The battle of the Amazons; a middling-sized oval print, length-ways, the same, inscribed, *Bellum Amazonum*, and dated 1543.

The salutation of the Virgin; a small upright plate, from Titian.

Christ dead, and supported by Joseph of Arimathea, with the Virgin, and three other female figures bewailing him; a middling-sized upright plate, from Raphael.

Judith covering the head of Holophernes with a cloth; from Michael Angelo Buonorota, dated 1546.

The conversion of St. Paul, from F. Salviati; a large plate, length-ways.

The battle of the Lapithæ; a large plate, length-ways, from Rosso.

Vulcan working at his forge, with Venus on the bed behind him, in a very indelicate attitude. In the first impressions of this plate, a figure of Mars was represented with Venus. This libidinous print was invented by Parmigiano: it is dated 1543.

The school of Baccio Bandinelli, from a design by that master; a large plate, length-ways.

A set of fifty plates of *dresses of different nations*.

A set of *vases*, from the designs of Polidoro da Caravaggio; and several *portraits*, &c.

J O S E P H V I E N.

Flourished, 1748.

He was a native of France, a painter, and professor of painting to the Royal Academy at Paris. He etched a set of thirty small plates, representing the different habits of the *Turkish masquerade*, given at Rome by the

the pensionaries of the Royal Academy of France. Also *Lot and his daughters*; a middling-sized plate, length-ways, from De Troy.

N I C H O L A S V I E N O T.

Flourished, 1630.

A French artist, who imitated the style of engraving, adopted by Pontius, with great precision. We have by him the portraits of *Philip the Fourth, King of Spain, and Elizabeth of Bourbon, his Queen*, copied on a smaller scale, from the prints which Pontius engraved from Rubens. He also engraved from Pellerin, John Both, and other masters.

C L A U D E V I G N O N.

Born, Died, 1670.

He was born at Tours, and studied painting. He followed first the style of Michael Angelo Carravaggio, and with success; but afterwards he adopted a manner of his own, more expeditious, but less excellent. His pictures, though possessed of much merit, are exceedingly rough, and have an unfinished appearance; for which reason they are not much sought after by the connoisseurs. He died, A. D. 1670, at a very advanced age. We have several very spirited and masterly etchings by this painter, which well deserve the notice of the curious; and, among them, are the following, from his own designs:

A set of thirteen small prints, taken from the *life of Christ*.

St. John in the desert; a small upright plate.

The assumption and coronation of the Virgin; a small upright plate, inscribed, *C. Vignon, sculp. Romæ*.

Philip baptizing the eunuch; a small upright plate.

P E T E R V I L L A F R A N C A.

Flourished,

He engraved a head of *Frederic Ordez de Valais*.

G. R. V I L L A I N.

Flourished, 1760.

A modern French engraver, by whom we have the portrait of *M. Dufour de Ville-neuve*, lieutenant civil; a small upright plate, from Mauperin.

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

Flourished, 1600.

He was born at Assisi, a city in Italy, under the pontificate of Pope Sextus V. He is said to have learned the principles of drawing and painting before he came to Rome, where he resided latterly, and completed his studies.

studies. It does not appear from what master he learned the art of engraving; but certainly his style is founded upon the works of Cornelius Cort, and his scholar, Agostino Caracci, with whom he was contemporary. Villamena drew well, and handled the graver with great facility. He adopted a bold, open manner of engraving. The effect he produced is clear, but not powerful; the lights are broad, but too equally diffused over the whole subject, which gives an unfinished appearance to his best engravings. But this defect was common with all the artists of that age, and indeed the faults in Villamena's prints are abundantly repaid by the beauties with which they abound, particularly with respect to the expression, and excellency of the drawing. The extremities of his figure, are also very finely marked. This artist engraved some few plates, almost entirely with single strokes, without any cross strokes laid upon them; and from them, Meilan, a celebrated French artist, might originally take the hint, which he afterwards so much improved upon.

Villamena's prints are very numerous. I can only notice the few following:

A holy family, with St. John, Elizabeth, and St. Ann; a middling-sized upright plate, from Raphael, dated 1602. He repeated this subject; and the second print is dated 1611.

Moses shewing the brazen serpent to the Israelites, a middling-sized upright plate, from F. Fenzoni.

The salutation of the Virgin; a large upright plate, from M. Arconio.

The presentation in the temple; a middling-sized plate, length-ways, from Paolo Veronese.

Christ taken from the cross; a large upright plate, arched at top, from Barroccio.

St. Bruno with his companions, doing penance in the desert; a large plate, length-ways, from Giovanni Lanfranco.

A set of *scripture histories*, taken from the painting by Raphael, in the Vatican, commonly known by the name of Raphael's Bible.

St. Francis praying before a crucifix; a middling-sized upright plate, from his own composition.

A set of six *grotesque figures*, one of which is a beggar, accompanied by two children; small upright plates, from the same.

A man, angered by a crowd of people, fighting earnestly in his own defence; a large print, length-ways, called *the boxers*, the same.

A middling-sized plate, length-ways, in which is represented *John Alto*, called *the Antiquary*, standing in one of the streets of the city of Rome, the same.

Several *portraits*, and a variety of other subjects, from most of the great Italian painters.

He usually inscribed his name at length upon his plates; sometimes he substituted the initials F. V. F. and sometimes he used a monogram, which is copied upon the plate at the end of the volume.

A D E V I L L E.

Flourished,

This name is affixed to an *architectural frontispiece*, in folio, ornamented with figures, which are very incorrectly drawn, and slightly etched, from a design of his own.

V A N V I L S T E R E N.

Flourished,

He was a native of Holland, and an engraver of portraits in mezzotinto. I shall mention only the portrait of *Bikker*, a *bourgermaster*, by him.

H U B E R T V I N C E N T.

Flourished, 1691.

He was a native of Italy, and resided at Rome, where he engraved *the judgment of Paris*, from Paolo Veronese, and some few of the plates for the collection of prints, published by Catherine Patin; all of which are very badly done.

V I N C E N T.

Flourished,

He was, according to Bafan, an engraver in mezzotinto; but his works are not specified.

A N T O N I O V I N C E N T I N I.

Flourished, 1742.

He was a native of Italy, and the disciple of Antonio Pelegrini. He is spoken of as an architect and an engraver. We have by him several *views of Venice*, partly from his own designs, and partly from those of Antonio Canal.

A N D R E A V I N C E N T I N O.

Born, 1539. Died, 1614.

He was a native of Venice, and the disciple of the younger Palma. According to Florent le Comte, he engraved *the entry of Henry the Third into Venice*.

L O D O V I C U S V I N C E N T I N U S.

Flourished, 1522.

He appears to have been a writing master, who resided at Rome. He engraved on wood, *a book of writing*, ornamented with scroll work of various kinds. Papillon speaks of these engravings, as being very neatly executed.



DAVID VINCKENBOOMS, or VINCBOOM.

Born, 1578. Died,

This celebrated landscape painter was born at Mechlin, and learned from his father the principles of painting. He frequently ornamented his landscapes with historical figures, which are designed with great spirit, and correctly drawn. He engraved some few plates of *landscapes* from his own compositions, in which he might probably have been assisted by Nicholas de Bruyn. See his mark, composed of a D. a V. and a B. upon the plate at the end of the volume.

R. V I N K E L E S.

Flourished,

He engraved several *portraits*; and, among others, *his own*, with those of *J. Schmidt* and *J. Andriessen*; all upon the same plate.

V I S P R E.

Flourished, 1760.

He was a painter, and resided some time in London; where, among other things, he engraved in mezzotinto, a portrait of the *Chevalier D'Eon*. Basan tells us, that he also scraped the portrait of *Louis XV.* and others of the royal family of France, while he was in that country.

CORNELIUS VISSCHER.

Flourished, 1640.

This justly celebrated artist was a native of Holland, and born soon after the commencement of the last century. He became the disciple of Peter Soutman; but he did not imitate the style of his master. Visscher drew with great taste, and the compositions, which he made for many of his engravings, are from his own designs, and sufficiently prove the extensiveness of his genius. His etchings are spirited and free; but his works with the graver must excite the admiration of any one, who carefully examines them. His mode of performance with that instrument was as singular, as the effect he produced was picturesque and beautiful. His strokes are clear and delicate, laid over the draperies and the back-ground, apparently just as the plate happened to lie before him, without any care or study, which way they should turn the one upon the other; and he crossed and recrossed them, till such time as they produced sufficient colour. On the flesh, indeed, he generally bestowed particular attention; and the heads of his figures are finished in a most excellent style, so as perfectly to preserve the character and expression, at the same time they demonstrate the great command he had of the graver. Basan very justly proposes the works of this excellent artist, as the best models for young engravers to form their studies upon. That author has given a complete catalogue of this master's works. I can only insert the few following, which are reckoned among his most valuable prints:

The pancake woman; a middling-sized upright plate, from his own composition. The best impressions of this plate are before the name of Clement de Jonghe was affixed to it; the second, before that of John Visscher. It was afterwards retouched by Basan; and the name of John Visscher erased; but the last impressions are easily distinguished from the first.

The rat catcher; the same, from the same. The first impressions of this plate were taken before the address of Clement de Jonghe was affixed to it.

The Bohemian woman, with three children, to one of which she is giving the breast; the same, from the same. The name of Visscher, in the first impressions of this plate, is upon the margin at the bottom. It was afterwards obliterated to make room for the inscription, and affixed at the upper part of the plate.

A boy holding a candle, and a girl with a mouse trap, in which is a mouse; a small plate, length-ways, the same. This print is usually known by the name of *the mouse trap*.

A cat sleeping upon a napkin; a very small plate, length-ways, the same. This print is exceedingly rare.

A cat sleeping with a rat before her; a small plate, length-ways, the same. This print is by no means so scarce as the former.

Susannah and the elders; a middling-sized plate, length-ways, from Guido. *Christ carried to the tomb*; a middling-sized upright plate, from Tintoretto.

Achilles discovered by Ulysses at the court of Lycomedes; a large upright plate, from Rubens.

A man playing upon the violin, accompanied by five children; a middling-sized upright plate, from A. Van Ostade.

The attack of the convoy, the coach robbed, and the fair; three middling-sized plates, length-ways, from Peter de Laer.

Eight *landscapes*, from Berchem; middling-sized plates, length-ways.

The bust of a woman, with her hand upon her breast; a middling-sized upright plate, thought to be from Parmigiano.

Many other subjects from Brouwer and other masters. Also a considerable number of excellent *portraits*, from his own drawings. I shall mention the following only:

A negro, a half figure, holding a bow and arrow in his hand; a middling-sized upright plate.

Gellius de Bouma, minister of Zutphen; the same.

Andrea Deonyszoon, called the man with the pistol; because a small carbine or pistol, with several locks of guns and other armory, appears in the back-ground; the same. This is the scarcest of all Visscher's works, and a proof of it sold at Mr. Blackburn's sale, A. D. 1786, for nineteen pounds ten shillings.

JOHN VISSCHER.

Flourished, 1650.

He was the brother of Cornelius Visscher, mentioned in the preceding article.



article. He is spoken of as a painter, as well as an engraver. It was, however, by the latter occupation, that he acquired the great fame, which is so justly given to him. He worked considerably more with the point, than his brother; and his etchings are executed in a singular and picturesque style; so as to produce an harmonious and beautiful effect. The freedom of execution, and the excellent drawing, which appear in his prints, render them exceedingly valuable. His works, from Berchem especially, are admirable, and show the abilities of this great artist to the utmost advantage. The following engravings are among his most estimable productions.

Several peasants dancing in a cottage; a large upright plate, from Berchem, called *Berchem's ball*.

Several admirable *landscapes, enriched with figures and animals, of various sizes*, from the same painter.

Several large *landscapes, length-ways, with figures and animals*, from Philip Wouvermans.

A set of eight prints of *figures and animals*, from K. du Jardin.

A dance of peasants; a middling-sized upright plate, from Ostade.

A drunken man putting his hand upon the bosom of a woman; the same, from the same.

Several excellent *portraits*, and a variety of other subjects, from Brouwer, Van Moort, and other masters.

NICHOLAS JOHN VISSCHER.

Flourished, 1600.

He was an engraver and a printseller, and of the same family with the preceding artists. We have by him a great number of excellent etchings, executed in a free, masterly style, but never highly finished; *small landscapes with figures and animals, and views*, he particularly excelled in. Many of them are from drawings of his own, and prove him to have been a man of great genius. They are very numerous, and of various kinds; it will therefore be as difficult, as it would be useless, to specify them particularly. His cypher, composed of a C. an I. and a V. is copied on the plate at the end of the volume. The first letter stands for *Claus*, an abbreviation of *Nicholas*.

L. A M B E R T V I S S C H E R.

Flourished,

He was probably of the same family with the artists, mentioned in the three preceding articles. He resided at Rome, where he engraved a plate of *Antiochus and Stratonice*, from the picture of Pietro da Cortona, in the palace of Pitti, at Florence; and one of the ceilings, in which is expressed *Virtue delivering a young man from the embraces of Voluptuousness*. We have also several *portraits* by him. They are executed with the graver, and do not possess any very great merit. I shall mention the following only. The portrait of *Maria Therese d'Austriche, Queen of France*; a middling-

dling-sized upright plate, from Vanloo: and that of *Cornelius Van Tromp*, Lieutenant Admiral of Holland; a large upright plate, from F. Bol.

LOUIS VISSCHER is mentioned by M. Heineken as an engraver. I am not acquainted with his works.

J O H N V I T A B B A.

Flourished,

He was a native of Italy, and probably a disciple of Wagner, whose style of engraving he imitated, but not very successfully. We have by him, *Cupid with two satyrs*, from Lodovico Carracci.

D O M E N I C O V I T U S.

Flourished, 1580.

This artist was an ecclesiastic, and instructed probably in the art of engraving by some of the scholars of Agostino de Musis, whose style he imitated, and not unsuccessfully. We have by him, a small upright plate, representing *St. Joachim holding a censer*; a single figure, from a design of Andrea del Sarto, dated 1580. A small upright figure of *B. Bartholomew*, inscribed, *Dom. Vitus ordinis Valisumbrosæ Monachus excidit Romæ, 1576*; and another plate, the inscription of which runs thus, *Dominicus Vitus Vallimbrosæ Romæ fec. et ex.*

We have also by him, a set of small upright plates, representing *the passion of Christ*; surrounded by borders, ornamented with *birds, beasts, and fishes*. Also several antique statues, marked *Do. Vitus fec.* To which may be added a small plate length-ways, representing *Jupiter and Calista*, marked *Dominicus V. F.* and a *river god*, the same, apparently from the antique.

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

Born, Died,

He was a native of France; but resided all the latter part of his life in London. It appears, that he did not apply himself to the arts, till he was advanced in life. He learned from Chatelain the principles of drawing and engraving of landscapes. Being a man of great genius, he improved upon the style of his tutor, and acquired such a freedom of point in etching, as had not been seen before. The foliage of his trees is delicately expressed, and with great lightness, even where much force of colour is required. He excelled principally in his engravings from Claude Lorrain, and preserved as much of the picturesque beauties of that admirable painter, as could be expressed by two colours only. He kept a print-shop in Newport Street, near Newport market, for a considerable length of time, where he died some few years since. His widow still continues in the same shop, and carries on the print-selling business. I shall specify only the four following large landscapes, length-ways, from Claude: *morning*; and *evening*, its companion; *the enchanted castle*; and *a view near Naples*.

F. VIVERONI.



V I V [398] V L I

F. V I V E R O N I.

Flourished,

A name affixed to several very indifferent *views in Ireland*,

J O H N V I V I E R.

Flourished,

He was born at Liege, and resided at Paris, where he died. He was, according to Basan, an excellent engraver of dies for medals. The same author informs us, that he engraved on copper two portraits; the one of *Bartholet Flemael*, a painter of Liege; the other of *Peter des Gouges*, councillor of the parliament; both of them middling-sized upright plates, from R. Tourniere.

S I M O N D E V L I E G E R.

Flourished,

He was a native of Holland, and a painter, who flourished during the last century. He excelled in painting *landscapes* and *sea views*. We have by him several *pastoral subjects*, ornamented with figures and cattle.

J O H N G E O R G E V A N V L I E T.

Flourished, 1635.

This artist was a native of Holland, and a painter; and was probably instructed in the school of Rembrandt, whose manner he imitated. We have a considerable number of etchings by this master. They are exceedingly powerful in effect; the shadows are dark, and the lights broad and clear; but the outlines of the figures are very incorrect, the extremities badly marked, and the draperies heavy. They are, however, well worthy the observation of such artists, as wish to make the proper distribution of light and shadow a part of their study. The following are among his best prints:

Lot and his two daughters; a middling-sized upright plate, from Rembrandt, dated 1631. This is a fine print.

Jacob obtaining the blessing of his father instead of Esau; a large upright plate, from J. Lievens.

The baptism of the eunuch; a large upright plate, from Rembrandt.

An old woman reading; a middling-sized upright plate, from the same painter.

St. Jerom praying in his cavern; the same, from the same. This is the *chef d'œuvre* by Van Vliet.

A philosopher in a cavern, reading by candle-light; a middling-sized upright plate, dated 1639; a fine print, from his own composition.

The arts and trades; a set of twenty-two small upright plates, the same.

Various other subjects and *portraits*, from his own designs, from Lievens, and from other painters. See the manner, in which this artist marked his engravings, upon the plate at the end of the volume.

J O H N

J O H N U L R I C.

Flourished,

He was a native of Germany, and a very skilful engraver on wood, in the manner, distinguished by the appellation of chiaro-scuro. This artist used two blocks for each print; upon the first he cut the outlines and dark shadows; and the second served for a light tint, which covered the greater part of the engraving. He marked his prints with an I. and V. separated by two small swords crossing each other; between which, as an ornament, is a small branch of a tree. This admirable artist, of whom we have no certain account, drew correctly, and with great spirit. His compositions manifest the goodness of his taste, and the strength of his judgment. I shall mention the following excellent prints by him: *A naked figure shooting arrows at a snake, which is entwined round an infant*; a middling-sized upright engraving. *A knight armed, attended by his squire*; a small upright plate. *A crucifixion*; the same. Baron Heineken imagines this artist to have lived before Ugo da Carpi, and prior to the commencement of the sixteenth century; but the style of composition, the drawing, and the execution of these prints, are so far superior to any of the obscure masters of that early age, that one can hardly tell how to assent to his opinion. I rather think this master flourished about the middle of the sixteenth century; and most probably formed his taste upon the works of the Italian artists. See the mark adopted on the plate at the end of the volume.

H E N R Y U L R I C H.

Flourished, 1590.

He is spoken of as a painter; but I know him as an engraver only; and that he worked from his own compositions. I have seen by him some few neat *portraits*, but very stiff and formal; and a small circular print, hardly larger than a crown piece, representing *a crucifixion, with the Virgin Mary and St. John standing at the foot of the cross*.

J O N A S U M B A C H.

Flourished,

He was a native of Germany, and is mentioned as a painter and engraver, by M. Heineken. I am not acquainted with his works.

V O E I R I O T. See W O E I R I O T.

R O B E R T V A N D E R V O E R S T.

Flourished, 1630.

This artist was a native of Holland, and a very ingenious man. His principal works are *portraits*, which he executed with the graver, in a neat and clear style. He came into England; but it is uncertain at what time, or how long he resided here. The latest date of his engravings in this country



try does not exceed the year 1635. He is called the King's engraver, by Vanderdort; and he executed two plates for Charles the First; one of *his sister*, the other of *the emperor Ottho*, after Vandyck; from a picture which he painted, to supply the place of one by Titian, that had been lost, by accident, and rendered the set of the *Cæsars* by that artist imperfect. Voerst drew with a pen upon vellum, and presented a drawing of that kind to the king. I shall notice the following plates only by him: *His own portrait*, from Vandyck; a small upright plate. *Sir Kenelm Digby*, the same, from the same. *Charles the First, and his Queen*; a large half-sheet print, length-ways, from Vandyck, dated London, 1634. A set of *lions and other animals*, for a drawing book, by Crispin de Passe.

A L E X A N D E R V O E R T.

Flourished, 1650.

He was a native of Antwerp, and probably a disciple of Paul Pontius, whose manner of engraving he frequently imitated; but not with any great success. There is a want of effect, and incorrectness of outline, to be found in his best works. We have, however, a considerable number of prints by him; and, among them, the following;

Judith putting the head of Holofernes into a bag, which is held by her maid; a large upright plate, from Rubens. The first impressions are before the address of C. Galle was inserted.

Christ carrying his cross; a large print, length-ways, on three plates, from Vandyck.

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

Seneca in the Bath; a small upright plate, the same.

Folly; a middling-sized upright plate, from Jaques Sordaens.

The card players; a middling-sized plate, length-ways, from Cornelius de Vos.

B E R N A R D V O G E L.

Flourished,

He was a native of Germany, and an indifferent engraver in mezzotinto. We have a considerable number of *portraits* by him.

H E N R Y V O G T H E R.

Born, 1407. Died,

He was a painter, born at Strasbourg, where he resided, and engraved on wood. He first adopted, according to professor Christ, a manner of his own; but afterwards he imitated that of Albert Durer, and with success. We have by him the prints for a drawing book, entitled, *a Book of the extraordinary and marvellous Art, very useful to all Painters, Sculptors, Goldsmiths, Carvers in Marble, Joiners, Inlayers, Armourers, and Cutlers; a Work which no one ever saw the like*, printed at Strasbourg, 1540.

The

The mark of this artist, composed of an H. and a V. joined together, is copied on the plate at the end of the volume.

VOGHER, a younger brother to the preceding artist, born in 1513. He was a painter and an engraver on wood. He assisted his brother Henry in the execution of his drawing book.

V A L A N T.

Flourished,

A native of France, and an engraver on wood. Papillon speaks of his works in general, with some commendation; but has not specified any of them.

V O L I G N Y.

Born, Died, 1699.

He is mentioned by Le Comte as an engraver; but his chief excellence lay in making drawings of portraits with a pen, which he afterwards washed with Indian ink, in so soft and delicate a manner, as to excite the admiration of all that saw them. Having amassed a considerable sum of money, he was assassinated in his lodgings by a ruffian, whose intention was to rob him; but he was prevented by being immediately apprehended and punished as his crime deserved.

V O R S T. See V O E R S T.

M. V A N D E R V O O R T.

Flourished,

This name is affixed to a slight, but masterly etching, representing *boys playing with musical instruments*; a small plate, length-ways. It is evidently the work of a painter, who, as far as one can judge from so slight a specimen, was a man of no mean abilities.

L U C A S V O R S T E R M A N T H E E L D E R.

Flourished, 1630.

No painter, that ever lived, had the pleasure of seeing so great a number of his pictures finely engraved, as Rubens: many excellent artists were contemporary with him, and worked immediately under his eye. His assistance and advice, without doubt, contributed not a little to the beauty of their prints. But no one ever engraved more successfully from the pictures of Rubens, than Lucas Vorsterman. He applied himself to the study of the human figure, and drew not only very correctly, but with great taste. He was master of the graver, and could handle it with the utmost facility; but he paid much greater attention to the general effect of his prints, than to the regularity of the strokes: and, like Girard Audran, wished to enter into the thoughts of the master, and transcribe, if I may be allowed the term, on



copper, the very life and spirit of his pictures, rather than show his own skill in the mere mechanical part of the workmanship; and whoever examines carefully the works of Vorsterman will confess, that he has succeeded to a great degree of admiration. The heads of his figures are finely drawn, and the other extremities marked in a very masterly manner. We are told, that he drew excellently with the pen; and Vertue mentions two drawings in this style by him; namely, a *woman's head*, from Leonardo da Vinci; and a portrait of *Prince Henry*. He painted also, while he was in England, some few small subjects for a Mr. Skinner of Rochester.

Vorsterman was a native of Antwerp, where he learned the principles of drawing and engraving; but from what master does not appear. He came over into England, and was employed by Charles the First; and also by the Earl of Arundel, for whom he worked occasionally, from the year 1623 to 1631. Vorsterman used a mark, composed of an L. and a V. joined together, as represented upon the plate at the end of the volume.

His works are very numerous. I shall mention the following only, which are ranked among his best engravings:

The fall of the evil angels; a large upright plate, from Rubens.

Lot with his two daughters; a middling-sized plate, length-ways, from Horace Gentilesci.

Lot leaving Sodom; the same, from Rubens.

Job tormented by demons, and tempted by his wife; a small upright plate, from the same.

Susanna and the elders; a middling-sized upright plate, from the same, dated 1620.

The nativity of Christ; a large upright plate, from the same, dated 1620.

The adoration of the wise men; a large print, length-ways, on two plates, from the same.

The adoration of the wise men; a large upright print; differently composed, from the same.

The return from Egypt; the same, from the same. This is engraved in a bold, open manner, much differing from his usual style.

The tribute money; a middling-sized plate, length-ways, the same.

Christ praying in the garden; a middling-sized upright plate, from Annibale Caracci.

Christ taken from the cross; a large upright plate, from Rubens. The first impressions of this admirable engraving are before the name of Corn. Van Merlin was inserted.

Christ dead, supported upon the lap of the Virgin, with angels weeping; a middling-sized plate, length-ways, from Vandyck.

The entombing of Christ; a small upright print, from Raphael.

The angels appearing to the three Maries; a middling-sized plate, length-ways,

St. George on horseback, killing the dragon; a small upright plate, from Raphael.

St. Francis

St. Francis receiving the stigmatics; a middling-sized upright plate, from Rubens.

A concert, consisting of five persons; one of which is a girl playing upon a guitar; a middling-sized plate, length-ways, from A. D. Coster, being a companion to the concert, engraved by S. Bolswert, from T. Rombout.

Several other subjects, and a great variety of admirable *portraits*, from Rubens, Vandyck, and other masters: and among them, is the portrait of *Roochox, a magistrate of Antwerp*; a half figure, seated in his cabinet, &c.

LUCAS VORSTERMAN THE YOUNGER.

Flourished,

He was the son and disciple of the elder Vorsterman; but his works are every way greatly inferior to those of his father. He drew portraits from the life, and made several attempts at etching. His productions are not above mediocrity. I shall mention only by him,

The trinity; a large upright plate, from Rubens.

The Virgin in the clouds, surrounded by angels; a small upright plate, from Vandyck.

Part of the *ceiling*, painted at Whitehall by Rubens.

The satyr and the countryman who blew hot and cold; a middling-sized plate, nearly square, from Jaques Jordaens.

The greater part of the plates for the large folio *Treatise on Horsemanship*, by the Duke of Newcastle.

Several of the plates for the collection of prints, known by the appellation of *the gallery of Teniers*.

Also a considerable number of *portraits*; some of which are from his own drawings; and a variety of other subjects, from different masters.

SEBASTIAN VOUILLEMONT.

Flourished, 1640.

He was a native of France; and a pupil of Daniel Rabel. The works of this artist, in the historical line, are such as do him no great credit, either with respect to the execution of the mechanical part of his plates, or the correctness of the drawing, in both of which they are exceedingly defective. His etchings are the best. When he attempted to finish them with the graver, he was not successful. The following prints are by him: *The murder of the innocents*; a middling-sized upright plate, from Raphael. *The two disciples with Christ at Emmaus*; the same, from the same. *A holy family*; a small upright plate, from Nicholas Poussin. *Mount Parnassus*; a large plate, length-ways, from Raphael. He also engraved from his own designs, from those of Daniel Rabel his master, from Parmigiano, Guido, Albano, Romanelli, and other painters.



Flourished, 1760.

A modern French engraver, by whom we have several prints, from Greuse, G. Douw, and other masters.

V R A N X. See F R A N C K.

L U C A S D E U R B I N O.

Flourished,

This artist was probably a painter. His works as an engraver, however, shew him to have been a man of genius. We have a set of prints, belonging to a *drawing-book*, executed by him, from the designs of Michael Angelo, the Carraccii, and other great masters. He worked with the graver only, and varied his style, in some degree, as the designs required. His drawing is correct; and the extremities of his figures are by no means badly marked. He seldom affixed his name at length, but substituted a monogram, composed nearly of all the letters in it. See the plate of monograms at end of the volume. I shall mention only a plate, on which is represented several *skulls* for the *drawing-book* above-mentioned, because I never saw any other, that had his name at length; it is inscribed LUCAS DE URBINO F.

ADRIAN, or HADRIAN VAN VRIES.

Flourished,

He was a native of the Low Countries, and a painter of architecture. We have by him a set of large, coarse etchings of theatrical decorations, which appear to have been hasty productions. They are exceedingly slight; and the figures which are introduced are very indifferently performed. Baron Heineken mentions JOHN FRIEDMAN VAN VRIES, and PAUL VAN VRIES, all of the same family, and painters of architecture, as well as engravers.

MOSES UYTENBROECK, CALLED LITTLE MOSES.

Born, Died, 1650.

He was a native of the Low Countries, and supposed to have been the disciple of Poelenburg; because he imitated his style so happily, that his pictures have been sold for the works of that artist. His subjects were landscapes, which he usually embellished with historical subjects, taken from the Greek and Roman poets. He amused himself with the point; and we have many spirited, though slight etchings of *landscapes* by him, from his own compositions; but the figures, which he has introduced, are usually very incorrect.

R E M I V U I B E R T.

Flourished, 1640.

He was a native of France, and a painter; but he also engraved several plates