**Allard, Abraham** (1676-1725) Dutch. Publisher, draughtsman and etcher: Amsterdam.

**Allard, Carel** (1648-1709) Dutch. Print publisher and etcher in Amsterdam. Son of Hugo Allard.

**Allard, Hugo** (1627-84) Dutch. Draughtsman, engraver and publisher. He worked in Tournai and in Amsterdam where he got married in 1647 and he died in 1684. His signature appears as a monogram HAL, (with the form of one 4) in some engravings of Crispin van Passe II (H. 92, 147, 148 and 152). First name sometimes spelt variously Huijch, Huych, Huyck and last name sometimes Allardt. Dates from Print Quarterly, 2001, p. 303.

**Allard, Jacob** (active 1660) Dutch. Publisher.

**Allen, John** (active 1657) Publisher of books and pamphlets.

**Altzenbach, Gerhard** (fl. 1609-72) German. Engraver and publisher in Cologne.

**Archer, Thomas** (active 1625) Published portrait of Charles I and Henrietta Maria.

**Avont, Peeter van** (1600-52) Flemish. Painter, etcher, publisher: Mechlin, Antwerp.

**Aylmer, Brabazon** (17th cent.) Publisher.

**Badger, George** (active 1647) Printseller.

**Baker, J.** (1680-1717) Bookseller in London; publisher of satires.

**Bakewell, Elizabeth** (active 1749-1770s) Print seller and publisher, widow of Thomas Bakewell; continued her husband's business, trading with Henry Parker from 1759(?).

**Bakewell, Thomas** (1670-1764) Print seller and publisher, sometimes in partnership with Timothy Jordan. Plomer's first record of him is in 1670, so probably a family business. Elizabeth Bakewell, his widow (or daughter) continued the business into the 1760s with Henry Parker.

**Balaam, Henry** (active 1628) Publisher.

**Baldwin, Richard** (1654-c.1698) Bookseller, bookbinder and printer. Son of Thomas Baldwin of Wickham (?Wycombe) Bucks, hempdresser; 1668, apprenticed in Stationers' Company; 1675, trading under his own name from; died 1698; succeeded by widow Ann Baldwin. Booksellers of the same name trading in the City of London throughout the 18th century may well have been related.

**Bancken, Margaret á** (active 1695) Dutch. Publisher.

**Barber, John** (active 1657) Publisher of books and pamphlets.

**Barnes, John** (late 17th cent.) Publisher.

**Battersby, William** (active 1671-1701) A bookseller. He was co-publisher with Tooker of the second edition of Alexander Browne's Ars Pictoria in 1675. His name and address at 'Thavies' (i.e. Thames) Inn Gate in Holborn are joined with that of Tooker on the second state of Vandrebanc's large head of Charles II engraved after Gascars (Griffiths no.148), and on the second state of Barlow's St George. His name is also found on some of Robert White's portrait frontispieces.

**Beckett, G.** (active 1688-9) Widow of Isaac Beckett, and continued his business as print publisher.

**Beckett, Isaac** (1653-88) See Directory of printmakers.

**Beckett, William** (fl. c.1689) Print publisher; probably a son of Isaac Beckett. William was one of the publishers of Tijou's ironwork designs in 1693 and was still working at the same address in 1704 (see London Gazette, 10 January 1704).

**Bedell, Gabriell** (active 1646-68) Bookseller, in business 1646-68; 1646-54 in partnership with Mercy Meighen, widow of Richard Meighen, until her death; 1650 Thomas Collins joined as third partner, became sole partner at some point in or after 1654, but Plomer suggests this only continued until 1656; in brief partnership with R. Marriot, T. Garthwayte (presumably Timothy Garthwaite) and J Crooke in 1654; apparently a suicide.

**Beeck, Anna** (1657-1717) Dutch. Active in The Hague.

**Bell, M.** (active 1656) Print publisher. The unique impression of Josiah English's 1656 etching of a drinker after Clein (1859,0806.410) is lettered 'sould by M.Bell on Great Tower Hill'. The lettering is probably a later addition. Bell is otherwise unknown.

**Benwell, Thomas** (fl. 1660s) Print seller. Address found on a late state of Willem de Passe's 'Triumphus Jabobi'.

**Beusecom, Francoys van** (1642-65) Dutch. Publisher, engraver, and print dealer; worked in Amsterdam.

**Bickham, George** (c.1706-71) Printmaker and publisher; son of George Bickham the Elder; collaborated with his father, and their prints have not been properly identified; when there is any doubt, prints have been placed under George Bickham the Younger.

**Bierling, Adam Alexius** (1625-75) Flemish. Draughtsman and art dealer, active in Antwerp in the mid-17th century; Wenceslaus Hollar engraved prints after his designs; Bierling also published many prints by Hollar.

**Bill, John** (c.1578-1630) Printer and bookseller. Apprenticed to John Norton, 1592; free 1601. Between c.1596 and 1602/3, travelled abroad to buy books for Sir Thomas Bodley. Became an extensive publisher of books from 1604 onwards, regularly visiting Frankfurt book fair. Owned a share in the King's Printing House. Imprints as follows: Bonham Norton and John Bill, July 1617 to 7 May 1619; Robert Barker and John Bill, 8 May 1619 to January 1620/1; Bonham Norton and John Bill, January 1620/1 to 21 October 1629; Robert Barker and John Bill, 20 October 1629 to Bill's death on 5 May 1630.

**Blaeu, Willem Janszoon** (1571-1638) Dutch. Cartographer, dealer and print and book publisher; first of a prestigious family of publishers, he studied in cartography in the school of Tycho Brahe in Alkmar; between 1633-38 he was cartographer for the West-India Company.

**Blaiklock, Lawrence** (active 1631-1654) Bookseller; apprenticed 1631, free of the Stationers' Company 1638. (Ref. www.bbti.bham.ac.uk).

**Blome, Richard** (1635-1705) Cartographer and bookseller/publisher; author of Britannia and The Gentleman's Recreation of 1686.

**Blooteling, Abraham** (1640-90) Dutch. See Directory of printmakers.

**Boedats, C. C.** (fl. 1689) Flemish. This name is given in the publication line of a print of 1689 after Romeyn de Hooghe; it may be a falsification.

**Boissevin, Louis** (c.1610-85) French. Printseller and publisher.

**Bollard, Jean** (fl. 1689) Dutch. Dutch publisher (?); perhaps a pseudonym.

**Bonnart, Nicolas** (c.1637-1718) French. Engraver and publisher; son of Henri (1610-1682), brother of Henri (1642-1711) and of Jean-Baptiste Bonnart; engraving activities mainly c.1664-70; after his death, his publishing business was taken over by his widow and his son Nicolas until 1727.

**Booth, Thomas** (active 1634-6) An obscure printseller who published from the Glove (not Globe, pace Hind) in Cornhill, or 'by the Royal Exchange'. He is not recorded by STC or Plomer. He published a reprint of the series of 'Twelve Months' by R. Vaughan; this had first been published by Compton Holland and then by T.Geele, before passing to Booth; from him it went to Stent (Globe 548; Hind III 89.113). Since Geele was working in 1630, this suggests that Booth was active later in the decade. Booth's address has been found on a few other prints: portraits of Mary Queen of Scots (Hind III 350.44) and Lord Coventry by Martin Droeshout (Hind II 351.2), and a set of the Four Temperaments (Griffiths p. 309, no.35). STC records the bookseller Thomas Hope as selling from 'the Glove over against the Conduit in Cornhill near the Royal Exchange' between 1634-6. This must be the same shop as Booth's. That Hope may have been tenant at the same time as Booth is suggested by the fact that in 1637 Hope moved to the Unicorn in Cornhill, which was the shop vacated by another printseller William Riddiard in 1636.

**Borcht, Hendrick van der** (1614-66) German. See Directory of printmakers.

**Bormeester, Joachim** (fl.1685-95) Dutch. Publisher and engraver in Amsterdam.

**Boswell, John** (fl. 1620s) Print publisher. His activity can be fixed to around 1620 from his re-issue of a portrait of Henry Frederick, Prince of Wales, before it was changed into a portrait of Charles I; see G. S. Layard's catalogue of altered plates, no.58.

**Bouche, P. P.** (fl. 1685-95) Print seller, published portraits of James II, William III (1862,1213.2) and Mary II (1862,1213.3).

**Bourne, Nicholas** (fl. 1601-57) Publisher and bookseller in London.

**Bowles and Carver** (1763-1830) Partnership of (Henry) Carington Bowles II (son of Carington Bowles I) and Samuel Carver, continuing the Bowles business in St Paul's Churchyard, London, 1793-1832. In 1818, Bowles built Myddelton House in Enfield.

**Bowles, Carington** (1724-93) Son of John Bowles to whom he was apprenticed in 1741, and with whom he was in partnership as John Bowles & Son, at the Black Horse, Cornhill, London, from 1752 or 1753. He later took over the business of his uncle, Thomas Bowles II in St Paul's Churchyard. It has been assumed that Carington moved to St Paul's Churchyard in 1767 when Thomas II died, but the date 1766 appears with Carington's name as publisher at St Paul's Churchyard on a portrait of Lord Camden (Faber Junior, Chaloner Smith, 52.II). When Carington died the business passed to his son (Henry) Carington Bowles.

**Bowles, John** (1701?-1779) Print publisher. Younger brother of Thomas Bowles II. From 1723 ran a print shop at Mercers' Hall, Cheapside, London, moving in 1733 to the Black Horse, Cornhill. In 1752 or 1753 his son Carington Bowles became a partner and for the next ten years they traded as John Bowles & Son. The shop was damaged by fire in 1766 and the business moved back temporarily to Mercers' Hall, Cheapside. By 1768 its address was 13 Cornhill (possibly the same premises as the former Black Horse). John Bowles died a rich man, and his stock was taken over by Robert Wilkinson.

**Bowles, Thomas** (c.1695-1767) Print publisher and engraver. In about 1715 took over the business in St Paul's Churchyard, London, founded by his father, Thomas Bowles I. His nephew, Carington Bowles took over c.1763; at his death in 1793 the business passed to his son Henry Carington Bowles, known as Carington Bowles II, who traded in partnership with Samuel Carver until about 1832. See also Thomas Bowles II, his son, and John Bowles, his younger brother.

**Bowles, Thomas** (fl. 1691-1721) Print publisher. Founder of the family business in St Paul's Churchyard, London. See Thomas Bowles II for a history of the business.

**Boydell, John** (1719-1804) The leading London print publisher; his international trade did much to establish British painting on a European basis. 1782 onwards, Alderman; 1790-1, Lord Mayor of London.

**Braakman, Adriaan** (fl. 1692-1706) Dutch. Publisher in Amsterdam.

**Briscoe, Sam** (fl. 1720s) Publisher.

**Brome, Henry** (fl. 1659-81) Book publisher. His wife Joanna continued the business until her death in 1684, after which it was taken up by their son Charles, whose name last appears c.1711-12.

**Brome, Joanna** (fl. 1659-84) See Henry Brome.

**Brooke, Nathaniel** (fl. 1646-77) Bookseller in London.

**Browne, Alexander** (active 1659-1706) Auctioneer, dealer, drawing master and mezzotint publisher. Tompson's successor in early mezzotint publishing. Chaloner Smith lists 44 plates, to which a few subject plates can be added. Most are after Lely, and all but two of these have his title as knight - i.e. they are after 1680 though they were all made in a short period, and none appears to be later than 1685. There seems no reason to think that Browne made his plates himself, but the name of his mezzotinter remains obscure - possibly Jan van Somer or Jan van der Vaart. Browne obtained a license on 29 February 1684 for 'above a hundred plates' which are listed individually (for the complete list with commentary see Print Quarterly, 2000, p. 122) Bibliography: Chaloner Smith (44 nos); Antony Griffiths, ‘Early mezzotint publishing in England: Peter Lely, Tompson and Browne’, in Print Quarterly, 7 (1990), pp. 130-4.

**Browne, Christopher** (fl. 1688-1712) Robert Walton's apprentice and successor in 1688 as printseller and publisher. Retired from business in c.1712 and died after 1737. Married in 1688 Elizabeth Holton, presumed to be a relative of Walton's sister Anne Holton (see The Library, 1979, p. 390). Purchased all Vandrebanc's plates from his widow in 1697.

**Browne, Joseph** (active 1619) Print publisher, collaborated with Edward Pierson.

**C, J** (1650s) Monogram JC. Printer, for Nathaniel Brooks, Henry Hill, etc.

**Casteleijn, Pieter** (1618-76) Dutch. Publisher, active in Haarlem.

**Chauveau, François** (1613-76) French. Engraver of vignettes and book-illustrations.

**Cherets, Thomas** (active 1678) Publisher.

**Chiswell, Richard** (1639-1711) Eminent bookseller and publisher; commissioned many portraits as frontispieces. See Vertue VI pp. 9-10 for a list of prices that he paid for them.

**Cleave, Isaac** (active 1690s) Publisher.

**Clerck, Nicolaes de** (1599-1621) Dutch. Publisher. Settled in Delft between 1599 and 1621. In 1625 he was working in The Hague. He published prints designed by De Gheyn II and engraved by Andries Stock, between 1610 and 1615.

**Cock, Hieronymus** (c.1510-70) Flemish. Born in Antwerp about 1520, Cock was painter, printmaker, and art dealer as well as a print publisher. In 1548 he founded Aux Quatre Vents, which was to become the most important print publishing firm from outside Italy until it was closed at the death of his widow (Volcxken Diercx) in 1600. He is thought to have gone to Rome about 1546-8, just before starting his business. If so, he must have visited the impressive publishing houses of Antonio Lafreri and Salamanca. Cock died in 1570.

**Collings, Matt** (fl. 1660-4) Print publisher (not a bookseller) working at the Three Black Birds in Cannon Street. He published several new plates. A fine engraving by David Loggan of the Duke of Albemarle is dated 1661, and another by him of Catherine of Braganza followed in 1663. Another member of the royal family, the Duke of York, was engraved by James Gammon (undated, but early 1660s). Collings also reprinted various old plates: William I (Hind II 121.1A, originally published by Compton Holland), and a set of the 12 Months in roundels (Griffiths p. 312), originally published by Thomas Johnson. He collaborated with Stent in three plates (or sold them to Stent) between 1660 and 1664 (see Globe p. 213).

**Collins, Thomas** (fl. 1650-67) Bookseller, 1650-c.1656 in partnership with Gabriell Bedell; 1660 printer (with Abel Roper) to the council of State.

**Combe, Benjamin** (active 1681) Publisher.

**Coniers, J** (17th cent.) Publisher.

**Cooke, J** (active 1770) Published: History and survey of the cities of London and Westminster, ed. H.Chamberlain.

**Cooper, Edward** (active 1682-1725) The major London print publisher of the end of the seventeenth and early eighteenth centuries; lived and published at the Three Pigeons in Bedford Street, just off Covent Garden; although he published numerous engravings, the bulk of his production was of mezzotints; he published the prints of Isaac Beckett, Robert Williams, Bernard Lens, John Simon, William Faithorne the Younger and Peter Pelham among others; for a short period in 1684-9 he published some plates of John Smith; nothing is known about his origins, and the first sign of his activity lies in an advertisement in the True Protestant Mercury for 21 February 1682 for a print of a Popish Plot subject, jointly published with L. Curtiss; his first advertisement in the London Gazette of 19 August 1686 was for a mezzotint after Wissing of the Royal family, and many of his publications of the 1680s were after Wissing's paintings, with whom he had evidently come to an arrangement for the exclusive publication of his paintings (see Print Quarterly, 6 (1989), pp. 251-4); in later years he seems to have held a similar position with Michael Dahl; on 6 December 1686 Cooper announced in the London Gazette (also in the Stationers' Register for 1 December and in the Term catalogue for ?) that he had been granted a Royal License 'for the sole printing the effigies draughts and portraitures, which he hath already done or shall hereafter do in mezzotinto, for the term of fourteen years, with prohibition to all others to print or copy the same in great or small'. (The original dated 26 November 1686 is in SP44/337, 144-5.) His prints after this date can be distinguished by the words 'cum privilegio Regis', which he was still using as late as 1720 (eg CS p. 972 no.19); a similar privilege had been awarded two years earlier to Alexander Browne, but no other such blanket privilege was ever given to another publisher Cooper, John (1726-30/37) 3 records Son of Edward Cooper, and probably identical with the John Cooper portrayed as a boy in a print by William Faithorne published by Edward Cooper. According to Clayton he had died by 1730, but his mezzotint of Margaret Patten (CS. 5) is dated 1737. Was associated with Philip Overton with whom he published prints including Hogarth's large Hudibras series (1726). Covens, Jan (1697-1774) Dutch. 3 records Publisher and playing-card maker, he worked together with Corneille Mortier, they began as printers with the publisher Pieter Mortier, who had worked before for Frederick de Wit.

**Cripps, Henry** (1620 before-1658) Bookseller, stationer, and bookbinder. His son, also Henry Cripps, was apprenticed to Henry Overton in 1639 and was in business in London until his death in 1661/62.

**Crooke, William** (1664) Published popular prints.

**Croom, George** (1671-1707) Printer in London.

**Cross, Thomas** (1644-82) See Directory of printmakers.

**Crowley, Theodore** (1658) Printseller.

**Curtis, Langley** (fl. 1668-90) Bookseller in London.

**Danckerts, Dancker** (1634-66) Dutch. Engraver and reproductive print publisher. Worked in Amsterdam between 1659 and 1664. Son of Cornelis I. Published prints by Reinier Zeeman.

**Danckerts, Justus** (1635-1701) Dutch. Engraver and dealer, father of Theodor and Cornelis II; active in Amsterdam 1662-1694, in 1684 was working with his sons.

**Daniell, Roger** (c.1593-1667) Publisher. A document of 1635 in which he is stated to be about 42 establishes his birth in about 1593. Daniell is first recorded in 1620 when he published a writing book; in 1621 he produced an anonymous portrait of James I (O'D 70). In 1622 followed The Military art of Trayning, being copied from de Gheyn (STC 794), and in 1623 Gerrit Mountain's copy of Simon de Passe's Maria of Austria (Hind II 309.2). His address was at the Angel in Lombard Street; on occasion it is given as in Pope's Head Alley, but this is probably the same place (so STC p.232). All his print publications belong to the 1620s (for a list of some see Globe p.213, to which can be added the skeleton by the unknown Thomas Fullwood, Hind III p.194). In 1623 he issued a portrait of Maria of Austria by Gerrit Mountain (Hind II 309.2) and an anonymous portrait of Urban VIII (recorded by Granger). Another early portrait must be that of the Marquess of Hamilton by R.Vaughan (Hind III 55.25). He published in 1625 the series of Animalium, STC 653; and at some unknown date a set of the twelve months and the twelve sibyls, Sybarillum Icones (Griffiths p. 312). All three were re-issued by Thomas Johnson in 1630, and this marks the end of Daniell's activity as a print publisher. By 1632 the sign of the Angel in Pope's Head Alley was being used by the bookseller Nicholas Alsop (STC). The reason for Daniell's abandoning printselling was that he had taken up printing. In 1628 he was agent in London for the sale of books printed in Cambridge; from 1630 he was in Cambridge acting as printer as sub-contractor to Thomas and John Buck, the holders of the position of printer to the University. From 1632 he was formally in partnership with Thomas Buck; Daniell however did all the work, and the books he published (many illustrated) were remarkable achievements. The two men fell out in 1648, and in June 1650 Daniell was dismissed by the University. He then moved back to London, where he re-established his business as printer and bookseller. (For all this, see D.McKitterick, A History of the Cambridge University Press, I (Cambridge, 1992), pp. 169ff, and pp.301-6.) Daniell was Master of the Leathersellers in 1651-2 (Hunting pp. 98, 211). He was prosecuted before the Star Chamber in 1634 by Sir Francis Crane for counterfeiting tokens (CSP Dom. 1633-4, p.451).

**Daret, Pierre** (c.1604-78) French. Engraver, publisher; many plates after Vouet.

**Davis, Richard** (1618-1700) Publisher and bookseller.

**Davis, Walter** (fl. 1676-87) Bookbinder and bookseller who occasionally published prints.

**Dawks, Thomas, II** (1636-c.1696?) Printer and publisher, son of Thomas Dawks the Elder, related to Ichabod Dawks (who published Dawks News-letter in 1686). Styled himself ‘his Majesties British Printer’ (1679). See Stanley Morrison, Ichabod Dawks and his News-Letter. With an account of the Dawks family of booksellers and stationers 1635-1731 (Cambridge, 1931). See also Plomer.

**Day, John** (1522-84) Printer.

**De Lespine** (active 1686) Dutch. Published print by Pieter van den Berge. Received 'Privilegio Ordin. Hollandiæ et West Frisiæ'.

**Dicey, Cluer** (c.1713-75) Print publisher and part-proprietor of Dr Bateman's Pectoral Drops; also renowned for selling Daffy's Elixir (see S. O'Connell, London 1753, p. 94) for a medicine bottle in the collection of the Museum of London (A 2/3 7197). Son of William Dicey with whom he was working in Northampton by the early 1730s. In 1736, with his father, took over the printing office in Bow Churchyard that had been run by his uncle, John Cluer. In the 1760s published prints under the imprint Dicey & Co. About 1764 entered into a temporary partnership with Richard Marshall and published a joint catalogue. His brother Robert Dicey (1721-57) ran the Northampton side of the family business which was continued by Cluer's son, Thomas Dicey. The family owned the Northampton Mercury until 1885. Bibliography: V.E. Neuberg, ‘The Diceys and the Chapbook Trade’, in The Library, 5th series, 24 (1969), pp. 219-31; V.E. Neuberg, Popular Literature: a history and guide (Harmondsworth, 1977); S. O’Connell, The Popular Print in England (London, 1999) (index).

**Dicey, William** (fl.1720-56) Print, chapbook and newspaper publisher, and part-proprietor of Dr Bateman's Pectoral Drops. In 1720 moved from London to Northampton where he set up a printing office with Robert Raikes and began publication of the Northampton Mercury. From the 1730s he traded in partnership with his son, Cluer Dicey. In 1736 he acquired the business of his late brother-in-law, John Cluer, at the Maidenhead, Bow Churchyard, London. Bibliography: V.E. Neuberg, ‘The Diceys and the Chapbook Trade’, in The Library, 5th series, 24 (1969), pp. 219-31; V.E. Neuberg, Popular Literature: a history and guide (Harmondsworth, 1977); S. O’Connell, The Popular Print in England (London, 1999) (index).

**Dickinson, Bispham** (active 1754) Print publisher. His widow, Mary, continued the business after his death.

**Donbar, T** (active 1681) Only known as the publisher of the memorial mezzotint of Oliver Plunkett, executed in 1681. Presumably worked in Ireland, selling to the Catholic market there.

**Drapentier, John** (1669-1713) Engraver and publisher, originally in The Hague, to London by 1674.

**Dring, (Mrs)** (active 1710) Printseller and publisher in London, possibly identical with the widow of Daniel Dring.

**Dring, Thomas** (fl. 1661-84) Publisher.

**Dugdale, William** (1605-86) The famous antiquarian.

**Dunton, John** (1659-1732) Book-seller. Published the Athenian Mercury (1691-1695), which he wrote with the help of his brother-in-law Samuel Wesley, Richard Sault and sometimes others, who together formed the Athenian Society.

**Egmont, Jacobus van, the Elder, widow of** (fl. 1726-55) Dutch. Printer widow in Amsterdam.

**Emmett, William** (c.1641-1700) Sculptor and draughtsman.

**Enden, Martin van den** (fl. 1630-45) Flemish. Publisher. In 1630 he became a member of the Guild of Antwerp. First publisher of Van Dyck's Iconography. He was working in Antwerp until 1645.

**Fairbeard, George** (fl. 1617-29) Bookseller. Fairbeard appears in the lists of apprentices to the Stationers' Company on 2 May 1608; he was made free on 6 May 1617 (Dict.1). He is recorded as a bookseller and stationer working between 1618 and 1629 (STC, about a dozen titles). In 1618 his address was in Pope's Head Alley at the George near the Royal Exchange; in subsequent years it was at the north side (or door) of the Royal Exchange. His widow Sarah was at the same address in 1636. Fairbeard's name, followed by 'excudit', is found on three prints of 1620-1, always in combination with Jenner's address. These are of Frederick Christian of Denmark by Elstrack (Hind II 175.24); the Earl of Rutland (anon, Hind II 380.42 = Hind III 353.55, accidentally described twice); and of James I and Prince Charles by Willem de Passe in 1621 (Hind II 291.10; Griffiths no. 22). The Register of the Stationers' Company shows that he had entered these, acting on Jenner's behalf, on 28 April 1620, 3 February 1621 and 26 October 1621 respectively. All his entries in the Register fall within the years 1618-22.

**Farthing, George** (active 1673) He published an important satire by Francis Barlow in c.1673 ('The Egg of Dutch Rebellion', BMSat 1045). He is otherwise unknown and is not in Wing or Plomer. The 1673 satire was published jointly with Edward Powell.

**Faulcon, Nicholas** (late 17th cent.) Publisher.

**Focken, Hendrick** (fl. c.1650-88). Dutch publisher.

**Forrest, Thomas** (active 1710) Publisher.

**Fountaine, Richard** (late 17th cent.) Printseller.

**Freeman, W** (active 1700) Publisher.

**Furck, Sebastian** (1600-55) German. Engraver and publisher in Frankfurt am Main.

**Fussell, Nicholas** (fl. 1624-50) Bookseller. Free of the Stationers' Company, 1624. In partnership with Humphrey Moseley until 1635. Bibliography: H R Plomer, A Dictionary of the Booksellers and Printers who were at work in England, Scotland and Ireland from 1641 to 1667, 1907.

**Gammon, Richard** (fl. 1662-70) Print publisher.

**Garrett, John** (1673 active-1718/20 died) One of the leading map and print sellers of the last quarter of the 17th century, who was connected to most of the major figures in the trade. He was a member of the Merchant Taylors' Company. He is first recorded in the will that Thomas Jenner drawn up in 1666 in which Garrett and his wife were bequeathed 20s. 'desiring his care and assistance for the care and benefit of my wife'. It is not however clear what his origins were. Tyacke (pp. 114-16) lists various possible options. The most likely is that he was a son of another John Garrett who was freed in July 1646 in the Merchant Taylor's Company; the publisher Robert Greene was apprenticed to him in 1652, and the link endured to Greene's death in 1688 when the younger Garrett helped make an inventory of his property. The elder Garrett may have been the son of William Garrett who was the trusted right-hand man of the printer John Bill, and is very warmly characterised in Bill's will in 1630. In 1674 Garrett and John Overton made an inventory of the stock of Thomas Jenner. Garrett subsequently bought Jenner's business and continued his shop at the same address 'at the foot of the stairs' or 'as you go up the stairs of the Royal Exchange in Cornhill'. Garrett remained closely linked to Overton, and in 1677 Garrett's younger sister Sara married Overton as his second wife. She was then described as about 28 years old. Vertue (II 58) records that 'Old Mr Overton and old Mr Garrett printsellers went to France in K.Charles the 2d time & then got acquainted with Mason [Masson] the famousest burinator then or now living' who told them that his standard charge was one crown per hour's work. Proof of such journeys is found in passports for travel given to him in 1683 and 1691 (CSP Dom. 1683-4, p.191 and 1690-1, pp.463 and 474). An impression of an etching in the British Museum is inscribed in pen by the 8th Earl of Pembroke 'This print was etch'd by the Dauphin, and given to Mr Garrett by Silvester [Israel Silvestre], who was his master, and eye-witness of his performance' (1917-7-14-20). Garrett's excellent connections included the Humble family. William Garrett took over from William Humble all his copyrights in Speed's maps, entering them in the Stationers' register on 24 March 1659. And it was John Garrett who with one Edward Turner was made trustee of a large part of his state on behalf of his children. The first advertisement of his publications is in the Term catalogue for May 1676 (for 48 emblems designed by Callot), and advertisements are found frequently thereafter. They often record lost prints: thus in November 1692 Garrett advertised a two-foot long print of the ship, the Royal Prince, as well as a book of six large landscapes 'fitting for sashes for windows'. One characteristic of the lettering on Garrett's plates is some remark that he coloured his prints, and this advertisement shows that the ship could be had pasted on paper and coloured at 2/6d whereas a plain impression cost 1s. Two catalogues of Garrett's publications are known in the c.1680 and 1718 editions of Albert Durer Revised. That of c.1680 lists 22 items: fourteen are maps, four are religious/allegorical prints, one is a portrait of Charles II, two are writing books, and one is an emblem book. He seems to have concentrated on engravings and had little to do with mezzotints. His activity as an importer is shown by a notice on his restrike of 'A thankful remembrance' (Griffiths no. 97) which offers 'choice of all sorts of large and small maps, drawing books, coppy books, and pictures for gentlewomen's works; & also very good originals of French and Dutch prints'. His last known advertisement is in the Daily Courant of 8 October 1718. His business was taken over before August 1720 by Thomas Glass, who stayed at the same address in the Royal Exchange (Daily Post 4 August 1720). Glass's one-page catalogue attached to the 1731 edition of Albert Durer Revived includes the items from Garrett's earlier catalogues.

**Giffart, Pierre** (c.1631/8-1723) Engraver and publisher. Academician in 1714. Married Anne Thomassin, sister of engraver Simon Thomassin. Father of Pierre François Giffart.

**Gilbye, Nathaniel** (active 1643) Bookseller in London.

**Glass, Thomas** (fl. 1720-30) Publisher with Henry Overton I of Overton's Prospects (c.1720-30), a series of London views. See Adams, London Illustrated, 1604-1851 (London, 1983), cat. no. 26.

**Godet, Gyles** (c.1520-68) Publisher of woodcuts. Assumed to have trained in rue Montorgeuil, Paris; settled in London about 1547. Letters of denization, 1551. Brother of Stationers' Company, 1555. Prints in Stationers' Register, 1562-8. Last recorded 1568. Three woodcuts identified as his publications in P&D: an equestrian portrait of Henry VIII (O'Donoghue 42), 'A good Hows-holder', E.6-38, and an anatomical print, 1860-4-14-264. See Tessa Watt, Cheap Print and Popular Piety 1550-1640 (Cambridge 1991), pp. 181-93. See also ODNB.

**Gole, Jacob** (c.1660-1724) Dutch. Mezzotinter and engraver. Born in France, son of the French cabinet-maker Pierre Gole, emigrated as a Huguenot to Holland c.1684. Linked with Cornelis Dusart. Published prints by Dirk Maas.

**Goulding, Abraham** (fl. 1681) Apparently a print publisher in the City of London.

**Graves** (active 1716) Print publisher.

**Greene, Robert** (17th cent.) Publisher.

**Gribelin, Simon** (1661-1733) See Directory of printmakers.

**Griffin, P** (active 1747) Print publisher.

**Groensvelt, Jan** (c.1660-1728) Dutch. Etcher, mainly active in The Hague. Published some of his own prints.

**Groom, George** (active 1685) Publisher of popular prints, active in London.

**Gunst, Pieter Stevens van** (1659-1724) Dutch. Reproductive engraver in manner of Houbraken, worked in Amsterdam. Prolific output for publishers, especially of portrait prints and book illustrations. He was linked with Britain in 1713-15 when he engraved a set of ten plates after whole-lengths by van Dyck from the Wharton collection (before they went to Houghton and thence to the Hermitage). These were proposed to subscribers by a syndicate of dealers, Cock, Comyns and McSwiny, who employed Houbraken to come from Holland in 1713 to make the drawings and van Gunst to engrave them in Amsterdam (Walpole III 971, and Vertue III 82). The set of ten was advertised in the London Gazette on 13 December 1715.

**H, W** (active 1689) Publisher.

**Hancock, John** (fl. 1646-81) Active in London.

**Harrison, Stephen** (fl. c.1603) Architect; designed the seven 'Arches of Triumph' for James I's procession in 1604. Bibliography: ODNB.

**Hartgers, Joost** (fl. 1650) Dutch. Map publisher. Active in Amsterdam. Published a print of Charles I by Salomon Savery (Hollstein 118) after Hollar (Pennington 1432), included in a pamphlet on the English Civil War and the execution of Charles I.

**Hendricx, Gillis** (1640-77) Flemish. Major print publisher in Antwerp, publishing after Rubens, van Dyck and others. Acquired Martin van den Enden's plates.

**Herbert, William** (1718-95) Printseller and publisher, also a book collector and trader.

**Heyden, Jakob von der** (1573-1645) German. Draughtsman, engraver and publisher. Emigré from Netherlands, worked Strasbourg; returned to Brussels in 1635. Published some early prints by Hollar.

**Hills, Henry** (active 1653) Published a work by Henry Stubbe in collaboration with John Starkey in 1653.

**Hills, John** (late 17th cent.) Stationer.

**Hinde, John** (fl. 1635-44) Printseller, not bookseller. Closely linked with Thomas Hinde. Both used the same address at the Black Bull in Cornhill near the Royal Exchange. The relationship between the two men is unknown, but in view of the closeness in dates they are more likely to have been brothers than father and son. John acquired many Compton Holland's plates, which later passed to Stent. The first secure date for his activity is 1635, when he published a set of the four ages of man (Globe no. 478). His address is later found on a portrait by Glover of William Russell as 5th Earl of Bedford, a title he only received in 1641 (Hind III 227.5). The latest date is on Hollar's view of Arundel Castle of 1644 (Pennington 955). John issued a significant number of portraits, mostly anonymous (e.g. Hind III 205.9 and 347.30). Many of his plates passed to Stent (for a list see Globe p. 214), but some went to Walton (e.g. Hollar, P.955).

**Hinde, Thomas** (fl. 1637-53) Printseller, closely linked with John Hinde. Thomas is first recorded publishing an engraved broadsheet The order of the Universe in 1637 (STC 6798.5); a broadsheet satire came out in 1652 (Dr Dorislaw's Ghost, BMC 837, jointly with N. Brooke). In c.1643 he purchased all or many Robert Peake's plates after Peake sold up when enlisting in the Royalist army; from him he acquired plates by Faithorne and Pierce (the set of frieze designs of 1640, Globe no. 556). Thomas later purchased and reprinted most of the plates of Thomas Rowlett, which he must have acquired in 1649 or shortly thereafter (for a list see Globe p. 215). He reworked Hollar's 1639 portrait of Arundel (P.1352) as Fairfax. In the early 1650s he published an important engraving by Lombart after Walker's standing Cromwell (Griffiths no.116) which the engraver had dedicated to Parliament. Most or all of Thomas's plates passed to Stent at an unknown date. A few are in Stent's 1654 catalogue; many more appear in his 1662 advertisement.

**Hindmarsh, Joseph** (fl. 1681-95) Publisher. Recorded between 1681 and 1695 as publisher of a number of books and pamphlets; in 1681 and 1682, his address is given as ‘at the Black Bull in Cornhill’, from 1685 onwards as ‘the Golden Ball, over against the Royal Exchange, London’. Christopher Hindmarsh was trading from this address in 1685, and H. Hindmarsh from ‘against the Exchange in Cornhill’ in 1699.

**Hoeye, Rombout van den** (c.1622-71) Dutch. Publisher, engraver, and etcher in Amsterdam; son of François.

**Hogenberg, Abraham** (fl.1590-1653?) German. Engraver and publisher. Son of Franz. Worked Cologne. Published some early prints by Hollar.

**Holland, Compton** (fl.1616-d.1621) The most important London print publisher of his day after Sudbury & Humble; he issued a remarkable number of plates in a short period of time. His address was at the Sign of the Globe in Cornhill over against the Exchange. His will (PRO Prob 11/139) shows that he was the son of the translator Philemon Holland, and brother to Henry Holland who entered several of his plates in the registers of the Stationers' Company on his behalf. He first appears in 1616 when he published the engravings of Simon de Passe, the son of Crispin de Passe, who had newly arrived in London. This suggests that Holland may have been responsible for bringing him to England, and the link would have been through Henry Holland who seems to have taken over the position of Crispin de Passe's London distributor after the death of Woutneel (see Griffiths, pp. 18, 56). Simon, however, soon transferred to the rival firm of Sudbury & Humble, and Compton henceforth had to employ lesser talents such as Francis Delaram. In 1618 Compton published the Basiliologia in association with Henry Holland but had (apparently) no involvement with the Heroologia in 1620 (see Giffiths nos. 9 and 10). Besides numerous portraits Compton published topical prints (e.g. ‘A true report and exact description of a mighty monster or whale cast upon ... Harwich in Essex’, in 1617, STC 20892) and salacious anti-Catholic propaganda (a photocopy of a plate with a monk whipping women is in the BM). The latest date of any print carrying his name is 1620 (for two dated 1620, see Hind III 9.5, and 20.34). But a number of prints are known from the three following years, 1621-3, that give his address (though not his name) at the Globe over against the Exchange: see for example the Nine Worthies by Robert Vaughan of 1622 (Hind III 89.114), the Marquis of Hamilton by Droeshout (Hind II 353.8) of 1623, and the undated set of months also by Vaughan. The explanation is given by his will which was written in June 1621 when he was already very ill; he died the following January. He left his estate to his widow Hester, and it was probably she who was continuing the business. Many of Compton's plates subsequently passed to John Hinde, and from him to Thomas Hinde and thence to Stent. Other plates went to Roger Daniell (e.g. Hind II 378.37). In 1628 William Webb was publishing at the Globe in Cornhill right against Birchin Lane end, and he may have taken over Holland's shop and business.

**Holland, Henry** (1583-1650 after) Author and publisher; son of Philemon Holland, commonly called the 'translator general of his age', who translated Speed's Theatrum Imperii Magnae Britanniae into Latin; it must have been he who taught Henry the Latin that he used when he wrote the text for the Heroologia; the writer Abraham Holland was his brother, as was the print publisher Compton; Henry was apprenticed to the printer John Norton for ten years in 1599, and was made free of the Stationers' Company in December 1608 (see Dict.1 and DNB); the first book he published was in 1609; only one (in 1612) has been found with his address in Ivy Lane at the Holly Bush; the rest were either sold by or issued jointly with others and carry their addresses (see STC); he carried on his book publishing business until 1636 (the last entry in STC is in 1636), but in that year transferred his yeoman's interest in the stock of the Stationers Company to the bookseller Daniel Pakeman; he continued writing until the end of his life; the last record is in 1650 (STC). Henry's activity as a printseller is inseparately bound up with that of Compton Holland, for whom he entered many titles in the Stationers' Register. The title-page of the Basiliologia in 1618 states that it was printed for Henry and sold by Compton. Only one portrait has been noted which carries both their names as publisher (James Montagu, Bishop of Winchester, Hind II 262.39). After Compton's death, Henry published a few portrait prints under his own name, but with no address. One (by Elstrack of Tobias Matthew, Hind II 184.44), dated 1624, has Henry Holland's 'excudit' coupled with George Humble's address. None of the prints he published seems to be later than the mid-1620s. His last days were spent in poverty, and on 26 June 1647 he issued a broadsheet appealing for charitable aid. According to this, he had been 'a zealous hater and abhorrer of all superstition and Popery and prelaticall innovations in church government' and on this account had been imprisoned by Laud and the Star Chamber; in 1643 he had served in the Parliamentary army but was now much decayed in body and bankrupt through lawsuits (BL 669 f.11(34)). In 1644 he and Mr Jenner (presumably the print publisher) were given a warrant of £600 'to buy clothes for maimed soldiers' (CSP Dom. 1644, p.147).

**Hollander, Gaspar de** (fl. 1650-60) Flemish. Print publisher, traveller, and dealer in Antwerp.

**Hondius, Hendrik** (1573-1650) Dutch. Engraver and publisher in The Hague; he established his own business in 1597 and trying to find the most beneficial location for his business he moved to the port city of Amsterdam around 1603, and then to Leiden in 1604; in his last phase of his career, from around 1640 to his death in 1650, Hondius once again took a more active role in the publishing business.

**Hooghe, Romeyn de** (1645-1708) Dutch. Painter, sculptor, medal maker, goldsmith, etcher, and publisher. Born in Amsterdam, 1668 in Paris, from 1687 in Haarlem. Opened drawing school in 1688. Propagandist for William of Orange.

**Hoole, J** (fl. 1720s) Business partner of Henry Overton in the mid-1720s.

**How, John** (active 1683) Publisher.

**Hulton, Robert** (active 1704) Publisher.

**Humble, George** (fl. 1603-32) Print publisher in London. Sudbury worked with Humble c.1603-18. From c.1618 to 1632 Humble was working alone.

**Huybrechts, Peeter** (1614-60) Flemish. Minor Antwerp engraver.

**Ibbitson, Robert** (active 1646-61) Letterpress printer in London.

**Isselburg, Peter** (1568 or later-1630) German. Engraver and publisher. Born in Cologne, 1610-22 in Nuremberg, 1623-5 in Bamberg, 1626 in Coburg.

**aneway, Richard** (active 1699) Printer.

**Janssonius, Johannes** (1588-1664) Dutch. Book and print publisher in Amsterdam. Born in Arnhem where his father was a bookseller and publisher (Jan Janszoon the Elder). In 1612 he married the daughter of the cartographer and publisher Jodocus Hondius, and then set up in business in Amsterdam as a book publisher. In 1616 he published his first maps of France and Italy and from then onwards he produced a very large number of maps, perhaps not quite rivaling those of the Blaeu family but running a very close second in quantity and quality. From about 1630 to 1638 he was in partnership with his brother-in-law, Henricus Hondius, issuing further editions of the Mercator/Hondius atlases to which his name was added. On the death of Henricus he took over the business, expanding the atlas still further, until eventually he published an 11-volume Atlas Major on a scale similar to Blaeu's Atlas Major. Died in Amsterdam.

**Jefferys, Thomas** (1719-71) Engraver, cartographer, and print publisher. His family may have come from the Birmingham area, but by the time he was apprenticed to Emmanuel Bowen in 1735, he was living in Clerkenwell, London. Appointed geographer to George III in 1760. Produced some of the most important eighteenth-century maps of the Americas. His son, also Thomas, continued his business in St Martin's Lane after his death, in partnership with Willliam Faden until 1776.

**Jenner, Thomas** (fl.1618-d.1673) Jenner was one of the main London print publishers and sellers; his active career spanned over half a century. His beginnings remain obscure. He was a member of the Grocers' Company, and was possibly the Thomas Jenneu, son of James, who received his freedom in 1619. His earliest publication, a portrait by Delaram (Hind II 229.28), is securely dated to 1618. There are strong reasons for thinking that he took over the short-lived business of Maurice Blount which was at the same address. The prints made for him in 1621 by Willem de Passe, who was married to an 'Elisabeth Jennerts'—presumably a relation—were the finest produced in London at the time and were entered into the Stationers' register on his behalf by George Fairbeard. Jenner still produced some significant plates in the 1630s (e.g. the portrait of the Earl of Northumberland by Cornelis van Dalen, Hind III 254.5), but his stock went steadily down-market over the years, and by his death he was only a marginal figure. His first address was at the White Bear in Cornewall (i.e. Cornhill). Later he gave it as at the White Bear near the Exchange (or sometimes at the South Entrance of the Royal Exchange, eg Hind III 329.3 of the 1630s). This could be the same place under a different name, but the fact that he changed the address on various plates (e.g. Willem de Passe's engraving of the Earl of Holland, Hind II 290.8) suggests that he had actually moved. The move can be dated to 1624 or before from a broadsheet of the Houses of Convocation (in the BM), which gives an address 'at the Exchange'. Skelton noted (p. 235) that his prints and maps of the 1640s show a strongly Parliamentarian bias, and in 1644 he and Henry Holland were both engaged in buying clothing for Parliamentary soldiers (CSP Dom. 1644, p. 147). In 1651 he wrote a political pamphlet, 'London's blame if not its shame', attacking supine government policy over the fishing industry. Although Jenner was a specialist print publisher, many of his publications include letterpress. He also etched a few plates himself: a portrait of Oliver Cromwell that was included in a book of 1654 (Hind III p.252), a copy of Payne's Sovereign of the Seas, and a set of natural history plates. From 1662 survives a two-page catalogue of his publications, which he added to copies of 'A Book of the Names of all Parishes'. It is most informative, giving the titles of most items. There were 25 illustrated books with text, 17 maps (for which see Skelton p. 244), 55 single larger plates and sets of prints, and 64 small plates. He also sold blank forms for bonds, bills, bills of lading and indentures, and advertised imported Dutch prints. Much information about him can be deduced from his will drawn up in 1666, in which he bequeathed £400 to his wife, and the residue divided between her and his sister's three children. He bequeathed 20s. to John Garrett, 'desiring his care and assistance for the good and benefit of my wife'. It was Garrett, together with John Overton, who drew up a probate inventory of his estate in 1674. His property was valued at £312 16s 9d, and included 117 hundredweight of old copper plates valued at 2s 8d per pound. His debtors included Overton and Robert Walton. (The will is about to be published by Giles Mandlebrote). The business and shop were acquired by John Garrett (see Tyacke p. 118).

**Jode, Pieter de** (1601-74?) Flemish. Engraver; son of Pieter de Jode I; born in Antwerp, active in Antwerp and worked for Van Dyck (his work is often difficult to distinguish from that of his father). 1631-32 in Paris, 1667 in Brussels. Died in England?

**Johnson, Thomas** (active 1630-6) A printseller. He was perhaps the same man as was bound apprentice to Christopher Wilson in 1604 and freed in 1611 (McKenzie p. 137), but there is no sign of his ever publishing books (see Plomer and STC). The only date found on the limited number of prints he published is 1630. In that year he altered a anonymous plate of Maurice, Prince of Orange into Frederick Henry of Orange (Hind II 377.32). He republished three sets from Roger Daniell: the book of Animalium quadrupedum (Griffiths no. 86) which is also dated 1630; and sets of the twelve months and the twelve sibyls (Griffiths p. 312). A set of twelve roundels with scenes from Aesop, which do not seem to have come from an earlier publisher (Griffiths p. 312), were (like the sibyls) intended to be used on trenchers. One plate of James I (Hind II 57.12) came from Compton Holland. Among undated plates is Cockson's Lord Howard of Effingham which he altered into Christian IV (Hind I 249.22). Some of Johnson's plates later ended in the hands of Stent (Globe p. 217). His widow is recorded in the Stationers' Company Poor Book between 1636 and 1654 (STC). Britain's Burse was a line of shops in the Strand, north of Durham House, erected by Robert Cecil, Earl of Salisbury, that was opened and named by James I in 1609; these were the first shops to be opened in west London (see Survey of London, XVIII 1937, pp. 94-6). Johnson was thereby one of the first printsellers to work west of the City.

**Johnston, Andrew** (fl. 1700-18) Engraver.

**Jonghe, Clement de** (1624/5-77) Dutch. Print, map dealer and publisher in Amsterdam. It is probable that during Rembrandt's lifetime, he acquired seventy-four of his copper plates. He used address 'in de Calverstraat inde gekroonde konst en kaert-winckel' from 1662 to his death in 1677.

**Jordan, J** (active 1680-2) Bookseller and publisher in London.

**Jordan, Timothy** (active 1714-49) Printseller, sometimes in partnership with Thomas Bakewell; publisher with Bakewell of a print in the British Museums's Department of Prints & Drawings (1880,1113.2263) that could date from 1714-1725.

**Kidson James** (17th cent.) Publisher.

**King, John** (1698-1748) A large-scale printseller of the eighteenth century whose name and address at the Globe against the Church in the Poultry are found on many later re-issues of seventeenth-century engravings. King's purchase of the plates of Robert White (d.1703) from his son is mentioned by Vertue (VI 183). King's name is also found on many re-issues of the plates of Vandrebanc which he must have acquired from Christopher Browne after his retirement c.1712. According to Dunton (p. 359) King took over his old shop in the Poultry; this would have been c.1698 according to Plomer p. 180. King's trade card in the Bagford collection (Harley 5963 no. 473) reads: 'John King living at the sign of the Globe in the Poultry sells all sorts of prints and maps with colours and other materials for painting prints on glass, and likewise all sorts of stationery ware set on cloth, coloured and are to be sold by John King at the Globe in the Poultry'. The first evidence of King's activity is in a view of Hampton Court and its garden (Clayton p. 5).

**Kip, William** (1588-1618) See Directory of printmakers.

**Krol, Jan Bastiaansz.** (fl. 1652) Dutch. Publisher in Middelburg.

**Kunholt, Gabriel** (late 17th cent.) Publisher/printer.

**Küsel, Melchior** (1626-83) German. Engraver and publisher, fl. Augsburg, Vienna, and Munich. Pupil of Matthäus Merian the Elder in Frankfurt. Married Merian's daughter Maria Sibylla. At times worked with his brother Matthäus Küsel. Best known for his 146 etchings after Johann Wilhelm Baur entitled Iconographia (1670).

**Langlois, François** (1588-1647) French. Print publisher. Numerous travels to Italy and England (where a supplier of drawings to Arundel). Widow married Pierre Mariette II in 1655.

**Langlois, Nicolas** (1640-1703) French. Bookseller, publisher and printseller; son of François Langlois. His own son was another Nicolas (c.1670-1707) who took over his father's shop in 1703.

**Larkin, George** (active 1677) Publisher.

**Laurie, R. H.** (1777-1835) Son of Robert Laurie. On his father's retirement in 1812, went into partnership with James Whittle, trading as Whittle and Laurie. After Whittle's death in 1818 ran the business as R. H. Laurie, employing as draughtsmen John Purdy, Alexander Findlay, Alexander George Findlay and de la Rochette. In the 1820s and 30s built up the cartographic side of the business until he was overtaken by the expanding production of Admiralty charts. For the history of the firm, see entry for Robert Sayer. The business traded under a series of names.

**Lawrence, J** (fl. early 18th cent.) Published print by John Faber the Elder.

**Layton, Andrew** (late 17th cent.) Designer and publisher of playing cards.

**Lea, Philip** (active 1690-1700) Map maker and seller. Apprenticed to Robert Morden in 1675.

**Lee, Edward** (active 1620s) London print publisher not recorded by STC or any other source. His name has been found on two prints. The first is a large equestrian portrait of Charles I , which bears his address at the sign of the Gentleman and Porter in Old Street (Windsor, Royal Library; the plate was later reprinted by Pricke and Dicey, O'D.171). The other is a satirical engraving by Thomas Cecil, A New Year's Gift for Shrews (Hind III 47.43; BMSat 89). The portrait of Charles as King is an altered state of an earlier version which shows him as prince, but which appears also to have been published by Lee.

**Lee, Samuel** (active 1677-95) Publisher and printseller in London.

**Leers, Arnold** (active 1691) Dutch. Publisher.

**Leers, Renier** (active 1704) Flemish. Print and probably map publisher.

**Lens, Bernard, II** (1659-1725) See Directory of printmakers.

**Lenthall, John** (active 1670-85) Publisher, specialised in playing-cards.

**Lewis, Edward** (active 1711) Publisher.

**Ley, William** (active 1650) Publisher.

**Liefrinck, Hans** (1518?-1573) Flemish. Draughtsman, engraver and publisher; born in Augsburg and son of Willem; in Antwerp by 1538; Pieter van der Heyden and Pieter and Frans Huys were employed as engravers by Liefrinck; he also published engravings and woodcuts of ornamental designs, satirical subjects, maps and engravings after Italian masters such a Enea Vico; in addition he published prints by two Amsterdam printmakers, Harmen Muller and Cornelis Anthonisz; he also acquired a quantity of plates and woodblocks by Cornelis Bos from Bos' widow. There is another Hans Liefrinck (active 1567-d.1599) who was the son of Cornelis Liefrinck and worked in Leiden.

**Lillicrap, Peter** (active 1664) Printed broadsides; active in London.

**Lintott, Bernard** (1675-1736) Publisher and bookseller.

**Lisle, Laurence** (active 1617) Publisher; working in London after 1617. Lisle's signature as a publisher appears in portrait of George Villiers, 1st Duke of Buckingham engraved by Simon de Passe (H 29).

**Lloyd, Humphrey** (18th cent.) Publisher.

**Lloyd, John** (active 1682-92) An important London print publisher whose name is associated by Vertue with the discovery of mezzotint: according to his story (I 42-3) Lloyd and Luttrell got the secret from a certain Blois, the assistant of Blooteling. He adds that Lloyd later employed Beckett, and that this was how Beckett learned the secret. Lloyd's name, followed by 'exc.' is found on numerous mezzotint plates by Blooteling, van Somer and Luttrell, all of which seem to be datable between 1682 and 1685. In addition, Chaloner Smith records under his name four anonymous mezzotints that he published. Luttrell's plate of the Bantam Ambassadors (CS 12) gives his address as 'in the middle Exchange in the Strand', and this is the same address as he gave in an advertisement in the Loyal Protestant of 6 May 1682 for a two-sheet prospect of Bow Church and its steeple, engraved by N.Yeates and J.Collins. Vertue (ibid.) says that Lloyd kept a print shop in Salisbury Street in the Strand. An undated engraving by John Savage of the head of van Dyck gives another form of address 'near Worcester House in the Strand'. These are all the same place. Lloyd's plates are invariably of good quality and are distinguished by their elegant lettering. None is a restrike. The quantity of his publications, however, seems too small to have supported an entire business, and he had nothing to do with the book trade. He must have relied on a larger business in old master prints and drawings. The London Gazette for 8 June 1693 advertises 'A curious collection of prints by Mark Antony after Raphael ... and fine Italian drawings are to be sold by Jo. Lloyd in Salisbury-Exchange in the Strand.' The Luttrell plate referred to above later passed to John Smith.

**Lowe, George** (active 1612-26) Printer of engravings.

**Lowndes, Samuel** (17th cent.) Publisher.

**Lowndes, W** (active 1790) 1 record Published a print of Oliver Plunket by an unidentified printmaker.

**Luttrell, M** (active 1710) Female publisher; published a print by Edward Lutterell (CS 10).

**Lye, Steven** (active 1689) Publisher.

**Malbouré** (late 17th cent.) French. Family of print publishers in rue St Jacques, Paris. Founded by Claude (c.1645- after 1706) and continued by his son Antoine (after 1679-1761). The two are impossible to distinguish and their publications are catalogued under the one name. Had a strong line in thesis prints.

**Mariette, Pierre** (1634-1716) French. Print dealer and publisher, the greatest publisher of the century; son of Pierre Mariette I; married widow of Langlois in 1655. In 1657 settles at his father's address (rue st Jacques à l'Espérance), a house that he inherits in 1663. In 1658, he bought the 'Colonnes d'Hercules', and for a while rented it to a hat-maker then to a book-seller.

**Marrebeeck, M** (1700 or later) Dutch. Print publisher, probably working in Amsterdam.

**Marriott, John** (active 1645) Published The Shepherds Oracles by Francis Quarles, 23 November 1645.

**Marriott, Richard** (active 1677) Published Richard Izacke's Antiquities of the City of Exeter in 1677, ‘At His Shop At The Sign Of The Temple By The Inner Temple Gate, Fleet Street’.

**Marshall, John** (active c.1700) Publisher.

**Marshall, William** (1679-1725) Print publisher in partnership with Joseph Marshall. For their trade card, see Heal 17.98 and 99.

**Martyn, Jo.** (active 1660-80) Publisher.

**Mearne, Sam** (active 1684) Publisher; probably related to C and A Mearne, whose names appear with his on An Impartial Collection of the Great Affairs of State from the .. Scotch Rebellion .. to the Murther of King Charles I... by J Nalson, 1684.

**Merlen, Theodorus Jonasz. van** (1600-59) Flemish. Engraver and publisher, active in Antwerp and Paris. There are 3 printmakers from the same family with the same name, two of whom were father and son (II and III); no attempt is made in the database to distinguish them.

**Meyssens, Joannes** (1612-70) Flemish. Painter, engraver, and publisher. Born in Brussels in 1612 and moved to Antwerp in 1640 where he died in 1670. He published work by Wenceslaus Hollar and prints after portraits by Van Dyck associated with the Iconography.

**Moncornet, Balthasar** (c.1600-88) French. Engraver and publisher.

**Morphew, John** (active 1706-20) Printseller.

**Mortier, Corneille** (active 1688) Dutch. Worked with Jan Covens. Playing-card maker.

**Mortier, David** ((1673-1728) Dutch. A Dutchman, born in Amsterdam, brother of the famous Amsterdam bookseller Pierre who specialised in atlases (see I.H. van Eeghen, De Amsterdamse Boekhandel 1680-1725, Amsterdam, 1960-6, III pp. 253-5). David was naturalised in England on 10 July 1696 (see W.A. Shaw (ed), 'Letters of Denization and Acts of Naturalisation 1613-1700', Huguenot Society, 18 (1911), p. 243), and ran a bookselling business at the sign of Erasmus's Head near the Fountain Tavern in the Strand. Two catalogues of his stock have survived. The earlier, which can be dated c.1696, is of 8pp. and seems to contain plates imported from his brother in Amsterdam (BL 821 g.3(10)). The later, which has been dated c.1703, is of 46pp. and contains mostly imported maps (BL Sc.84(1)). David was naturalised on his marriage in 1706, and remained in England until his death, apart from various periods in 1711-21 when he had to return to Amsterdam to help run Pierre's business after his brother's death (cf Tyacke p. 124). During these years his shop at Erasmus's Head was run by his deputy Peter Dunoyer (Harris pp.140-1). David is best known for his involvement in the publication from 1707 onwards of Britannia Illustrata, later called the Nouveau Théâtre de la Grande Bretagne (see Bernard Adams, London Illustrated 1604-1851 (19830, pp. 36-45). For a trade label or advertisement see Heal, 17.106.

**Moseley, Humphrey** (active 1627-61) Bookseller. Free of the Stationers' Company, 1627. In partnership with Nicholas Fussell until 1635. Lists of his publications: in Sir A Cokain, Dianea, 1654, BL 12470.bb.8; R. Brome, Five New Playes, 1653, BL E.1423. Bibliography: H. R. Plomer, A Dictionary of the Booksellers and Printers who were at work in England, Scotland and Ireland from 1641 to 1667, 1907.

**Mylbourne, Robert** (c.1596-1642) Bookseller and publisher; free of the Stationers' Company 1617; 1620s, in partnership with Humphrey Robinson.

**Neeffs, Jacques** (1610-c.1633 after) Flemish. Engraver active in Antwerp, pupil of I. Marinus. Pupils: Jacques van de Velde, Emanuel Winghen.

**Newcomb, Robert** (active 1714) Publisher in Fleet Street.

**Newman, Dorman** (active 1662-94) A large-scale book publisher, who published between 1665 and his bankruptcy in 1694 at the King's Arms in the Poultry. Plomer records two other addresses he used, but these have not been found on his prints. Dunton was apprenticed to him for seven years and recorded 'He was once a considerable dealer but has been unfortunate ... and since his misfortunes is turned preacher' (p. 211). A catalogue of his publications is to be found in Samuel Collins, The Present State of Russia, 1671, and another of c.1673 is in the BL (1507/1255). Between 1685 and 1687 he advertised various engravings in the Term Catalogues. In February 1685 he announced a portrait of Staremberg as well as the marble statue of Charles II by Vandrebanc after Grinling Gibbons. In November 1687 he advertised 'Discors Concordia' and a print of the storming of Buda in 1686.

**Norfolke & Marshall** (active 1688-9) Publishers.

**Nutting, Joseph** (1660-1722) Publisher.

**Ogilby, John** (1600-76) Author and publisher; translated Virgil, Homer and Aesop into English. For stock catalogues, see Heal,17.111 anbd 112.

**Oliver, John** (1616-1701) Print publisher, and surveyor by profession. One of three surveyors of London after the Great Fire. Published maps and prints from 1679 to 1686, including a group of anonymous mezzotints 1685-8 which John Chaloner Smith (British Mezzotinto Portraits, 1883) catalogues under his name. He made a few etchings himself.

**Oliver, Mary** (late 17th cent.) "Mrs Oliver" is included in a list of dealers selling Jean Tijou's Nouveau Livre de Desseins advertised in the London Gazette, 1 October 1694. Her name appears as a later addition to a print by Cockson of 1609 (BM Satire 81).

**Oossaen, Aert Dircksz.** (fl. 1682-94) Publisher in Amsterdam.

**Overton, Henry** (1676-1751) Print publisher; son of John Overton; took over his father's business in 1707 and left a fortune of £10,000; the 1726 subscription list to Hogarth's Hudibras includes 'Henry Overton, of Charter-House Square, Gent' who may be identical with Henry Overton I; prints lettered 'Henry Overton' are assumed to be by Henry Overton I unless the date of publication is certainly later than 1751; see also his brother, Philip Overton.

**Overton, Henry** (1751-c.1764) Print publisher; took over the family business in 1751 on the death of his uncle Henry Overton I; prints lettered 'Henry Overton' are assumed to be by Henry Overton I unless the date of publication is certainly later than 1751; c.1764 his business passed to Robert Sayer, successor to his brother Philip Overton; for the subsequent history of the firm, see entry for Robert Sayer. Trade card in the Heal collection (35.25) gives F. Fernyhough, Druggist and Chymist at the White Horse without Newgate, the style of the engraved decorative border suggests a date around 1750, but it may be a later publication in an old-fashioned style; Fernyhough may have shared the premises with Henry Overton II, or he may have taken it over from him; cheap print publishers were often associated with druggists, no doubt in order to share methods of distribution.

**Overton, John** (1640-1713) Print publisher. Overton was the son of Thomas Overton, a tailor in Covent Garden, and was apprenticed to Thomas Gould in the Stationers' Company in 1655 for eight years; he was freed in 1663. In 1665 he bought the shop and stock of Peter Stent, after his death that year; to do this, he must have been given a significant capital by his father. To judge from Robert Walton's jibe in his catalogue of c.1674, he did not know much about prints before this date (Overton and others are called 'intruders into that they were never brought up to'), and relied on his printer 'T.C.' (Thomas Cockerill: see Tyacke p. xii). In 1665-6 Overton used Stent's sign and address at the White Horse in Giltspur Street without Newgate. In 1666 the Great Fire forced him to move the White Horse sign to Little Britain, next door to Little St Bartholomew's Gate. In 1668 he moved back again to the White Horse without Newgate, but no longer in Giltspur Street, but instead at the corner of Little Old Bailey near the Fountain Tavern against St Sepulchre's Church. (For the complexities of Overton's early addresses, see the discussion in Tyacke, pp.131-3, supplemented by Globe pp. 218-9.) In 1677 Overton married, in a second marriage, Sara, sister of the printseller John Garrett who is known to have been a friend of his. A presumably related Henry Overton was a bookseller in Pope's Head Alley. Overton issued five catalogues between 1667 and c.1672, and there is an anonymous mezzotint portrait of him (CS IV p.1699, no. 78) made in 1708. He issued many mezzotints in collaboration with Edward Cooper. John Overton retired in 1707, and sold his stock to his second son Henry who had married Sarah Baker in 1706. He died in 1713. His will, signed in 1711, shows that he, his wife, and two of their children (Henry and Sarah), were all living in the White Horse. His bequests amounted to over £1,500—a very large sum—and included capital sums to two other sons, Philip and James, to enable them to set up in trade; a fourth son Thomas had last been heard of in America in 1702. Later members of the family and their successors, Robert Sayer, Robert Laurie, James Whittle, Robert Holmes Laurie and R. M. Laurie continued in the trade until the mid-19th century. A history of the firm from 1748 onwards is given in the entry for Robert Sayer.

**Overton, Mary** (active 1745-8) Print publisher. Married to Philip Overton and continued his business for three years after his death until she married Robert Sayer. For the subsequent history of the firm, see entry for Robert Sayer.

**Overton, Philip** (active 1707-died 1745) British print publisher; son of John Overton, and brother of Henry Overton I. Set up his own establishment in Fleet Street, c. 1707, at first using the Overton sign of the White Horse, but soon changing to the Golden Buck. His widow Mary ran the business after his death before the business was taken over by Robert Sayer, c. 1748. For a manuscript bill of 1744, see Heal,17.116. For the subsequent history of the firm, see entry for Robert Sayer.

**P, G** (17th cent.) Published portrait of Elizabeth I (1848,0911.260).

**Paine, Thomas** (active 1650) Printer and publisher. Possibly related to the later publishers Thomas and Oliver Payne.

**Palmer, R.** (active 1685) Printseller and publisher.

**Parker, Henry** (c.1725-1809) Printseller, publisher, bookseller. Assistant to Thomas Bakewell from 1748; on his death became partner of his widow Elizabeth Bakewell from 1759(?). Member of Stationer's Company in 1762. Later chief clerk at the Chamberlain's Office, Guildhall and Master of the Court of the Stationers' Company in 1801; died Stoke Newington, London. Firm continued in the family until after Word War II, becoming specialists in antiquarian prints of nautical and military subjects.

**Parker, Peter** (fl. 1665-1703) Publisher and bookseller in London.

**Partridge, John** (active 1640-50) Publisher and bookseller.

**Passe, Crispijn de** (1564-1637) Flemish. Draughtsman, engraver and publisher; began his career in Antwerp but by 1589 had fled via Aachen to Cologne; 1611 to Utrecht; father of Simon, Magdalena, Crispin II and Willem.

**Peake, Robert** (active 1635-died 1667) Robert (later Sir Robert) Peake was son of the print publisher William Peake. In 1635 he and William jointly published The Booke of five Columnes at their house near Holborn Conduit. On William's death in 1639 (Edmonds, Burlington Magazine, 118 (1976), p. 79), Robert inherited and continued the business. He published the finest prints of the early 1640s: sixteen early Faithorne plates, as well as one by Glover (Hind III 233.22), Edward Pierce's set of friezes of 1640, Hollar's set of three-quarter-length Seasons of 1641 (Pennington 610-3), and several portraits of personalities in the Civil War, many as small ovals that were probably used as badges of allegiance. In a letter to Pepys of 26 September 1690, Evelyn stated that the man 'who had the most choice' of prints was Mr Peake of Holborn Conduit (H.C. Levis, Extracts from the Diaries and Correspondence of J. Evelyn and S. Pepys relating to Engraving (1915), p. 84). Peake was associated with Archbishop Laud in the production of a set of small plates designed to illustrate Bibles (see G.Henderson, 'Bible illustration in the age of Laud', Transactions of the Cambridge Bibliographical Society, 8 (1982), pp. 178ff.). In 1642 Peake closed his business in order to join the Royalist army. He arrived at Basing House as Lieutenant-Colonel on 31 July 1643 with William Faithorne serving as his ensign. As a soldier Robert had a glittering career, which culminated in his being knighted by Charles I at Oxford on 27 March 1645 (Vertue I p. 71 from Symonds ms). In October he was taken prisoner at the siege of Basing House, and a box of unspecified copper plates was found among his possessions. He was first imprisoned at Winchester House, then in Aldersgate, and was later exiled for refusing to take the oath of allegiance to Cromwell. He returned to England at an unknown time, and became vice-president and leader of the Honourable Artillery Company. He died in 1667, and was buried in St Sepulchre's. His will (Edmonds p. 133) shows that he had wished to spend the vast sum of £500 on his funeral, but that the Great Fire had consumed his 'houses and tenements at Holborn Conduitt' so that he had to reduce the sum to £200. His fame was such that a broadside panegyric was published on his death (BL 82 l.8(27)).

**Peake, William** (fl. 1626-died 1639) All previous writings on the Peake family have been made obsolete by Mary Edmond, who has worked out the family tree ('Limners and Picturemakers', Walpole Society, 47 (1978-80), pp. 129-33). She shows that there were three generations of the family in the publishing business. The eldest was the well-known painter Robert Peake (c.1551-1619), who held the position of Serjeant-Painter to James I jointly with John de Critz, and was also painter to Prince Henry. It was he who leased a house at Holborn Conduit from the Saddlers' Company, whence he published a number of books, such as the 1611 translation of Serlio's First Book of Architecture, which he dedicated to Prince Henry (Harris cat.817). The blocks used to illustrate this were imported from the Continent where they had first been used in Antwerp c.1540. William was his eldest son, and was also trained as a painter. Like all generations of the family he was a freeman of the Goldsmiths' Company. On his father's death in 1619 he inherited the shop at Holborn Conduit next to the Sun Tavern at the bottom of Snow Hill. Although he presumably took over his father's illustrated book publishing business, there are no signs of his acting as a publisher of single sheet prints before 1626. His address appears on many ex-Humble plates. One of them (Hind II 265.45) has a date 1626 which suggests that the transfer took place in this year. In 1635 the engraver William Faithorne was apprenticed to him, and at an unknown earlier date the painter William Dobson. William published various sets of Senses, Complexions, Worthies etc. by Cecill and Glover.

**Peapes, Thomas** (17th cent.) Publisher.

**Pennock, William** (active 1708-10) Printer, printseller and publisher of satires in London.

**Persoy, Pieter** (1668-1702) Dutch. Publisher and engraver in Amsterdam.

**Peters, James** (active 1689) Publisher.

**Pierson, Edward** (active 1619) Print publisher, collaborated with Joseph Browne.

**Pietersen, Arent** (fl. 1649) Dutch/German? Dutch (?) publisher, book, and art dealer, working in Hamburg. His son, Arend the Younger was an Amsterdam publisher.

**Pitt, Moses** (c.1639-97) Pitt was one of the largest booksellers and publishers of the second half of the century, whose huge ambitions led him to bankruptcy. His history has been pieced together by Michael Harris (in Economics of the British Book Trade 1605-1939, ed. R. Myers and M. Harris, Publishing History Occasional Series I (Cambridge, 1985, pp. 176-208). Pitt began in a small way as a bookseller and publisher. Success led him from 1678 to embark on a series of interrelated projects that demanded far more capital than he had. Chief among them was the English Atlas, which was intended to contain 900 pages of text plus 600 plates in eleven volumes. A portrait of Charles II by White was made as the frontispiece for the first volume in 1680, and presumably the other portraits he published were a spin-off from this. Pitt also embarked on a huge property speculation in Westminster, as well as taking over the printing office of Oxford University. In 1685 he was forced to retrench and clear much stock in two auctions; this marks the end of his print publishing. His final bankruptcy and arrest for debt followed in 1689, and he remained in prison until shortly before his death eight years later.

**Porter, William** (fl. 1635) Published a broadside in 1635 showing the family of William Lee of Abingdon; probably the grandson named in the print.

**Powell, Edward** (active 1673) An obscure figure whose name and address at the Swan in Little Britain appear on an important satire by Barlow of c.1673 ('The Egg of Dutch Rebellion', BMSat 1045, jointly published with George Farthing). Wing lists nine books published for this or another Powell between 1660 and 1696, while Plomer notes an advertisement in The London Gazette for 1698 where he is called a bookbinder in Little Britain.

**Pricke, Robert** (1646-1700) Print publisher in London and occasional etcher. Specialist in architectural books.

**Prickle, Robert** (active 1672) Art dealer and publisher in London in the second half of the seventeenth century. Published animal series of Abraham Hondius.

**Prince, Edward**. Publisher.

**Prosser, Enoch** (active 1681) Bookseller/publisher.

**Ranew, Nathaniel** (active 1670) Publisher.

**Ratelband, Johannes** (fl. 1704-30) Dutch. Publisher in Amsterdam.

**Richards, Godfrey** (17th cent.) Publisher.

**Richardson, William** (1778-1812) Print dealer and publisher. Early career publishing satires, often by Colley. Later became the leading specialist in portrait prints with Thane. Published series of facsimiles of rare early British portraits for Grangerisers. Lugt refers to him as William Richardson Jr., suggesting that his father was also a printseller; it may be WR Senior who traded from 68, High Holborn in 1778. Note the prints by H. MacPhail, published from 68 High Holborn in 1784; this might be a pseudonym.

**Robinson, Humphrey** (c.1600-70) Publisher. Apprenticed 1614; free of the Stationers' Company 1623, in partnership with Robert Milbourne.

**Robinson, J** (active 1699) Bookseller/publisher.

**Robinson, Jonathan** (active 1670) Publisher.

**Robyn, J** (active 1676-1700) Dutch. Publisher in Amsterdam.

**Rogers, William** (17th cent.) Publisher with Brabazon Aylmer.

**Rothwell, John** (active 1633) Publisher.

**Rotterdam, Pieter** (active 1688-1715) Dutch. Bookseller.

**Rowlett, Thomas** (active 1641-49) Thomas Rowlett published many of the finest English plates of the 1640s; uniquely for the time, he never issued any restrikes. He published sets of etchings by Francis Clein, Edward Pierce, Isaac de Caus and John Evelyn, as well as a portrait of William Dobson by Josiah English and four engravings by William Faithorne (a complete list is given by A. Griffiths in Art and Patronage in the Caroline Courts, ed. D. Howarth (Cambridge,1993), p. 57). Rowlett first appears as a member of the household of the print publisher Robert Peake in 1641 (M. Edmond, Walpole Society, 47 (1978/80), p. 204 n. 324). On 27 April 1643 a Thomas Rowlett gent. of St Dunstan's West, aged 22, married Marie Haines (Harleian Society Publications, vol.26, p. 270). Since St Dunstan's is close to Temple Bar, and Rowlett began publishing within a year or two of this date, this is probably the same man. Another Isaac Rowlett witnessed a will in impeccable humanist script jointly with William Peake in 1632 (Burlington Magazine, 118, p. 81). Rowlett's publications can all be dated between 1645 and 1649. The most plausible hypothesis is that he took over Peake's plates after the fall of Basing House, and acted as his agent/proxy while Peake himself was imprisoned (see Peake). This explains the origins of his business and its nature. To have acted as publisher for Evelyn in 1649, Rowlett must have been of a similar social class. He clearly had an acute eye for quality, and must have known many of the foremost artists of the time. The sudden cessation of the business in 1649 was presumably connected to aftermath of Charles's execution, and nothing is known about Rowlett after this year. Rowlett's plates, like Peake's, passed to Thomas Hinde, and thence to Stent (Globe p. 220).

**Royston, Richard** (1599-1686) Bookseller and publisher.

**Ruddyard, William** (17th cent.) Print publisher and printseller.

**Ryall, John** (fl. 1764-5) Print publisher, at some point in partnership with Robert Withy.

**Sadeler, Raphael** (1584-1632) Flemish. Flemish engraver; son of Raphael I; brother of Jan II and Philip. Born and died in Antwerp; 1601-1604 in Venice; thenceforth in Munich.

**Sanderson, Rowland** (active 1620s) Print publisher. A single plate by Martin Droeshout of the Duke of Buckingham, before his assassination in 1628, was published by Rowland Sanderson at his shop at the lower end of Ram Alley in the Inner Temple (Hind II p. 351 no. 1). His name is also found on an early state of Delaram's engraving of the betrothal of Charles and Henrietta Maria of 1624 (Hind II 217.6). He is not recorded as a bookseller, and nothing else is known about him.

**Savage, John** (active 1683-1700) See Directory of printmakers.

**Savouret, P** (active 1689) Print publisher.

**Sawbridge, T** (active 1683) Publisher.

**Sayer, Robert** (1725-94) Major British publisher and printseller. The firm traded under a series of names each of which has a separate entry on the Biographical Authority; the name entered in a catalogue entry should correspond with that given on a print. In 1745, Robert Sayer purchased the business of John Senex, map and globemaker from his widow and became a partner with Philip Overton. In 1748, he married Mary, the widow of Philip Overton, and continued the firm; c.1764 acquired the business of Henry Overton II. In the mid-1760s, on the introduction of street numbering, the address changed from the Golden Buck to 53 Fleet Street. In 1774 Sayer entered partnership with his journeyman John Bennett and traded as Sayer & Bennett; Bennett went mad in April 1783. From 1786 the business traded as Sayer & Co. or Robert Sayer & Co. In 1794, at Sayer's death, the business was taken over by his assistants Robert Laurie and James Whittle, trading as Laurie & Whittle until Laurie's retirement in 1812. From1812 until his death in1818, Whittle traded with Laurie's son, Richard Holmes Laurie, as Whittle & Laurie. From 1818 the firm was known as R. H. Laurie, even after Laurie's death in 1858, although it is recorded in 1858 as trading as R. M. Laurie. R. H. Laurie left the business to his former draughtsman Alexander George Findlay, FRGS (1812-75). It was continued by his nephews Daniel and William Kettle. In 1895 the firm moved from 53 Fleet Street to Great Eastern Street, and in 1903 merged with James Imray & Son, and Norie & Wilson to become Imray, Laurie, Norie & Wilson. In the Guildhall Library is a watercolour by J. Findlay of 53 Fleet Street c.1840 with the name Laurie over the door.

**Schenk, Pieter** (1660-1718/19) Dutch/German. Engraver, mezzotinter and publisher. Married sister of Gerard Valck, and from 1680 in partnership with him in Amsterdam. Similar mezzotint production to Jacob Gole.

**Schoonebeek, Adriaen** (1658-1714) Dutch. Publisher and etcher in the tradition of Romeyn de Hooghe. Active in Amsterdam, Leiden and Moscow. Born in Amsterdam; pupil of Romeyn de Hooghe; 1697-1698 in Moscow in the service of Peter the Great, where he also died.

**Scott, John** (17th cent.) Published a portrait of Thomas Scott, engraved by William Marshall.

**Scott, W** (active 1790) Printer/publisher.

**Seile, Anne** (active 1662) Print publisher.

**Seller, John** (fl.1660-d.1697) An important instrument maker, map, and chart seller. Hydrographer to the King. He was succeeded by his son, another John (active 1677-89, d.1698). His main address was at the sign of the Mariner's Compass at the Hermitage Stairs in Wapping, but at different times he also sold at many other addresses (see Tyacke pp. 139-40). Seller was apprenticed in 1644 to Edward Lowe, possibly a relative of George Lowe. He was freed in 1654 and seems to have begun publishing in 1659. A full account of his career as a map and chart maker is given by C. Verner in The Compleat Mapmaker, Essays on Chart and Map making in England in the 17th and 18th centuries, ed. N. J. W. Thrower, Berkeley 1978. The name of John Sellar followed by 'excudit' (but with no address) is found on a few prints that were never book illustrations. It appears on an anonymous etching of St George and the Dragon (once wrongly considered to be by Antonio Tempesta), and on a set of six etched views of Tangier by John Oliver.

**Senex, John** (active 1740) Cartographer, globe maker, publisher, FRS. His business bought from his widow by Robert Sayer in 1745.

**Sherwin, William** (c.1645-1709) See Directory of printmakers.

**Simmons, Mary** (fl. 1656-67) Printer in London.

**Simmons, Matthew** (1608-54) Bookseller, printer and publisher of maps and prints. Member of the Stationers' Company.

**Simpson, R** (active 1690) Bookseller.

**Smith, John** (1652-1743) See Directory of printmakers.

**Smith, Joseph** (active 1704-7) Book and print seller.

**Smith, T** (active 1690) Published broadsides.

**Snowden, T** (late 17th cent.) Publisher/printer.

**Sommers, Thomas** (active 1681) Publisher/printer.

**Sparke, M** (active 1636) Letterpress publisher in London.

**Speed, John** (1552-1629) Author, cartographer, and publisher. Produced the Theatre of the Empire of Great Britaine in 1611-12.

**Stafford, John** (active 1631-65) Stafford began his career as a printseller in 1631, but by the beginning of the following decade printselling had taken second place to bookselling (see STC and Plomer). In 1637 he became a member of the Stationers' Company by redemption. STC and Wing record the many titles he published, mostly theological, between 1634 and 1665. On 6 April 1635 Aglott (?Allott) entered on his behalf two sets of prints of the four Continents and the four Seasons (Griffiths pp. 308-9); he himself became a member of the Stationers' Company in 1637 by redemption and re-entered these prints himself on 2 January 1638. His name has been found on two portraits: one of Charles I published in 1631 (STC 23774; Bute V 1), the other a head of William Fenner by Hollar of 1645/56 (P.1403/4) which was used as frontispiece to three editions of Fenner's A divine message to the elect soule. He also entered 'two cutts or sculpters in brasse' of James Usher and Thomas Fuller on half sheets in the Stationers' register on 31 March 1656. The latter must be connected with his edition of Fuller's Abel Redivivus of 1651 for which Robert Vaughan engraved the title-page (Hind III 76.85). His address is recorded between 1631-40 in Black Horse Alley near Fleet Bridge, and from 1640 in Chancery Lane against the Rolls. Later still in 1651 he was at the George at Fleet Bridge (Hind III 76.85). Most of Stafford's prints seem to be engravings of medium to low quality. He also published one broadsheet with a woodcut illustration (Christ is borne, STC 5209.5).

**Starkey, John** (fl.1653-89) Bookseller in London.

**Stent, Peter** (active 1642-65) Stent's career and production as print publisher have been exhaustively analysed by Globe. Stent came from Hampshire, and was apprenticed by his father in 1627 to Elizabeth Lowe, the widow of the printer George Lowe of Lothbury. In 1637 he earned the freedom of the Merchant Taylors' Company. Stent's first address was at the Crown in Giltspur Street, between Newgate and Pye Corner. His activity as a printseller in Giltspur Street can be documented from 1642, but probably began somewhat earlier. By 1650 the sign had changed to the White Horse in Gilt-Spur Street without Newgate over against St Sepulchre's Church. The reason for the change was presumably the execution of Charles in 1649. Stent died of the plague on 29 September 1665; he bequeathed his business to his widow Susanne who sold it to John Overton. Stent issued a series of catalogues of his own prints; the first in 1654 is the earliest of any British print publisher. Thanks to these, Stent's entire production has recently been catalogued by Globe. Stent seems never to have commissioned any plate of artistic interest on his own account, and the great majority of his plates were acquired from earlier publishers. In this, Stent profited from the Civil War's putting many of his competitors out of business. But he was also fortunate in having a substantial capital of £106 bequeathed to him by his father John in 1645, and had probably been given more by him at an earlier date in order to set up his business. In a list of the principal inhabitants of the City of London drawn up on 10 May 1640 in order to raise money for the crown, John is listed as a gentleman, and placed in the second (of five) categories of wealth (see J. J. Howard (ed.), Miscellanea Genealogica et Heraldica, 2nd series, II 1888, p.52).

**Sudbury & Humble** (active 1599-1619) Print publishers. Sudbury is probably the John Sutbury, born in Mapleback, who was apprenticed to Robert Hackforth on 24 June 1568 for eight years. His daughter Mary was christened at St Michael, Cornhill in January 1596 (L. Worms in The Royal Exchange, 1997, p. 220). Sudbury first appears as a print publisher in 1599 (Boazio's map of Ireland by Elstrack, Hind II 213.98, the first British print to carry the name of a publisher, and the only print that carries Sudbury's name alone). By 1603 he had gone into partnership with George Humble and henceforth their names are found together on plates (e.g. Rogers, Hind I 270.20 and 27). Skelton (p. 242) discovered from Humble's will that he was Sudbury's nephew. Their address was always at the White Horse in Pope's Head Alley over against the Royal Exchange. During the 1610s, the two men were responsible for a mass of prints (some are listed in STC), among them the finest published in London, first by Elstrack and then by Simon de Passe whom they enticed away from his first publisher, Compton Holland. In 1615-16 Sudbury was master of the Leathersellers Company. He was still active in 1618, and some engravings by Simon de Passe of this year were published with both names, but in 1619 Humble published Delaram's portrait of the Earl of Northumberland (Hind II 229.27) in his own name. Sudbury must therefore have retired through old age or ill health. Sudbury signed his will on 16 December 1620 and it was proved on 1 January 1621 (Skelton p. 242). Since it makes no mention of the printselling business or of Humble, he must already have passed shop and stock on to Humble. From 1619 Humble continued the business, still at the Pope's Head Alley address.

**Swart, Steven, wife of** (active 1689) Dutch. Female publisher.

**Sympson, Samuel** (active 1751) Print publisher. Active from at least 1720s; moved to Maiden Lane some time after 1732 (see George White, CS.59). The date of his death is given by the catalogue of his sale A Catalogue of the large and genuine collection of copperplates of Mr Samuel Sympson ... printseller, deceased, 6 December 1751 (copy in P&D).

**Tangena, Johannes** (fl. 1683-88) Dutch. Publisher and copyist; working in Leiden at least in 1683-88. Presumably related to the publisher of the same name who flourished in the late 16th/early 17th century.

**Tauuel, Michel** (active 1692) Publisher. Address: the Signe of the Golden Crosse near the Savoy in the Strand.

**Taylor, Randall** (active 1664-1700) A minor bookseller in St Martin's-Le-Grand near St Leonard's Churchyard. He published one book in 1664, and the latest notice is an entry in the Term catalogue for 1700. He published a few large prints. In the Term Catalogue for November 1683 he listed 'a true description of the strange wonderful She-Elephant which arrived in London August 1, 1683 with a true portraiture', and 'The history of the new Plot ... in one sheet'. In 1691 he issued 'The Royal Orange-Tree' using an address at Stationers' Hall.

**Taylor, Thomas** (active 1700-20s) Published mezzotint portraits and maps. Bibliography: Sarah Tyacke, London Map-Sellers 1660-1720 (London, 1978), p. 144.

**Taylor, Will** (active 1710) Publisher.

**Tempest, Pierce** (1653-1717) The most interesting London print publisher of the 1680s and 1690s. Tempest was the sixth son of a family of landed gentry in Tong in Yorkshire; his eldest brother George was to become the first baronet and lived in Broughton Hall. He was responsible for the most interesting series of prints of this period, Laroon's Cries, as well as a great range of other material, though he never published a catalogue and so his output remains to be reconstructed. In his later years he spent more time dealing than publishing, and was a principal supplier to the Talmans. One letter to his friend Francis Place dated 1686 survives, and throws much light on his business: 'Though the ladies have solely left painting mezzotintos [a comment on the vogue for colouring and glass prints], yet they do sell a little - especially fancies, heads [portraits] and bawdy, so I am providing three or four new ones against the Term [the next publishing season, hence the 'Term' catalogues]: two Queens [Mary of Modena, just come to the throne], a new confession, two fancys after Laroon. A gent has lent me a Presbyterian meeting of the same man, which [Paul] van Somer is etching and graving together; it will be rather bigger than the Quakers, it may sell. We are on the old terms, half money half mezzotintos [i.e. Place was to be paid half in cash and half in prints for the work he was doing for Tempest] ... Barlow is now beginning with some of the large designs of birds, I will have a plate ready against you come up. I have had a Scotch Lord my customer for prints and drawings; he is got 20s into my debt if I can but get it. ... Remember to bring Barlow's six drawings with you, I believe we may have them enlarged to the bigger size ... Hoping you have had a merry Christmas. For my part I have left off wine and strong drink to a plate of new milk at night. I am your assured friend. P.Tempest'. This shows how readily Tempest switched from one sort of print to another, from portraits to bawdy, from satire to birds, and from etching to mezzotint. Tempest's adaptability went much further than this. In another letter to Place in 1693 he says he knows a chapman who wants to buy Barlow's drawings off Place for 5s apiece, while in 1708 he is being used as middleman by Talman to arrange the despatch of three gallons of punch to Talman's house at Ranworth in Norfolk. The cordiality of his contacts with his clients shows that all were of the same social group, and shared the same sense of humour.

**Tomlyn, G** (17th cent.) Publisher.

**Tompson, Richard** (active 1659-93) Dealer, auctioneer, and mezzotint publisher. His plates are mostly after Lely, and can be dated to the late 1670s. He does not seem to have made them himself, but to have relied on Jan van Somer or someone similar. Bibliography: Antony Griffiths, 'Early Mezzotint Publishing in England: Peter Lely, Tompson and Browne', in Print Quarterly, 7 (1990), pp. 130-45.

**Tonson, Jacob, the elder** (1655/56-1736) Major book publisher, succeeded by his nephew of the same name (1682-1735) whose son Jacob Tonson (1714-1767) continued the business.

**Tonson, Jacob, the younger** (1682-1735) Worked with his uncle, Jacob Tonson the elder.

**Tooke, B** (active 1683) Publisher. Related to Arthur Tooker?

**Tooker, Arthur** (active 1664-87) Tooker was one of the main publishers of good-quality prints in London in the years immediately after the Restoration. The first sign of his activity is a trade card, etched by Gaywood, dated 1664 (referred to in Pennington under no. 2450a; see 1900,1019.233; an impression is in the BL copy of the 1669 edition of Browne's Ars Pictoriae). Tooker was one of the publishers of both the 1669 and 1675 editions of Browne's book, and in the 1675 edition he bound in at the back a sheet catalogue, which gives invaluable information about his publications at that time (see Griffiths, no.146). It reads: 'A catalogue of plates, the prints whereof are useful for gentlemen, artists, and gentlewomen, and school-mistresses works, sold by Arthur Tooker, stationer at the Globe over against Salisbury House in the Strand, where you may have choice of maps, and also Italian, German, and Low Countrey prints, Indian ink, abortive skins [i.e. rubbers], all sorts of paintings, and all stationary wares'. The list that follows is divided into four sections: plates by Arnold de Jode; plates etched by Gaywood after Barlow and others; etchings by Gaywood, Place and Hollar; and 'several sorts of plates by divers authors' (the sheet is reproduced in Griffiths p. 216). He was also the publisher of the undated 'Quaker's Meeting' (BMSat 156). In 1675 Tooker dedicated his edition of Zeeman's set of etchings of shipping to Samuel Pepys (Bartsch V 141.107-118, fourth state), although he is not mentioned in Pepys's Diary. On 3 March 1680 he advertised in Mercurius Anglicus a travelling map of England, giving an address 'over aginst Ivy-Bridge in the Strand'. He also printed the second state of Vandrebanc's head of Charles II after Gascar in 1680 (Griffiths no. 148), describing himself in the lettering as 'seller of paper, prints, mapps and paintings at the Royal Hand and Globe at Charing Cross. This move from the Globe was announced at length in the London Gazette of 23 June 1681, which adds the detail that the new shop was at the corner of St Martin's Lane. Various advertisements dated between 1680 and 1681 give further information. In the London Gazette for 14 November 1681 he was selling tickets for a dinner in aid of the sons of the clergy at Merchant Taylors' Hall. This is the last trace of his activity, and it is not known what became of him or who acquired his plates.

**Tuckey, Humphrey** (17th cent.) Print publisher.

**Turner, Matthew** (active 1673-83) Publisher in High Holborn, London.

**Tuttell, Thomas** (active 1674-1702) Maker of mathematical instruments in London. Also publisher of a pack of mathematical playing cards.

**Valck, Gerard** (1651/2-1726) Dutch. See Directory of printmakers.

**Vanderpill, Hans** (active 1642) Dutch. Publisher in Amsterdam.

**Velde, Jan van de** (c.1620-86) Dutch. Goldsmith and engraver; active in Amsterdam 1630-1636, in Haarlem 1642-1643 and after c. 1656 and Stockholm c.1650-1656; inventor of aquatint.

**Visscher, Claes Jansz.** (1587-1652) Dutch. Amsterdam. Began as a draughtsman and engraver from 1605, but soon turned publisher, and became the largest dealer of his day, specialising in reprinting older plates. He might have been a pupil of David Vinck(e)boons. Father of Claes Claesz Visscher I [Nicolaes I, Claes de Jonghe].

**Visscher, Cornelis** (1628/9-1658) Dutch. Leading line-engraver and publisher. Born in Haarlem. In 1653 he became a member of the guild of St. Luke in Haarlem. Collaborator of Pieter Soutman 1649-1650. Around 1655 probably in Amsterdam. Brother of Johannes and Lambert Visscher.

**Visscher, Nicolaes, I** (1618-79) Dutch. Son of Claes Jansz. and continued his publishing empire. Publisher and draughtsman. Member of the Guild of booksellers in Amsterdam from 1664. Pupil of his father Claes Jansz. Visscher. Father of Claes Claesz. Visscher II [Nicolaes II]. Received a general privilege of the States General in 1677.

**Visscher, Nicolaes, II** (1649-1702) Dutch. Son of Nicolaes I, and continued the family publishing business. He received a general privilege of the States of Holland and West Friesland in 1682, the year after which Claes published a stock-list. In 1684 he sold obsolete plates of the Visscher firm at auction. His wife, Elisabeth Verseyl (died 1726), continued the shop after his death.

**Vize, Edward** (active 1683-4) Bookseller/publisher.

**Vorsterman, Lucas, I** (1595-1675) Flemish. See Directory of printmakers

**Walton, Robert** (1618-88) Printseller and publisher; one of the major figures of his day, and the only one who has a pronounced personality which comes across in the vitriolic campaign he waged against John Overton in print (see his advertisement of c.1674 and elsewhere). Walton was born in Welford in Northamptonshire, where his father William was a yeoman. He was apprenticed as a printer to John Costard of Lothbury in the Merchant Taylors' Company in 1632 for nine years; he was freed in 1641. He and Stent must have known each other as fellow apprentices in Lothbury, and the two men subsequently had many dealings (Globe p. 221). He set up in 1647 both as a printer and printseller. Unlike Stent, he hardly ever seems to have reprinted others' plates. His own ones are usually of mediocre quality, and are usually of subjects rather than portraits. He mainly dealt in engravings, often of emblematic character (e.g. Hind III 339.17), and played little part in the mezzotint fashion of the 1680s. Among the few that he published were some by the obscure Edward Rixon (CS 1-5). He also dealt in imported Italian, French and Dutch prints as well as maps (see London Gazette for 19 June 1686). His production is described in six catalogues or advertisements he issued between 1655 and c.1674. His career has been established by Tyacke (pp. 145-6). He published from three or perhaps four places. He began in 1648 at the Globe and Compasses in St Paul's Churchyard, between the two north doors. The Great Fire in 1666 drove him to Little Britain over against the Globe (or at the Dial). He stayed there until the end of 1671, but in 1673 was again at the Globe and Compasses at the west end of St Paul's as you turn towards Ludgate (so the Term catalogue). Sometime between 1676 and 1684 he either moved or decided to redescribe his address as at the Globe on the north (or back) side of St Paul's near the west end towards Ludgate (or at the corner shop towards Ludgate). The reason for his feud with Overton is unknown, but the Term catalogue for July 1672 shows that the two men had collaborated in an edition of The English Military Discipline. The feud lasted at least to 1682, when in an advertisement in the Protestant Mercury of 24 May he accused Overton of pirating Dutch maps. By his will in 1688 he left small sums of money to his sisters and to the poor, with the proviso that not a penny of it 'shall extend to any Papist' (see Tyacke). Such anti-Catholic fervour is seen in some of his prints (e.g.. 'The Christian Almanack with representations of the horrid Popish Plots of 1572,1588 etc.' advertised in the London Gazette for 27 December 1680). The will was witnessed by John Taylor, the bookseller who also published from the Globe at the west end of St Paul's, and by his apprentice Christopher Browne, who continued the business after Walton's death (see the Term catalogue for July 1688).

**Warner, Thomas** (active 1710) Publisher.

**Warren, Thomas** (active 1661) London bookseller and printer, apparently started as the partner of Joshua Kirton; registered a group of 28 woodcuts with the Stationers' Company on 4-5 April 1656. His widow, Alice, succeeded to the business in 1661; possibly the father of Francis and Thomas Warren, printers in Foster Lane c. 1663-6.

**Watts, Joseph** (active 1689) Publisher.

**Webb, William** (active 1628-45) Print publisher. His first address in Cornhill at the Globe over against the Exchange is the same as Compton Holland's, and he may have taken over what remained of his business. His earliest recorded print, a portrait of Henrietta Maria by an unidentified 'R.M.' (Hind III p.222), was issued in 1628. Later prints have an address in Cornhill right against Birchin Lane end; the fact that plates are sometimes altered to the new version (e.g. Hind II 291.9) suggests that he had moved, and that this was not a redescription of the same shop. In c.1630-1 Webb published an important series of oval portraits by Robert van Voerst copied from or in the manner of Delff after Mierevelt. Another print in this series is by Cornelis van Dalen (Frederick of Bohemia, Hind and Hollstein undesc.). Webb also issued some reprints; one is the second state of Willem de Passe's equestrian Duke of Buckingham altered to the Duke of Hamilton (Hind II 285.1) which can be dated 1630/4. Apart from portraits, Webb also re-issued some sets of half-length women: the Four Complexions, the Seven Deadly Sins and the Seven Liberal Arts (see Griffiths pp. 309-11). The first of these went to William Peake (d.1639); the last to Stent. Another print was a folio sheet of The Emperiall Achievements of our dread soveraigne King Charles ... (STC 5022). Webb issued very few prints after the mid-1630s. In 1641 he published a map of Ireland (BL 669 f.3), and was still alive in 1645, for in this year Saxton's set of country maps was re-issued with a title-page 'printed for William Webb at the Globe in Cornhill' (Skelton p. 71; he wrongly identifies Webb with an Oxford bookseller of the same name). The death of a William Webb was recorded in 1648 (PRO Prob.6/22 f.46).

**Westerhout, Arnold van** (1651-1725) Flemish. Engraver, painter, draughtsman, and publisher. In 1665-66 he was apprenticed to Alexander Goutiers. In 1673-74 enlisted as a painter in the guild of St. Luke in Antwerp. In 1679 in Venice, from 1681 in Rome with bottega near San Ignazio. Between 1681 and 1685 he was boarding in the house of Cornelis Bloemaert. In 1691 and 1692 brief stay in Florence. Brother of the painter Balthasar van Westerhout. Published prints by Jan Baptist de Wael II.

**Weyen, Herman** (1638-72) Flemish/French. Engraver of Flemish origins, but entire career in Paris, where he became a major publisher of high-quality prints, mostly of devotional subjects.

**White, John** (fl. 1700) Newcastle printer. A large group of woodblocks evidently originating in his workshop descended through a series of Newcastle printers: Thomas Saint, Thomas Angus, George Angus, Emerson Charnley and William Dodd. A number are now in the collection of McGill University, Montreal; see C. Heppner, ‘A Collection of Woodblocks and Related Material at McGill University’, The Book Collector, 35 (1986), pp. 53-66. A further group of five blocks was purchased by the British Museum in July 2000.

**Wilkins, Jonathan** (active 1680) Publisher/printer.

**Wilkinson, Robert** (1768-1825) Map and printseller working at the top of the market. Took over John Bowles's stock on the latter's death in 1779. A copy of John Bowles's 1768 catalogue in the library of the Royal Geographic Society has slips of paper printed with Wilkinson's name and address pasted over Bowles's name on the title-page and on p.166 at the end of the volume. His will is at the National Archive, PROB 11/1056/335. The posthumous sale of his stock took place at Sotheby's on 13 April 1826.

**Williams, John** (17th cent.) Associated with The Balcony and The Crown. Issued tokens. Could be more than one person.

**Wilson, William** (late 17th cent.) Mezzotint engraver and publisher; possibly the architect of that name who was knighted in 1681 and died c.1702.

**Withy, Robert** (active 1760s-1780s) Print publisher in partnership with John Ryall.

**Witt, Frederick de** (fl. late 17th cent.) Dutch. Publisher, and possibly engraver, Amsterdam; flourished from 1648 and by the end of the 17th century was one of the largest publishers in Amsterdam.

**Woodall, J** (active 1616) Publisher.

**Woons, Cornelis** (1649-90) Flemish. Publisher in Antwerp.

**Woutneel, Hans** (fl.1585-before 1608) Flemish. Bookseller and print publisher. Born in Antwerp, emigrated as refugee to London after 1585; major figure in Anglo-Fremish book and art trade. Name spelt in myriad different versions. Bibliography: R. A. Gerard, ‘Woutneel, de Passe and the Anglo-Netherlandish Print Trade’, Print Quarterly, 13 (1996), 363-76.

**Wyat, John** (17th cent.) Publisher and bookseller.

**Wyngaerde, Frans van den** (1614-79) Etcher, engraver, publisher, and art dealer (?). He worked in Antwerp. c.1627-28 pupil of Paulus Pontius; 1636-37 registered in the guild of St. Luke in Antwerp; married in 1640 Maria Cruijt.