and air of his animals are marked and distinguished. There is the grave owl; the silly, wavering lapwing; the pert jay; the impudent, overfed sparrow ; the airy lark ; the sleepy- headed gourmand duck; the restless titmouse; the insigni­ficant wren ; the clean, harmless gull ; the keen, rapacious kite ; every one has character. There are no ‘ muffin faces.’ This is far beyond the mere pencilling of fur or feathers ; it is the seizure and transfusion of countenance. In this Bewick’s skill seems unapproached, and unap­proachable, by any other artist who has ever attempted this line.” This was written in 1825, during the lifetime of Bewick ; and since that time, although he has perhaps been surpassed by some of his pupils in mechanical skill, none has equalled him in his truthful conception and de­lineation of nature.

John Bewick, brother to Thomas, acquired the art from him, and practised it in London for several years. His abilities, though respectable, were not so brilliant as those of his brother. His cuts have not the same interest, and his style of engraving is not considered very good. He died in 1795, aged thirty-five. His more illustrious brother Thomas lived till 1828, and continued to ply his art till within a short time of his death. Wood-engraving is much indebted to this famous artist, not only for the excellence to which he brought it, but for the taste he created for such productions ; a taste which has been maintained by the many admirable works of his pupils, and other artists of the present day. Of late, wood-engraving has made con­siderable progress in Germany and France.

The wood generally used by wood-engravers is box, which, from its hardness and toughness, bears the action of the press better than any other ; and the smallest kinds, be­ing the most compact, are preferred. The blocks are cut directly across the grain. Before the drawing is made, the block is rubbed over with Bath-brick and a little water. If the drawing is a delicate one, the block, except the place where the artist commences, is covered with paper. The habit of using magnifying glasses is not recommended to beginners.

There are four kinds of cutting tools used in wood-en­graving, *gravers, tint tools, gouges* or *scoopers,* and *flat tools* or *chisels.* The *gravers* are of various sizes, and are employed for the principal part of the work. What are called *tint-tools* are chiefly for cutting parallel lines. *Gouges* are for scooping out the wood towards the centre of the block, and *chisels* for cutting away the wood towards the edges. The printing press is employed in taking impres­sions from an engraved block of wood. “ The block,” ac­cording to Mr Jackson, “ is inked by being beat with the pressman’s balls or roller, in the same manner as type ; and the paper being turned over upon it from the *tympan,* it is then run in under the *platten,* which being acted on by the lever, presses the paper *on to* the raised lines of the block, and thus produces the impression. Impressions from wood are thus obtained by the *on-pression* of the paper against the raised or prominent lines.”

Wood-engraving is now generally used in illustrating publications of all kinds. “ In the child’s first book,” Mr Jackson observes, “ wood-cuts are introduced, to enable the infant mind to connect words with things. The youth gains his knowledge of the forms of foreign animals from wood-cuts; and the mathematician avails himself of wood-engraving to execute his diagrams. It has been employed, in the representation of religious subjects, as an aid to de­votion ; to celebrate the triumphs of kings and warriors ; to illustrate the pages of the historian, the traveller, and

the poet; and, by its means, copies of the works of the greatest artists of former times have been afforded, at **a** price which enabled the very poorest classes to become purchasers. As at least one hundred thousand good im­pressions can be obtained from a wood-cut, if properly en­graved and carefully printed, and as the additional cost of printing wood-cuts with letter-press is inconsiderable when compared with the cost of printing steel or copper plates separately, the art will never want encouragement, nor again sink into neglect, so long as there are artists of ta­lent to furnish designs, and good engravers to execute them.” The great utility of wood-engraving will indeed, in all probability, prevent the art from ever again declining. Within these few years it has attained a very high degree of perfection ; and every day, works are issuing from the press, adorned with the most varied specimens of this va­luable art. *(z.* z.)

WOOD AH, a long curved island in the Gulf of Carpen­taria, on the west coast, extending about thirteen miles in length. Lat. of its northern point, 13. 22. S.

WOODBRIDGE, a market-town of the county of Suf­folk, in the hundred of Loes, eight miles from Ipswich and seventy-eight from London. It is situated on the navi­gable river Deben, and has some ship-building, and some trade by sea with London, Newcastle, and Hull. The principal streets are well built and well paved. The pa­rish church is a fine structure, built of black flints, and has a tower 180 feet in height, which serves as a sea-mark. There is a large market on Wednesday, chiefly for corn. The population amounted in 1821 to 4060, and in 1831 to 4769.

WOODCHESTER, a town of the county of Glouces­ter, in the hundred of Longtrees, 104 miles from London. It is a manufacturing place for broad cloths, but the trade is on the decline. There is an endowed grammar school ; and near to it is the magnificent scat of Lord Ducie. The population amounted in 1821 to 929, and in 1831 to 885.

WOODWARD, John, was bom in Derbyshire, on the 1st of May 1665. He was educated at a country school, where he learned the Latin and Greek languages, and was afterwards sent to London, where he is said to have been put apprentice to a linen-draper. He was not long in that station till he became acquainted with Dr Barwick, an eminent physician, who took him under his tuition and into his family. Here he prosecuted with great vigour and suc­cess the study of philosophy, anatomy, and physic. In 1692, Dr Stillingfleet quitting the place of professor of physic in Gresham College, Woodward was chosen to suc­ceed him, and the year following was elected F. R. S. In 1695 he was created M.D. by Archbishop Tenison, and in the following year he was admitted to the same degree at Cambridge. His principal work is entitled “ An Essay to­wards a Natural History of the Earth and Terrestrial Bodies, especially Minerals.” Lond. 1695, 8vo. A Latin translation of it appeared at Zürich in 1704; and in 1714 he published “ Naturalis Historia Telluris illustrata et aucta.” He wrote many other pieces, which were well received by the learned world. He founded and en­dowed a professorship of natural history in the university of Cambridge ; and this chair was first occupied by the ce­lebrated Dr Middleton. Dr Woodward died in Gresham College, on the 25th of April 1728.

WOODY Head, a high cape on the coast of New Zea­land, in the South Pacific Ocean. Lat. 37. 42. S.

Woody *Island,* an island in the Eastern Seas. Long. 106. 5. E. Lat. 1. 46. N.