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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**

W. WAE

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plates from his own designs, and from the pictures of other painters. The following are by him: *Adam receiving the forbidden fruit from Eve*; a large upright plate, from Raphael. *Christ taken from the cross*, from Pouffin; a middling-sized plate, length-ways. *The cure of one possessed of the devil*; a middling-sized plate, nearly square, from his own compositions, &c.

V O U R M A C E. See W O R M E S.

## W.

J E R O M W A C H S M U T H.

Flourished,

**H**E resided at Vienna, where he engraved, from his own inventions, *the elements and seasons*; small upright plates, in the style of Bernard Picart, but they are not equal to the works of that artist in point of merit.

C O R N E L I U S D E W A E L, or W A A L.

Born, 1594. Died, 1662.

He was a native of Antwerp; and having learned the principles of drawing and painting from his father, who was a painter, he completed his studies in Italy. He excelled in the representations of battles and landscapes; and his pictures are much esteemed. We have by him several very spirited etchings, from his own compositions; and, among them, the following: *A tennis court, with peasants fighting*; a small plate, length-ways.

J O H N B A P T I S T W A E L, or W A A L.

Flourished, 1650.

He was of the same family with the preceding artist. He made a considerable number of slight etchings, from the designs of Cornelius de Waal, his relation; and, among them, a set of middling-sized plates, length-ways, representing *the history of the prodigal son*.

I S A A C W A E S B E R G E.

Flourished,

We have several *portraits* engraved by this artist, and, among them, one of *Admiral Ruyter*, a half length, in a style something resembling that of Cornelius Visscher, after Hend. Berckmans. He wrote his name Ysack Waesberge.

H A N S,





## HANS, or JOHN ERHARD WAGNER.

Flourished,

He was a native of Strasbourg, and engraved, on copper, a considerable number of plates, printed in that city by John Heyden. They are marked with an H. and an E. joined together, and followed by a W. See the plate of monograms at the end of the volume.

JAQUES WAGNER, another engraver, and probably of the same family with the preceding, according to professor Christ, inscribed his plates, I. Wa. *fe.*

## JOSEPH WAGNER.

Flourished, 1760.

He was a native of Switzerland, where he learned the principles of drawing and painting. He came into England, A. D. 1733, where meeting with but little employment as a painter; and being encouraged by Amiconi to study engraving, he forsook the former, and applied to the latter very successfully. He engraved from the pictures of Amiconi, and followed him to Venice; where he settled, and carried on a very considerable commerce in prints. His first attempts with the graver were the portraits of the three princesses, *Anne, Amelia, and Carolina*, daughters of George the Second. His works afterwards were exceedingly numerous; and they are so common, that it will be needless to specify them in this place. Joseph Wagner was the tutor of Mr. Bartolozzi.

## P. A. WAKKERDAK.

Flourished,

This name is affixed to the portrait of *Kenou Simons Hassalaer*.

## W A L B U R G.

Flourished,

He was a designer and an engraver. His name is affixed to a portrait of *John Frederic Gronovius*, from a drawing of his own, which does him very little credit.

## JACOB WALCH.

Flourished,

The name given to a very ancient engraver on copper, who was a native of Germany, and is said to have been the master of Michael Wolgemut. The engravings attributed to this artist are marked with a W. to which is added a species of cross.

His style of workmanship bears great resemblance to that of Israel Van Mecheln, and has all the laboured appearance of an imitation. It is probable, that he might be a disciple of that master.

Now if the name of this engraver be Walch, there seems to be very little reason for supposing him to have been the tutor of Wolgemut; not only because



because his prints do not appear to be sufficiently ancient, but because we do not find, that he engraved on wood, in which manner the larger part of Wolgemut's performances were executed. And indeed the engravings on copper, attributed to Wolgemut, do not bear even a distant resemblance to those of Walch; which circumstance certainly strengthens the other objections. Walch was particularly fond of introducing Gothic architecture into his prints; and he took no small pains in the delineation of it; but, from a want of knowledge in perspective, his designs are confused, and lose that effect, which otherwise would have been sufficiently agreeable. He drew very incorrectly; and his compositions are in that stiff style, which distinguishes the early works of the German school. I shall mention the following prints by this master, whose mark may be seen on the plate at the end of the volume. It is to be observed, that there are some few prints marked with the cross only, without the W. but these have all the appearance of being more ancient than those of Walch, and differ, in every respect, from them. They are much more rudely engraved; and in a bolder and more determined style, resembling that of Martin Schoen, with whom, it is probable, he was contemporary.

I shall first notice two prints, marked with the cross without the W.

*A wild man, hairy all over, fighting with a bear; a very small upright plate. A woman seated, caressing a unicorn; the same.*

The following are marked with the W. and the cross, namely,

*Elizabeth seated on a species of throne, reading. The Virgin Mary, with the infant Christ, appears below. On the right hand, David is represented with his harp; and on the left, Aaron. Behind the throne arises a genealogical stem of the lineage of Christ, from David to Joseph, represented as usual, by half figures; a very large upright print.*

*A Gothic ornament for a crozier; a large upright plate.*

*The inside of a Gothic building; a middling-sized circular plate.*

*A ship striking against a rock; a small plate, length-ways, with this inscription, Haerdje.*

*Tents, with soldiery armed and on horseback; several small plates, length-ways.*

*Several narrow upright plates, representing different saints standing in niches of Gothic architecture.*

*Three skulls in an arch, ornamented with Gothic work; a small plate, length-ways.*

#### G E O R G E W A L C H.

Flourished,

A more modern engraver. His works seem chiefly to consist of portraits, executed with the graver only; but in a style which does him little credit. I shall mention the portrait only of *Lucas Frederic Behaim* of Nuremberg; a half length, in folio.

S. WALCH is a name affixed to some very indifferent portraits in mezzotinto. They are not worth particularly specifying.

SAMUEL





## S A M U E L W A L E.

Born, Died, 1785.

He was a native of England, and a painter; but his chief employment was for the bookfellers. He designed *frontispieces* and *vignettes* for books, which were engraved by Grignion, and other contemporary artists. He was a man of abilities; though his compositions do not manifest any extraordinary exertion of genius. He was professor of Perspective, and Librarian to the Royal Academy of Painting and Sculpture in London. We have some few *vignettes*, slightly etched by himself.

## W I L L I A M W A L K E R.

Flourished, 1760.

He was a native of England, and resided in London, where he engraved for Mr. Alderman Boydell's Collection the following prints:

*The Flemish entertainment*; a large plate, length-ways, from Van Harp.

*The power of beauty*; the same, from P. Lauri.

*The family of Balhazar Gerbier*; the same, from Vandyck.

## A N T H O N Y W A L K E R.

Flourished, 1760.

He was the brother of William Walker, mentioned in the preceding article, and learned the principles of engraving from Tinney. He was much employed by the bookfellers, and we have by him a considerable number of *frontispieces* and *vignettes*, from his own designs; some of which are not destitute of merit, and would have appeared to more advantage, if they had been executed in a clear, determined style; but the manner which he adopted is so heavy and confused, that it is often difficult to distinguish one figure from another. He engraved several large plates for Mr. Alderman Boydell's Collection; among which are the following:

*Curius Dentatus refusing the presents of the Samnites*; a large plate, length-ways, from Pietro da Cortona.

*The village lawyer and his clients*; the same, from Hans Holbein.

*The angel departing from the house of Tobit*; a large upright plate, from Rembrandt.

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

## I S A A C W A L R A V E N.

Flourished, 1740.

He was a native of Amsterdam, and a painter. He etched, according to Bafan, several small plates, from his own compositions.

J. WANDE-



## ○ J. W A N D E L A A R.

Flourished, 1720.

This ingenious artist was a native of Holland. He worked much for the booksellers; and we have many *portraits* and *vignettes* by him; but his greatest and best engravings are the figures for the large anatomical work, in folio, by Albinus. They were drawn from the subjects by himself, under the direction of Albinus. They are engraved in a clear, neat style, well adapted for the purpose. We have an edition of this capital publication, translated into English; and the figures are copied in the same size with the originals, by Grignon, Ravenet, Scotin, and other engravers.

## J O H N W A R N I R.

Flourished 1636.

I have seen very few prints by this artist; and they are copies from Albert Durer, and other old German masters. They are neatly executed, but have all the servility of mere imitations. Much must be said for his youth: for he appears to have been only sixteen years of age, when he copied a *St. Jerom, seated before a crucifix, with a city in the back-ground*; a small plate, length-ways, from Albert Durer; and, at the age of seventeen, *the apostles*, small upright plates, from the same master. To the first he signs his name, JH. WARNIR, Æ. 16. 1636; the second are thus marked, JH. W. Æ. 17. precisely in the same manner, in which John Wierix frequently marked his engravings; but as the date is generally added to both, a mistake can hardly be made, for Wierix lived nearly eighty years prior to this artist. But in case of the omission of the date, I can only add, that the prints by Wierix are superior to those of Warnir.

It is probable that Warnir died young; for we do not meet with any of his prints after he arrived to man's estate; or, at least, if we do, they are without signatures.

## C. A. W A S T M A N.

Flourished, 1736.

This engraver resided in Russia, and might probably have been a native of that country. We have several *portraits* by him; but they are so indifferent, as not to deserve particularizing.

## HENRY CLAUDE WATELET.

Flourished, 1750.

This gentleman was a native of France, and a lover of the arts, who, for his amusement, took up the point and the graver. Bafan informs us, that he was a member of the several academies of painting in France and Italy. We have by him, *Venus nourishing the Loves*; a small upright plate, from Rubens. A large *landscape*, length-ways, from J. Both. Two large upright plates of *ruins*, from J. P. Panini. He also engraved from Teniers, Greuse, and other masters.





## A N T H O N Y W A T E R L O O .

Flourished,

This celebrated artist was a native of Holland. He flourished in the sixteenth century, and excelled in painting landscapes. We have a considerable number of masterly etchings by him. They consist of *landscapes*, evidently taken from nature, simply as she appeared, without any embellishment. His woods and entrances into forests are admirable; and he was no less successful in his cottage scenes, and other views of the domestic kind. They are etched in a very slight, expeditious style; but with the hand of the master. He frequently retouched the etching with the point of the graver, to harmonize the lights, and give force to the masses of shadow. The etchings by this master are of various sizes, and rather numerous, amounting, according to Le Comte, to 153. I shall mention only a middling-sized upright print, in the front of which is a *water-mill*, a much esteemed etching, by him. He sometimes signed his plates with the initials, A. W. f. and sometimes he used a monogram, composed of an A. and a W. joined together. See the plate at the end of the volume.

## H E N R Y W A T M A N .

Flourished, 1650.

He is cited by professor Christ, as an engraver of landscapes; and is said to have marked his prints with an H. and a W. joined together.

## T H O M A S W A T S O N .

Born, 1750. Died, 1781.

A very ingenious young man. He was born in London, and engraved in mezzotinto. The rapid improvement which he made in the arts gave just reason to form very high expectations in his favour; but he died in the flower of his age. His father is still living, and keeps a printshop in the Strand, where he sells the greater part of his son's works, the plates themselves being in his possession. I shall mention only the following: The portrait of *Alderman Sawbridge, in the character of a Roman Senator*; a large upright plate, from West. *Dr. Newton, Bishop of Bristol*; a middling-sized upright plate, from Sir Joshua Reynolds. Six of the *Windsor beauties*, from Lely; half-sheet prints. The portraits of the *right honourable lady Townshend and her two sisters*; a very large plate, length-ways, from Sir Joshua Reynolds.

## A N T H O N Y W A T T E A U .

Born, 1684. Died, 1721.

A celebrated French painter, born at Valenciennes. He excelled in painting conversations, encampments of armies, and landscapes; and his pictures are much esteemed in France. His first instructions he received from an indifferent painter, in the place where he was born; and afterwards



wards he was assisted in his studies by Claud Gillot; but, after all, he owed the most to his own assiduity. He etched a slight, spirited plate, representing *soldiers fatigued with their march*; and a set of *habits a-la mode*, from his own compositions. He died, A. D. 1721, at a country house in the vicinity of Paris.

## C O N R A D W A U M A N S.

Flourished, 1650.

He was a native of Antwerp, and the disciple of Peter Bailliu, whose manner of engraving he imitated. For any thing I see, the works of Wau-mans are equal to those of his master; and they are subject to the same objections, especially with respect to the drawing, which in both is exceedingly incorrect and heavy. I shall mention the following prints only by this engraver: *Christ taken from the cross*; a large upright plate, from Rubens. *The assumption of the Virgin*; a small upright plate, from the same. *Mars and Venus*; a middling-sized upright plate, from Vandyck. And a considerable number of *portraits*, from different painters.

## J. W E B B E R S.

Flourished, 1656.

He engraved several *views of the churches and public buildings at Amsterdam*, which were published, A. D. 1656, accompanied with a description in Dutch and French. They are very little above mediocrity.

## J. D E W E E R T.

Flourished, 1605.

This engraver was probably a native of the Low Countries; but he resided at Paris. He worked with the graver only, in a very neat, laborious style, without much taste; and the outlines of his figures are very incorrectly drawn. I have seen several *frontispieces* and other *book-plates*, by him. He also engraved a set of small upright plates, representing *the life and passion of Christ*, from his own compositions, published by John le Clerc, with French verses under each print.

## J O H N W E I G E L.

Flourished,

He was a native of Germany, and is spoken of as an engraver on wood. I am not acquainted with his works.

## C H R I S T O P H E R W E I G E L.

Flourished, 1690.

He resided at Augsbourg, where he published a set of cuts, in large quarto; the subjects of which are taken from the Old and New Testaments. Each plate contains four small subjects; and the number of the plates

3 G 2

amount





amount to 100 for the Old Testament, and 110 for the New. The title of this collection of prints is *Sacra Scriptura loquens in imaginibus*, &c. They are apparently all engraved by himself, and from his own designs; and though there is nothing very commendable in them, separately considered, they prove him, at least, to have been a man of some genius and fertility of invention. M. Heineken, speaking of this artist, informs us, that he also engraved in mezzotinto.

## FRANCIS EDMOND WEIROTTER.

Flourished, 1760.

This artist was a native of Germany, and a painter of landscapes. He resided many years at Paris, from whence he went to Italy. After some stay in that country, he came back to Paris. Soon afterwards he returned to Germany, and settled at Vienna, where he was appointed Professor of the Academy of Drawing and Painting. We have a great number of excellent *landscapes*, etched by this master, in a free, bold style. The masses of light and shadow are broad and well disposed, and the effect harmonious and agreeable. They have every appearance of being very faithful views of the places they represent; and are therefore valuable on that account, as well as for their great merit. They are all of them small plates, and are formed into different sets, twelve or more in each set. They consist of *views of ruins, bridges, churches, cottages*, and the like.

## SAMUEL WEISHUN.

Flourished, 1630.

This artist resided at Dresden, and at Perna. He engraved a considerable number of *portraits*, which are executed with the graver only, in a very neat, but stiff and tasteless style. I shall mention only the head of *Daniel Sennestus, Wittenb. Profess.* a small upright plate, dated 1627. Professor Christ speaks of the portraits of the *Princes of Saxony*, as engraved by him, and marked with the initials, S. W. and these letters are in some few instances joined together.

## NICHOLAS WELBRONNER.

Flourished, 1530.

To this artist are attributed the engravings on copper, marked with an N. and a W. and dated from 1530 to 1536. They are small ornamental plates of foliage and small figures, in imitation of the style of Sebald Beham; but by no means equal to the works of that artist. I shall particularize only, a figure of *Adam*; a small upright plate, dated 1534. *Eve, with the serpent*; the same, its companion. A very small *frieze*, length-ways, representing several *children fighting*, dated 1533. Welbronner may properly be ranked among the little masters.

W E N-



## W E N C E S L A U S.

Flourished, 1481.

In the collection of Dr. Monro, I found a very singular print, valuable on more accounts than one. It is a copy from the *death of the Virgin*, a middling-sized upright plate, originally engraved by Martin Schoen. It has not only the name of the artist inscribed upon it, but the date of the year in which it was engraved, namely, 1481. There is no doubt of its being a copy from Schoen; because it bears the evident marks of a servile imitation. It is highly probable, that Wenceslaus was the disciple of Schoen; for he adopted his manner of engraving, though he was not equally successful. It must indeed be owned, that, at times, he attempted the style of Israel Van Mecheln. Another observation arises from a strict examination of this print, upon comparing it with the ancient German engravings marked with a W. only; which is, that they are evidently the productions of the same artist, though they have usually been attributed to Michael Wolgemut, the master of Albert Durer. The name is perfectly plain upon the print above-mentioned; but the inscription that follows it is not so easily understood. Underneath the print is written with the pen, WENCESLAUS OF OLMUTZ IN BOHEMIA. But I hardly think the letters will bear that interpretation. I have, therefore, for the satisfaction of my readers, copied the whole inscription, at length, upon the plate at the end of the volume. The following prints, which I shall notice, are marked with the W. only, and copied from the engravings of Martin Schoen, and Israel Van Mecheln.

*The annunciation of the Virgin, a pot of flowers in the front, and the Deity appears above; a small upright plate.*

*A gentleman and lady walking together; Death appears behind a tree in the back-ground.*

*The last supper; a small plate, length-ways.*

*The crucifixion of St. Andrew; the same, nearly square.*

*The life and passion of Christ; a set of small upright plates.*

All the above are from, and in the style of M. Schoen. Those that follow are from J. Van Mecheln, and in imitation of his style.

*Four naked women, with a globe hanging from the ceiling; upon the globe are the letters O. G. H. with the date 1494; a small upright plate. Albert Durer engraved this subject so exactly, that it seems as if he had rather taken his copy from the print of Wenceslaus, than from the original.*

*An old man leading a little boy, with a woman, having a girl at her back, following him; a very small upright plate.*

*A lover entertaining his mistress; the same.*

## J. G. W E N G.

Flourished, 1630.

A name affixed as the inventor and engraver to a print, representing, *Minerva visiting the Muses*. It is a dark etching, something in the style of

Le



Le Hooghe, and sufficiently neat. It is dated 1630, and appears to have been the work of a painter.

## W E N G H.

Flourished, 1509.

I have seen a print with this name affixed to it, which indeed has nothing, but its scarcity, to recommend it. It appears to have been a first attempt of the engraver, in imitation of the manner of Mantegna. It is a middling-sized plate, length-ways, nearly square, and represents a *male and female figure almost naked*. Over the head of the man, who is attended by a dog, is written PARIS; and over the woman, EGENOE; possibly by mistake for OENONE, the nymph which Paris forsook for Helen. It appears to be the work of a German, imitating the style of the Italian artists.

## W E R D L E R.

Flourished,

The name of an engraver, affixed to the portrait of *Charles Lord Cathcart in armour*.

## T E L M A N V A N W E S E L.

Flourished,

He was probably a native of the Low Countries. By an inscription upon one of his plates, he informs us, that he was a goldsmith. His works are chiefly copies from the works of other engravers, and very badly executed. I shall mention, the *Adam and Eve* of Albert Durer. Upon the tablet, where the name of Albert Durer appears in the original, he inscribes his own in this manner, TELMAN. VAN. WESEL. GOLTSMIT. T. W. Also *several soldiers conversing*, from Albert Durer; a small upright plate, marked T. M. W. And *St. Christopher*; a small upright plate, from one of the old German masters, marked T. W.

## A R N O L D V A N W E S T E R H O U T.

Born, Died, 1730.

A native of Flanders. He learned the principles of engraving in his own country; after which he went to Rome, and settled in that city, where he died about the year 1730. He worked with the graver only, in a neat, clear style; but without sufficient force to produce an agreeable effect; and the outlines of his figures are not so correct, as might be wished. The following are by him:

*The Virgin with the infant Christ*; a middling-sized upright plate, from Carlo Maratti.

*Christ taken from the cross*; the same, from Daniel de Volterra. Nicholas Dorigny engraved a plate from the same picture.

*St. Paul preaching at Athens*; the same, from J. Baptist Lenardi.

Also a great number of *portraits* and other subjects, from his own compositions, and from those of various masters.

H. WEST-



W E S [ 415 ] W E Y

H. WESTPHALEN.

Flourished,

To a whole sheet map of *Denmark* and *Sweden*, engraved in a very slight style, this name is affixed. *H. Westphalen. sculp. Hamb.*

P. F. W E T.

Flourished,

He etched some slight, ornamental foliage for goldsmiths and jewellers. They are small plates, length-ways.

N. W E Y D M A N S.

Flourished,

I have seen by this artist a small upright print, nearly square, in which is represented *a country surgeon lancing the forehead of a woman. She is supported by a man, who stands behind her.* It is executed with the graver, in a slight scratchy way, so as to resemble an etching. It is from a design of his own; and, upon the whole, but a very indifferent print.

J O H N W E Y E R. See W A Y E R.

N I C H O L A S W E Y E R.

Flourished, 1567.

To this artist professor Christ attributes the engravings, marked in this manner, N. 1567 W. He speaks doubtfully, and has not specified any of the subjects.

H A N S, or J O H N W E Y E R.

Flourished, 1610.

He was a native of Cobourg, and a painter. Professor Christ informs us, that there are several engravings by him in an excellent style, marked with the initials, H. E. W. and dated 1610 and 1612; but the subjects are not specified.

G A B R I E L W E Y E R.

Flourished, 1610.

He was a painter, and resided at Nuremberg, where he painted many pictures, and made a considerable number of designs for the engravers. He also engraved himself on wood, in a spirited style, and marked his prints with a G. and a W. or a G. an A. and a W. joined together, in the same manner expressed upon the plate at the end of the volume.





## J O H A N S S E N W E Y N E R S .

Flourished, 1611.

This artist, according to professor Christ, marked his plates with a bunch of grapes, which, it seems, bears some allusion to his name. He engraved on copper, from the designs of Christopher Schwartz.

## R O B E R T W H I T E .

Born, 1645. Died, 1704.

He was a native of London, and became the disciple of David Loggan, for whom he drew and engraved many architectural views. He applied himself mostly to the drawing of portraits, in black lead, upon vellum; and his success in taking likenesses procured him much applause. His drawings, indeed, were certainly much superior to his prints. We are informed, that White drew the portraits of *Sir Godfrey Kneller and his brother*, which were inserted in *The Lives of the Painters* by Sandrart; and that Sir Godfrey Kneller painted his portrait in return. During forty years, he amassed, by his business, a fortune of four or five thousand pounds; yet by some misfortune, or sudden extravagance, the greater part of it was expended, and he died in indigent circumstances, at his house in Bloomsbury, A. D. 1704. His plates were sold to a printseller, in the Poultry, who, in a few years, enriched himself by the purchase. It is remarked, that he was paid thirty pounds for a portrait of the *King of Sweden*. This sum, if the plate was large, could not be extravagant. The few following portraits are reckoned among his best engravings.

*George earl of Cumberland, habited for a tournament*; a whole length, in folio.

*James earl of Perth*; an oval, in folio.

*Seven bishops*; seven small ovals in one print, a half sheet.

*Five bishops, who suffered martyrdom*; five small ovals in one print, the same.

*Lady Susanna Temple*; an oval, in folio.

*Lady Ann Clifford*; the same.

*Dr. Burnet* (afterwards Bishop of Salisbury); an oval, in folio, from Mrs. Beal.

*Thomas Flatman*, after Hayls; an oval, in octavo.

*Prince Rupert*, from Kneller; a large half sheet, in an oval.

*Sir John Fenwick*, after Wiffing; the same.

He engraved several *frontispieces* and other *book plates*, and scraped some few heads in mezzotinto; but they are much inferior to his engraved portraits. The prints by this artist would look infinitely better, if they were not so disguised, as they are, in general, by large, tasteless borders; which, though intended for ornament, certainly are none.

G E O R G E



W H I [ 417 ] W H I

G E O R G E W H I T E.

Flourished, 1720.

He was the son of Robert White, mentioned in the preceding article. From his father he learned the principles of drawing and engraving of portraits. It is also said, that he painted sometimes in oil, and frequently in miniature. After the death of his father, he completed the plates left unfinished by him, and also engraved several heads himself, which are neatly executed; particularly the portraits of the *Duke of Ormond* and *Lord Clarendon*; small upright ovals. But he chiefly practised in mezzotinto; and was so successful, that he was sometimes paid twenty guineas for a single plate. He used frequently to etch the outlines of his portraits before the mezzotinto ground was laid upon the plates, which in several instances adds to the firmness of the effect. It is uncertain when he died; so late as the year 1731, he engraved the portrait of *Bishop Weston*. His best mezzotintos are as follows:

*Sylvester Petit*, a half sheet print.

*Sir Richard Blackmore*, in an oval; the same.

*Colonel Blood, who stole the crown*; in an oval, a large quarto plate.

*John Baptist Monoyer, the celebrated flower painter*; in an oval, a half sheet print, from Kneller.

*Jack Shepherd*; a half sheet print, from Sir James Thornhill, &c.

T H O M A S W H I T E.

Flourished, 1760.

He was a native of London; and having learned the mere mechanical part of engraving from some obscure master, he was employed by Mr. Ryland to assist him in the back grounds of his plates. He succeeded best in architectural engraving; and the greater part of the plates for a large work, in folio, being a continuation of the *Vitruvius Britannicus*, by Wolf and Gandon, are executed by him. His name is also affixed to a middling-sized *landscape*, length-ways, from Brughal. This plate was etched by T. Saunders; and White was assisted in the finishing of it by Mr. Ryland. He died in London eight or ten years since.

C H A R L E S W H I T E.

Born, 1751. Died, 1785.

He was a native of London, and a disciple of Robert Pranker. After he had served his apprenticeship, he quitted the manner of engraving in strokes, and worked chiefly, if not entirely, in the chalk style. *Children at play*, and other trifling subjects of that kind, from drawings by ladies, constitute the greater part of his engravings. But in the latter part of his life, he was engaged in works of far greater consequence, which would have done him much honour, if he had lived to see them completed. He died of a violent fever on Sunday the 28th of August, 1785, in the thirty-fourth year of his age.

VOL. II.

3 H

CHARLES





W I T [ 418 ] W I E

C H A R L E S W I T W E L L .

Flourished, 1610.

He engraved the *map of Surry* for Norden's Collection of Maps; and this plate is said to be the neatest of the whole set.

W I B E R T . See V U I B E R T .

J. W I C H M A N .

Flourished, 1683.

This name, with the word *fecit* added to it, is affixed to a large whole sheet print, representing *the besieging and taking of Stadtwien by the troops of the Emperor of Germany*. The portraits of the *Turkish and German Generals* are represented at the top; and the portraits of the *Emperor of Germany* and the *grand Sultan*, at the bottom. It is a slight, coarse etching, and has very little to recommend it to the public notice.

E L I A S W I D E M A N .

Flourished, 1648.

He was a native of Germany, and resided at Augsbourgh. He engraved a very large number of *portraits, frontispieces, and other book-plates*, from his own designs. They are incorrectly executed, and in a stiff, tasteless style. I shall mention only a set of small folio plates of illustrious personages, to which is prefixed this title: *Comitium Glorie centum qua Sanguine qua Virtute illustrium Heroum Iconibus instructum, &c.* published at Augsbourgh, 1648; to which he affixed his name, *E. Wideman, del. et sculp.*

W I D I T Z .

Flourished,

An ancient engraver, mentioned by Professor Christ, upon the authority of Bernard Jobin. He is said to have been a native of Straßbourg; but no reference is made to his works.

W I E L A N T , or W I L L A N T .

Flourished,

A name affixed to the following portraits: *John Claubergius*, in quarto. *John Colerus*, from Bodecker, the same.

M. V. W I E N B R O U C K .

Flourished,

I have seen this name affixed to some hasty, incorrect etchings, in a painter's



painter's style; and, among them, to a middling sized plate, length-ways, representing *an old man seated, to whom a youth is relating a message.*

CORNELIUS, CLAAS, or NICHOLAS WIERINGEN.

Flourished, 1620.

He was a native of Holland, and a painter of *landscapes* and *shipping*, of some eminence. He etched, for his amusement, several excellent plates, from his own designs, consisting of *landscapes* and *sea views.*

JOHN WIERIX, or WIERX, or WIERINX.

Born, 1550. Died,

He was a native of Holland. His love for the arts appears to have manifested itself at a very early period of his life. We knew not from whom he learned the first principles of drawing and engraving; but probably he owed them to his own application. He studied the works of Albert Durer very attentively, and built his taste upon them; but from too close and servile a mode of copying them, he contracted a stiffness, of which he never divested himself. There is little or no originality in his prints. His genius seems to have been confined, and he was fearful of venturing beyond the bounds of a copyist. The incomparable neatness of his works, executed with the graver only, gives them, however, a value with the curious collector, which is increased by the correctness of his drawing; and the manner, in which the extremities of his figures are marked, prove the great attention he must have paid to that part of his profession. His works are exceedingly multifarious, consisting of devotional subjects of various kinds, and sizes, and chiefly from his own compositions. I shall confine myself to the few following prints by this master:

*Adam receiving the forbidden fruit from Eve*; a small upright plate, laboriously copied from the celebrated print of the same subject, by Albert Durer. It is dated 1566, and Wierix has added his own age, which was only 16.

*An allegorical subject, representing the redemption of mankind*; a small upright plate, from his own composition.

*Christ taken from the cross*; a small plate, length-ways, from B. Passeri.

*Christ taken from the cross*; a small upright plate, from Otho Veen.

A set of *devotional subjects*, taken from the New Testament, for a book of meditations upon the evangelists, by Natalis, from Martin de Vos and B. Passero. He was assisted in this work by Jerom and Anthony Wierix.

A considerable number of portraits, and, among them, the following,

*James the First of England, and his Queen*, whole lengths; a small upright print, very scarce.

*Philip the Second, king of Spain. Henry the Third, king of France. Catherine de Bourbon, and Mary de Medicis, &c.*



He also engraved from Lucas of Leyden, F. Floris, D. Calvaert, Hans Holbein, and other masters.

He marked his plates with the initials, I. W. F. and sometimes I. H. W. F. and often added his age, and the date of the year, in which the plate was engraved.

I cannot help observing in this place, that I have seen a copy of the engraving by Martin Rota, from the *last judgment*, by Michael Angelo Buonaroti, nearly the same size as the original, very accurately executed; and upon the grave-stone at the left hand corner is this inscription, *Joban Wirings calavit*, which, I suppose, is intended for Wierinx; such a small difference in the spelling often occurs among the Dutch and German engravers.

#### JEROM WIERIX, or WIERINX.

Flourished, 1580.

He was of the same family with the preceding artist, and by some is said to have been his brother. It is probable, that he might learn the principles of drawing and engraving from John Wierix; for he imitated his style with so much precision, that it would be a matter of the utmost difficulty to distinguish the works of the one, from those of the other, were it not for the marks. The prints of St. Jerom possess the same extraordinary neatness, which we admire in those of John; are as correctly drawn, and equally deficient in taste and freedom.

Jerom Wierix marked his plates with the initials of his name, in this manner. H I. W. H I. W. F. J. HERONIMVS. W. fe. I. W. and also with a monogram, composed of an H. an I. and an E. joined together, and followed by a W. See the plate at the end of the volume. His works are still more numerous than those of John. They consist chiefly of *allegorical and devotional subjects, figures of the apostles, saints, and fathers of the church*; the far greater part of which are from his own compositions. I shall specify the following only:

*A holy family, with St. Catherine*; a middling-sized upright plate, from Dion Calvert.

*Christ dead, supported upon the lap of the Virgin*; a middling-sized plate, lengthways, from John Mabuse.

A set of *allegorical prints*, relative to the religion of the old law, from Martin de Vos.

*The scourging of Christ*; a large upright plate, from M. Lucas Romanus. This is one of his largest prints, and, in my opinion, one of his best, though not so neat as his others.

*St. Jerom, St. Augustin, and the fathers of the church*; a middling-sized upright plate, from the same, dated 1586.

*Lucretia stabbing herself*, from his own composition; a middling-sized upright plate.

Part of the small upright plates, taken from the Old and New Testament, for meditations upon the evangelists, in conjunction with John and Anthony Wierix; and some few *portraits*.

ANTHONY



## ANTHONY WIERIX, or WIERINX.

Flourished, 1580.

He was the brother of Jerom Wierinx, mentioned in the preceding article, and, in general, adopted the same neat, laboured style, especially when he worked upon small subjects; but his larger prints are executed with more freedom; which, of course, adds greatly to the beauty of the effect. Anthony drew as correctly as his brother, and employed his graver upon the same sort of subjects; often indeed working conjointly with him. I shall mention by him the few following prints only:

*The life of Christ*; a set of middling-sized plates, length-ways, from Martin de Vos. Part of the plates for a set of *historical subjects*, taken from the Old Testament; the same, from the same. *Christ carried to the tomb*; a small plate, length-ways, from his own composition. *St. Jerom praying, accompanied by two angels*; a middling-sized upright plate, dated 1584, the same. This I conceive to be one of his best prints. *The death of St. Francis*, from Camillo Procacino; a middling-sized upright plate. Also several *portraits*; some of which are much esteemed.

## NICHOLAS WILBOR.

Flourished, 1536.

Perhaps this name should have been written, Willeborts; and then he might be of the same family with Thomas Willeborts, whose cognomen was Bosschart, an historical painter of some eminence. The present engraver, however, does not seem to have been a man of any great abilities. He copied the works of Sebald Beham, and imitated his style of engraving; but very unsuccessfully. I shall mention only, a very small upright plate, representing *a soldier*; a back figure: upon the top is written, HOPTMAN; at the bottom, the date 1536 reversed, with the name upon a tablet, written thus, NICLAS WILBOR; and over the R. is a stroke, denoting some abbreviation. After all he is probably the same artist with him mentioned under the appellation of Welbronner.

## JOHN GEORGE WILLE.

Flourished, 1760.

He was a native of Germany, and resided chiefly at Paris. He excelled in works, which required great execution with the graver; and no one ever surpassed him in the clearness and beauty of the strokes, which he laid with that instrument. His style was particularly adopted to express silks, fattins, and all kinds of shining draperies; a proof of which is evident in the print, representing *the death of Cleopatra*. The figure is habited in white fatten, which the engraver has so successfully imitated, that the pencil of the most able painter could not exceed it. The prints by this admirable artist are not uncommon. I shall mention only, *the walking musician*; a large upright plate, from Dieétricy. And *the death of Cleopatra*; a middling-sized upright plate, from G. Netscher.

ROBERT





## ROBERT WILLIAMS.

Flourished, 17

He was a native of Wales, but resided chiefly in England. By some accident he sprained his leg, which occasioned so great a lameness, that he was obliged to suffer amputation; which operation he survived many years. He scraped in mezzotinto a considerable number of portraits; some of which are spoken of with commendation; particularly a head of *Sir Richard Blackmore*. I shall mention also by him, *George Prince of Denmark*, in an oval; a half-sheet print, from Wiffing. *Madam Sidley*; the same, from the same.

## WILLIAM WILLIAMS.

Flourished, 1760.

This name is affixed to two *views of the town of Halifax*. They are very slightly etched; and are probably the amusement only of a leisure hour, by some gentleman of that place.

## P. WILLIAMSON.

Flourished, 1660.

This artist was a native of England, and resided in London. He was apparently a publisher, as well as an engraver. He worked with the graver only; but in a style, that does no great credit to his taste. I have seen by him some small subjects, relating to *the concealment of Charles the Second*, dated 1667. He also engraved several portraits; and among them that of *Mildmay Earl of Westmoreland*, in an oval, a half-sheet print.

## W. WILSON.

Flourished,

This artist engraved in mezzotinto a portrait of *Lady Newburg*, the Myra of Lord Lansdown.

## VANDERWILT.

Flourished,

A Dutch mezzotinto scraper. He executed several prints, from the pictures of Brouwer, Schalken, and other masters.

## WINGARDE. See WYNGAERDE.

## F. WINGANDORP.

Flourished, 1672.

This artist worked with the graver only. We have by him several *frontispieces*, and other *book-plates*, which are scarcely worth particularizing.

HENRY



## H E N R Y W I N S T A N L E Y.

Flourished, 1780.

This unfortunate man was the projector and builder of Eddystone Light-house, which he thought he had erected sufficiently strong to resist the force of the winds and waves. He is indeed reported to have said, when questioned concerning it, that if it was ever blown down, he hoped he should be in it himself. If such a wish was expressed by him, it happened accordingly. For in a great storm, the light-house was overthrown, and he perished in the midst of the ruins.

We find that he was clerk of the works at Audley End, A. D. 1694, then a royal palace, and clerk of the works at Newmarket in 1700. He drew and etched several *views of the palace at Audley End*, which he dedicated to James the Second, and added an inscription to the honour of Sir Christopher Wren. These prints are said to be very scarce.

## H A M L E T W I N S T A N L E Y.

Flourished, 1725.

He was the son of Henry Winstanley, mentioned in the preceding article. His father designing that he should be a painter, placed him under Sir Godfrey Kneller, from whom he learned the principles of design. After he left Kneller, he went to Italy, where he resided some time. At his return he seems to have applied himself to etching and engraving only. He published a set of twenty etchings, from the pictures in the collection of the Earl of Derby. They are exceedingly slight, and by no means equal to what might have been expected from him, when we consider the advantages he had of improving himself abroad. We have also by him a set of prints, from the *cupola of St. Paul's Cathedral*, by Sir James Thornhill.

## A. W I N T E R.

Flourished,

He engraved the *ornamental parts and figures* for an *almanack*, published at Amsterdam.

## J. W I R Z.

Flourished,

This name is affixed to a portrait of *Theodore Meienus*; a small whole length, from G. Meyer: it is a slight, neat etching, by no means devoid of merit.

## J A Q U E S D E W I T.

Born, 1695. Died, 1754.

This artist was born at Amsterdam, and was placed first with Albert Spiers, a portrait painter. Upon leaving this master, he entered the school of Jaques Van Halen, a painter of history; afterwards he studied carefully the





the works of Rubens. He succeeded both in portraits and historical subjects; but particularly excelled in imitating basso-relievos, which he performed both in oil and in fresco, to the highest degree of deception. The cabinets of the curious in Holland and Flanders are ornamented with specimens of his works; and one entire room in the Stadthouse is painted by him. He died at Amsterdam, A. D. 1754, aged 59 years.

In the year 1712, he made drawings, from the paintings by Rubens, upon the ceilings of the church of the Jesuits at Antwerp, with the intention of etching them; and he really did execute ten plates. But the multiplicity of his other business prevented his completing them; which was afterwards done by John Punt, an engraver of Amsterdam. De Wit etched, from his own designs, a set of six small plates, length-ways, representing *groups of boys*. They are executed in a very spirited style. And *the Virgin and Child*; a small upright plate.

#### HANS, or JOHN WITDOECK.

Flourished, 1635.

The name of this engraver is also written *WITHOUC* and *WITDOUC*. He was a native of Antwerp; at which city he principally resided. Basan says of him, "this again is one of those artists, who knew how to express (upon copper) the taste, the manner, and the powerful effect, of the pictures of the great Flemish masters, from whose works he engraved." I own, to me this eulogium seems to be, in a great measure, undeservedly bestowed; for the prints by Witdoeck are by no means correctly drawn. On the contrary, the naked parts of the human figures are very badly expressed, the extremities are heavy; and the markings of the joints are not properly determined. Neither is the mechanical part of the execution of his plates less exceptionable. It proves that he had very little command of the graver, or did not sufficiently study that part of the art, to produce a clear and an agreeable effect. His engravings, however, are valuable; because they are in several instances the only copies we have of those capital paintings by Rubens. The following, among many others, are by him:

*Melchizedeck presenting bread and wine to Abraham and his followers*; a middling-sized plate, length-ways, from Rubens.

*A nativity*; a middling-sized upright plate, from the same painter. This plate underwent several alterations, chiefly to add to the effect. The first impressions are without the address of Corn. Coeberchs; the second have the address; after which the plate came into the hands of S. Bolswert, who retouched it, and made it infinitely superior to what it had been. He effaced the name of Coeberchs, and inserted his own. This print is distinguishable by the great shadows of the figures, which appear upon the wall.

*The elevation of the cross*; a large print, length-ways, on three plates, after the same painter.

*Christ with the two disciples at Emmaus*; a middling-sized plate, nearly square,



square, from the same. There are some few impressions of this plate, with the addition of a tint from a wooden block; but these are very rare.

*The assumption of the Virgin*; a large upright plate, from the same.

*St. Cecilia playing upon a harpsicord*; a middling-sized upright plate, from the same. This plate was afterwards retouched by Bolswert.

He also engraved from Cornelius Schut and other masters.

PETER WOERIOT, or WOEIRIOT.

Flourished, 1550.

He was a native of Lorraine, and is said to have been born at Barle Bue, about 1510. He resided at Lions, and was a goldsmith. He amused himself with the graver; and we have several prints by him, from his own compositions, very neatly executed. They are incorrectly drawn, and destitute of effect, from the lights being scattered, and the masses of shadow not sufficiently powerful: however, upon the whole, they are by no means without merit.

Papillon affirms, that he was also an engraver on wood; and that his works of that species are exceedingly numerous, and such as do him much credit for their neatness, and the delicacy of the workmanship. He marked his prints with a sort of double cross, which Papillon calls *la petite croix de Lorraine*, or the little cross of Lorraine. This mark is copied upon the plate at the end of the volume.

On copper I have seen, by Woeriot, *Phalaris put into his own brazen bull*; a small upright plate. *A woman with two children in her arms, casting herself on a funeral pile*; the same, its companion. Two small *landscapes*, length-ways, into which are introduced a prodigious number of figures. In the one is represented *a funeral oration*; and in the other *two naked men fighting, at the top of a funeral pile*. According to Bafan, he also engraved the cuts for a book, entitled, *Pinax Iconicus antiquorum, ac variorum in sepulturis rituum*. The above-mentioned plates were probably for this very book. It was printed at Lions, 1556.

GEORGE ANDREA WOLFGANG.

Flourished,

He was a native of Germany, and a goldsmith, who amused himself with the graver. We have several *portraits* by him, which have very little merit to recommend them to the notice of the collector.

JOHN GEORGE WOLFGANG, grandson to the preceding artist. He also engraved a considerable number of *portraits*. They are neater and better, in every respect, than those of his grandfather. We have several prints by him for a work, in folio, entitled, *Notitia Universitatis Francofurtanae*, published 1707. In the inscription upon these plates, he styles himself Engraver to the King.





ANDREA MATTHEW WOLFGANG, the brother of John George Wolfgang, engraved *portraits*.

JOHN GEORGE WOLFGANG the younger, and CHRISTIAN WOLFGANG his brother, of the same family with the foregoing artists were also engravers.

MICHAEL WOLGEMUT, or WOLGEMUTH.

Born, 1434. Died, 1519.

This celebrated artist was a native of Nuremberg. He is said to have been instructed in the principles of painting and engraving by Jacob Walch. The truth of this assertion is exceedingly doubtful; and I have given my reasons to the contrary, under the article WALCH.

Wolgemut was a man of genius. He engraved both on wood and on copper; but his works on wood are far more numerous, and more generally known, than those on copper. It is said, that his mark was the letter W. only; and it is true, that we have a great number of prints marked with a simple W. but it is equally certain that they do not all, if any of them, belong to Wolgemut. I have already informed the reader in the account of Wenceslaus, an ancient engraver on copper, and contemporary with Martin Schoen, that he used the W. alone as a mark; and the greater part of his works consist of copies from the engravings of other masters; and the same hand is easily traced in all, or the far greater part of the prints so marked; for which reason one may fairly conclude that they are all the production of one and the same person. Besides, judging from the boldness and merit, which appear in the engravings on wood by Wolgemut, together with the originality of the designs, we cannot easily be led to conceive, that there should be that servility, and laboured style of execution (all of which fails of producing a clear effect) in his works on copper only; for the prints, marked with the W. are every way inferior to what might justly have been expected from the engraver of the Nuremberg Chronicle.

We have some few excellent engravings on copper, executed about this time; these have much of that spirited style in them which appears in the wooden cuts of Wolgemut; and they are marked with a W. surmounted by a small o; and these prints, I verily believe, are the productions of his graver. For this reason I shall describe the one following very particularly; and this may serve as a specimen for all the rest. In the collection of Dr. Monro, I found a very fine impression. It is ten inches and a half high, by seven inches and a half in width, and represents *an old man seated in a praying posture*. He has a standard or flag, resting upon his left shoulder, and a book before him. Behind him is an armorial shield, with three different bearings; and, at the bottom, a cave with a gate before it. Above the figure is a scroll, upon which is written; *SCÈ WILHELME DVX AQUITAINIE ET COMES PICTAVIENSIS*. The head of this figure is well drawn; the hands are marked in a spirited manner; the folds of the drapery are broad, and boldly expressed; and the whole is composed in a style which does much honour to the artist. With respect to the mechanical part, it is executed



with the graver only, in a dark, clear style; yet without formality, so as to have the effect of a neat etching.

With respect to the works on wood by this master, I need only inform my reader, that he, conjointly with William Pleydenwurff, designed and engraved all the cuts for the large folio Chronicle, compiled by Herman Schedel, and printed at Nuremberg, 1493, and usually known by the appellation of the *Nuremberg Chronicle*.

It is no small addition to the honour of Wolgemut, that he was the tutor of Albert Durer, a name so greatly celebrated in the annals of engraving.

## J. W O O D.

Flourished, 1740.

He was a native of England, and probably a disciple of Chatain. He resided in London, and engraved several landscapes from Salvator Rosa, and other masters, in a style that does him much credit.

## W O O D M A N.

Flourished,

A name affixed to the portrait of *Andrew Bruce* of Exeter, after Jackson.

## W I L L I A M W O O L L E T T.

Born, 1735. Died, 1785.

Of all the species of engraving which have been practised, none lay longer in obscurity, or made more rapid steps to perfection within our own memory, than that of landscapes. The old engravers had no idea of the beauty and powerfulness of effect, which were to be produced by a union of the point and the graver. The graver alone was insufficient for the task; and those productions, which were viewed with admiration in former times, are now considered as very mean specimens of this beautiful branch of the art of engraving. Indeed Bolswert, without the assistance of the point, went greater lengths, than any of his predecessors; but all his exertions fell short, when compared with landscapes of the present day.

It is in England, that landscape engraving has been carried to the greatest perfection; and to whom do we owe more, than to the justly celebrated artist, whose works I am now considering? With respect to the grand and sublime, if I may be allowed the terms in landscapes, the whole world cannot produce his equal; and it was the peculiar happiness of Wilson, that his best pictures were put into the hands of this master, who so perfectly well understood the intention of the painter, and expressed the very spirit of his ideas upon the copper. Woollett, however, did not confine himself to landscapes; he engraved historical *subjects* and *portraits* with the greatest success. But I need not enlarge upon this subject; the extensiveness of his abilities is well known; and his great merit so universally acknowledged, as to render it absolutely needless. I shall only add the following character of him, drawn





up by one of his friends, which is plain truth, without any unmerited panegyric. "To say that he was the first artist in his profession, would be giving him his least praise; for he was a *good man*. Naturally modest and amiable in his disposition, he never censured the works of others, or omitted pointing out their merit. His patience under the continual torments of a most dreadful disorder, upwards of nine months, was truly exemplary, and he died, as he had lived, at peace with all the world, in which he never had an enemy. He left his family inconsolable for his death, and the public to lament the loss of a man, whose works (of which his unassuming temper never boasted) are an honour to his country."

Mr. Woollett was born at Maidstone in Kent, August 27, 1735. He was instructed in the art of engraving by Tinney; and died May 23, 1785, aged 50 years.

The following are among his most capital engravings:

*Niobe*; a large plate, length-ways, from Wilson.

*Phaeton*; the same, its companion, from the same.

*Celadon and Amelia*; the same, from the same.

*Ceyx and Alcyone*; its companion, the same.

*The fishery*; the same, from Wright.

*The death of General Wolf*; the same, from West.

*The battle of the Boyne*; the same, from the same.

The portrait of *Rubens*; a small upright plate, from Vandyck.

#### THOMAS WORLIDGE.

Flourished, 1760.

He was a native of England, and was brought up as a painter; but not meeting with sufficient employment in that line, he applied himself to engraving. He adopted a manner, greatly resembling that of Rembrandt, and finished his plates with the point of the graver, or the scratchings of a dry point. He was a very ingenious man; and his works have much merit to recommend them. They are exceedingly numerous; and yet he could scarcely live upon the money which they produced. Mr. Grose has obligingly favoured me with the following anecdote of Worlidge: "This artist," says he, "particularly in the early part of his life, was a literal observer of the precept in scripture, of taking no care for tomorrow. He was a great epicure; and one day after he and his wife had fasted for near four and twenty hours; not out of devotion, but because they could not procure a dinner, he luckily found half a guinea; on which a dispute arose, about the laying of it out. His wife advised the purchase of some beef steaks, and a pair of shoes, his toes appearing out of those he had on. But he rather chose to expend it for a pint of green peas, nearly the first that had appeared at Covent Garden Market that season."

He engraved a great variety of portraits; the *inside of the Theatre at Oxford*, at the time of the commemoration, a large plate, length-ways; and a considerable



considerable number of *antique gems*, small upright plates, a complete set of which are very valuable. His drawings in Indian ink and black-lead upon vellum are also much esteemed.

ANTHONY VAN WORMS.

Flourished, 1530.

He was a native of Germany, and an ancient engraver on wood. His works are in the Gothic style; but by no means devoid of merit. He marked his prints with an A. and a W. interfected by each other, in the manner expressed upon the plate, at the end of the volume. He is called by some authors *Vuormace*; but Worms seems rather to have been his proper name.

T. G. W O R N E R.

Flourished,

This name is affixed to a small upright etching, slightly executed, but neat and full of colour. It represents Hercules and Minerva putting a crown of laurel upon the head of an emperor. As the name of the artist is followed by the word *fecit*, without any reference to the painter, we may fairly conclude, that it was taken from a design of his own.

G. W O U T E R S.

Flourished,

I have seen some large views, in and about Rome, with figures, executed in a very spirited and masterly style, resembling that of Callot. They are inscribed, *G. Wouters, Cavalier, del. et sculp.*

PHILIP W O U V E R M A N S.

Born, 1620. Died, 1668.

This celebrated painter of landscapes, horses, and animals of all kinds, was a native of Haerlem, in which city he died, 1668. The great reputation of this artist, and the valuableness of his works, are circumstances, which need not be repeated in this place. We have one, and only one, etching by his hand; it is a small upright plate, and represents a *landscape*; in the midst of which is a horse, with a saddle upon his back. The masterly style, in which this etching is executed, makes us lament that it should be alone.

SIR CHRISTOPHER WREN.

Born, 1623. Died, 1732.

One of the greatest architects this kingdom ever produced. His name is mentioned in the present work, because Mr. Grainger, in a note in the fourth volume of his *Biographical History of England*, has this remark:

“ It





“ It should not be forgotten, that Sir Christopher Wren is said to have “ been the inventor of mezzotinto. It is certain,” adds he, “ that there “ is a Black Moor’s head by him, in a manner different from that of “ Prince Rupert.” Had Sir Christopher Wren really been the inventor of this art, we cannot suppose, that Evelyn, who was personally acquainted with him, could have been totally silent on this matter, when he spoke so much concerning the novelty of the invention, and complimented Prince Rupert so highly.

## C H A R L E S L E W I S W U S T.

Flourished, 1760.

This engraver was a native of Germany. We have, among other prints by him, one representing the *martyrdom of St. Bartholomew*; a middling-sized upright plate, from Mattia Preti. It is neatly executed; but in a laboured, heavy style, and by no means correctly drawn.

## F R A N C I S V A N D E N W Y N G A R D E.

Flourished, 1640.

He was an engraver and printseller, established at Antwerp. His works prove him to have been a man of abilities. They are slight, but spirited etchings, chiefly from Rubens. The outlines of his figures are often incorrect; this deficiency excepted, his prints have much merit. I shall specify the few following only:

*A return from Egypt, in which the virgin is represented with a straw hat*; a middling-sized plate, length-ways, from John Thomas.

*Christ appearing to Mary Magdalen*; a small upright plate, from Rubens.

*A Bacchanal, wherein Bacchus is represented drinking from a cup, into which a Bacchant is pressing the juice of the grapes.* The foreground is covered with cups, and drinking vessels, &c. a middling-sized plate, length-ways, from the same painter.

*The nuptials of Peleus and Thetis*; a middling-sized plate, length-ways, from the same.

*A dead Christ on the tomb; supported by the two Maries, and accompanied by angels*; a small plate, length-ways, from Vandyck.

*A Flemish merry-making, at the door of an alehouse*; a middling-sized plate, from Rubens.

He also engraved from Callot, Teniers, and other masters.

He often marked his plates with the initials, F. V. W. or F. V. W. *fecit.*

PAUL



## X.

## P A U L X A V I N.

Flourished,

**H**E, with HUBERT XAVIN his brother, are mentioned by Papillon, as natives of Paris, and engravers on wood; but that author has made no reference to their works.

## Y.

## Y A N U S.

Flourished,

**A**CCORDING to Papillon, he was an engraver on wood, and his works are spoke of by that author, as very delicately executed; but none of them are specified.

## N I C H O L A S Y E A T E S.

Flourished, 1680.

A very indifferent engraver. We have some few portraits by him; and, among them, that of *Sir William Waller*, in an oval, a small upright plate. He also made a drawing of the principal *Bantam Ambassador*, from which J. Collins engraved a plate.

## P E T E R Y V E R.

Flourished, 1747.

He was a native of Amsterdam. We have, among other things, some few *portraits* by him.

J. ZAAL.

