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## **Engraving in England in the Tudor Period A Catalogue Raisonné**

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319 Illustrations 528pp.

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This catalogue is limited to English prints on paper from engraved or etched metal plates. It mainly covers the period after 1540. It aims to be complete in regard to work by known engravers. It includes works by foreigners in England and some work done abroad closely related to England. Woodcuts and wood-engravings are not included. Anonymous plates are described only if they can be attributed to known engravers, or if they are important because of their quality or subject. There is a bias towards placing a print under the name of a known engraver. The main subjects of this catalogue are portrait and cartographic engraving. Other subjects include title-plates, book-plates, anatomy, history, satire, genealogy heraldry, ornament, views and plans, and playing-cards.

The earliest recognized line-engraver in England was Thomas Geminus, a foreigner. Throughout the Tudor period in England there were about as many foreign as English engravers. The first English engraver was John Shute, who used the medium for the illustration of his *First and Chief Groundes of Architecture* in 1563. Shute was followed five years later by Franciscus and Remigius Hogenberg, two brothers from the Low Countries.

In 1573, Christopher Saxton was commissioned to survey the Counties of England and Wales. The maps were engraved beginning in 1574, and issued as an atlas in 1579. The six engravers who took part in Saxton's *Atlas* were Augustine Ryther, Nicholas Reynolds, Francis Scatter, Cornelis de Hooghe, Remigius Hogenberg, and Leonard Terwoort. The three outstanding figures among English topographers are John Norden, Christopher Saxton, and John Speed. Saxton's *Atlas* was the first series of maps engraved in England. Thereafter the publication of maps monopolized the work of engravers.

In 1576, one of the most interesting pictorial records of Tudor England appeared: the *Procession of the Knights of the Garter*, etched by Marcus Gheeraerts, the elder, after a design by Thomas Daws. In 1590, engravings after John White's water-colours illustrating Thomas Harriot's *Virginia*, were issued by De Bry at Frankfurt, as the first part of his *Collectiones Pergrinationum in Indiam Orientalem et Occidentalem*. They are so intimately

related to the history of English discovery and colonization that they have been included in the catalogue even though they were engraved abroad.

In 1592, Jodocus Hondius engraved *Emery Mollineux's Globes*. Hondius had the greatest international reputation of all the engravers of this period. He only worked in England between 1583 and 1593.

In 1599, Pieter van den Keere first issued a series of maps of *the Counties of England and Wales* (after Saxton), and of *the Provinces of Ireland, and Parts of Scotland*. The most important part of his activity as engraver, cartographer, and printseller, came after he returned to Amsterdam. Four other engravers who worked at the turn of the fifteenth and sixteenth centuries, and who are best known for their maps, are Benjamin Wright, Robert Becket, Charles Whitwell, and Christopher Switzer. This survey ends with the native engravers Thomas Cockson and William Rodgers.

The sixteenth century saw the discovery of the New World and the growing study of scientific surveying, both of which demanded more accurate maps. The engraver's role in producing maps was generally to reproduce the drawings of a draftsman or cartographer, but sometimes he may have produced the drawings as well. The embellishment of maps with ships and sea-monsters was probably the engraver's prerogative. In portrait engraving, on the other hand, it is often not clear whether the engraver was also the draftsman working from life. Signing a plate is evidence of who engraved it, but not necessarily of who drew it.

This catalogue of engravings is arranged in the following order: portraits; portrait-groups of three or more; title-plates and book-illustrations listed by author; series of prints; maps, plans, and views; and miscellaneous, including history and satire.