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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

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Q.

Q U A D R A T A.

Flourished,

HE is mentioned as an engraver on wood by Papillon, who informs us that he had seen some of his works; which however he has not specified. He calls him *Quadrata de Perone*.

P E T E R Q U A S T.

Flourished, 1638.

He was a Flemish painter, and engraved from his own compositions a set of *beggars*, and other *grotesque* subjects, which are executed in a bold, spirited, but incorrect style, bearing some resemblance to that of Callot. We have also some few prints by him, from the designs of S. Savery, and other masters. See the monograms adopted by Quast, composed of a P. and a Q. joined together, upon the plate at the end of the volume.

I S A B E L L A Q U A T R E P O M M E.

Flourished, 1521.

This lady, who appears to have been a native of Rouen, engraved on wood. Papillon mentions by her the *frontispiece* to an old Calendar, with a figure of *Janus*, tolerably well executed. Her monogram, or rebus, is singular enough, being an apple with a figure of 4 upon it, to express her name. See the plate at the end of the volume.

C R I S P I N V A N D E N Q U E B O R N, or Q U E B O O R E N.

Flourished, 1630.

He is said to have been a native of Flanders. He confined himself principally to the engraving of portraits; and worked with the graver only, in a stiff, unpleasing style. Some of his prints however are not destitute of merit. I shall mention only the following: The portrait of *William I. Prince of Orange*, after Cornelius Visscher the painter. This has been falsely attributed to Cornelius Visscher the engraver, and added to his works. The portrait of *Juliana Princess of Hesse*. Also part of the plates for *Thibault's Academie de L'espee*, printed at Antwerp, 1628.

E R A S M U S Q U E L L I N U S.

Born, 1607. Died, 1678.

He was a native of Antwerp; and, manifesting early in life a genius for the arts, was placed in the school of Rubens. He succeeded in historical

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painting,



painting, and in landscapes, the latter especially are executed in a very masterly style. We have several etchings by him, among which are some few portraits, and a small plate, length-ways, representing *Sampson killing the lion*, from Rubens.

HUBERT QUELLINUS.

Flourished, 1655.

He was of the same family with the preceding artist, and brother to Artus Quellinus, the sculptor. He etched in a very peculiar style, bearing some resemblance to that of Soutman, and finished his plates very neatly with the graver. We have by him a set of *statues*, which Artus Quellinus cut in marble, for the Stadthouse at Amsterdam. They are in folio, and marked with the initials of both the artists' names in this manner: A. Q. H. Q.

ANTHONY QUILLART.

Flourished, 1730.

He was a native of France, and a painter. He died at Lisbon, according to Basan, in the flower of his age. He engraved, from his own designs, the pompous funeral of *Don Nuno Olivares Pereira*, and all the other plates belonging to the description of it, published at Lisbon, 1730.

QUINTILIEN.

Flourished,

He engraved, says Florent le Comte, certain plates after Callot, in a very masterly style; to which however he did not chuse to affix his name.

WILLIAM DE LA QUEWELLERIE.

Flourished, 1680.

He was probably a goldsmith. We have by him a set of very small engravings, representing *ornamental crosses*, and other designs for jewellery, neatly engraved with black back-grounds. His name is written at length upon the frontispiece, in this manner: *Guilbelmus de la Quewellerie fecit, An. Dni. 1680.* On the other plates he has fixed the initials only thus, G. D. L. Q.

HAR. HIND QUITER.

Flourished,

He was probably a Dutchman; but he engraved in mezzotinto several English portraits; some of which he professes to have drawn from the life. They are however very badly executed. I shall mention only *Sir Leoline Jenkins*, from his own drawing; and *Queen Catherine*, from Lely.

JOHN