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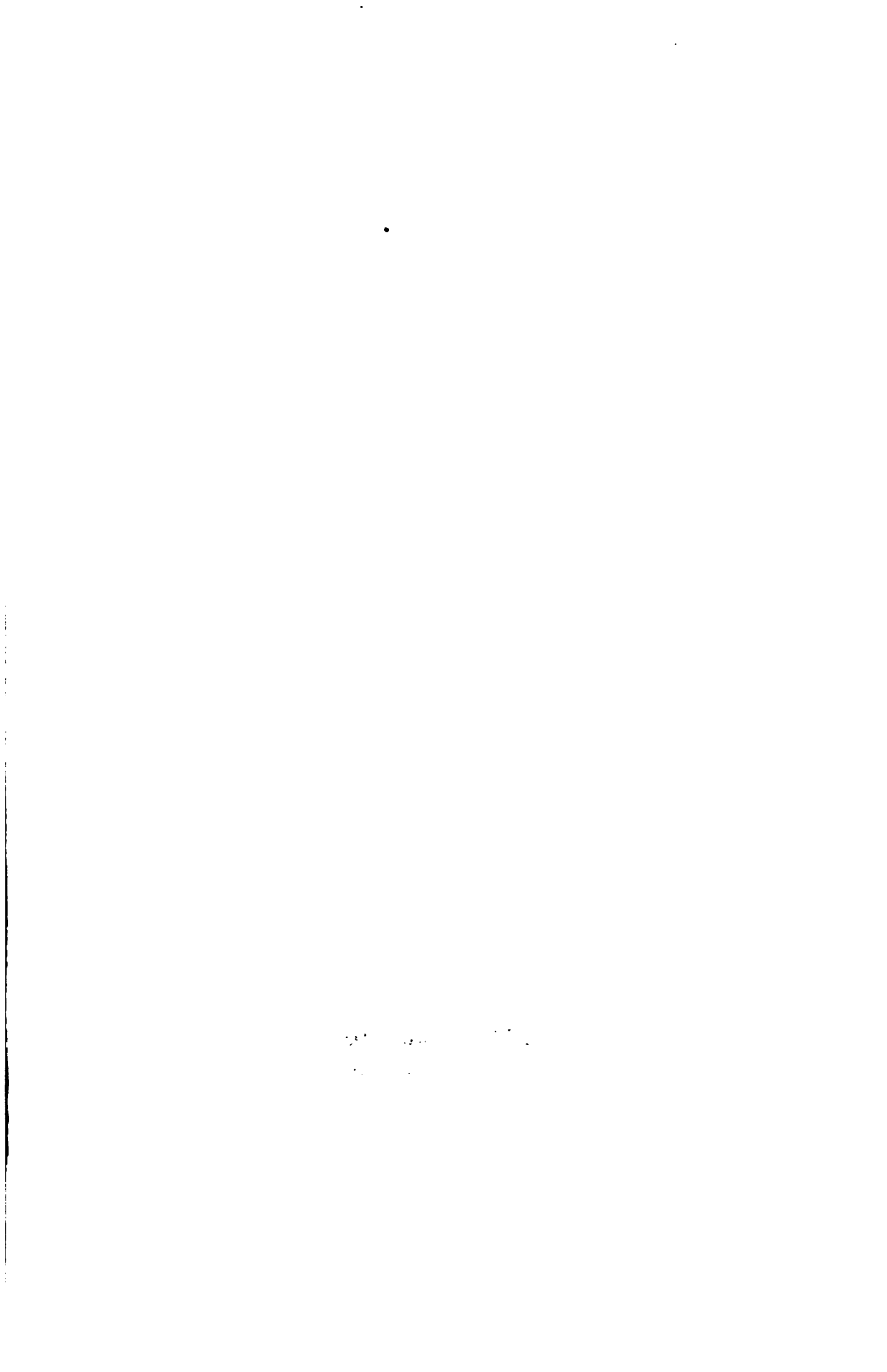
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○.  
*Tudor & Stuart Library*  
*Evelyn's Sculptura*

**Henry Frowde, M.A.**  
**Publisher to the University of Oxford**  
**London, Edinburgh, New York**  
**and Toronto**

John *Evelyn's*  
*Sculptura*

*With the unpublished Second Part*

Edited by  
C. F. BELL



*At the Clarendon Press*

MCMVI

FAC 1000



*Printer's guide.*

Oxford  
Printed at the Clarendon Press  
By Horace Hart, M.A.  
Printer to the University



## INTRODUCTION

THE literary works which illustrated the contemporary fame of John Evelyn were, with the exception, possibly, of *Sylva, or Discourse of Forest Trees*, almost forgotten when the publication of his *Diary* in 1818, reviving an interest in the author, recalled their names at least from final oblivion. More than sixty years had then elapsed since the publication of the second and last edition (1755) of *Sculptura*; and the book was valued as curious by a few antiquaries only, for containing some scanty references to engravers who flourished in the time of the author, and the earliest mention in print of the art of engraving in mezzotint, together with an account of its origin then generally believed to be authentic.

A brief record of the presentation of the treatise by its author to the newly founded Royal Society, on the 10th of June, 1662, is almost the only mention of it in the *Diary*, and he has left no definite information about the train of circumstances which led him to its composition or the date at which it was actually written. But the writer of a biographical notice of Evelyn prefixed to the second edition of the book tells us that it was intended to form part of a projected 'General History of all Trades', which would have included a 'full view of the several arts of Painting in oyl, in miniature, anealing on glass, enamelling and making marble paper', with the addition of the plan for a royal garden and a moral treatise on the Dignity of Man. This information the writer professes to have gathered

gathered from an examination of Evelyn's unpublished manuscripts, and his conclusion is supported by the prominent position given in the forefront of *Sculptura* to the otherwise incomprehensibly irrelevant eulogy of Signor Giacomo Maria Favi<sup>1</sup>, who is therein accredited with having projected a similar encyclopaedia.

However this may be, Evelyn's other contributions to the literature of the fine arts, important enough in their way—his translation of Fréart's *Parallel of Architecture* (1664) and *Perfection of Painting* (1668)—do not

<sup>1</sup> No member of the Fava or Marescotti families, whose name and career correspond with Evelyn's account, is mentioned in biographical dictionaries or even by Fantuzzi, *Notizie degli scrittori Bolognesi*, 1781-94. Evelyn's notice is taken from the *Lettres et Discours sur diverses matières curieuses* (Paris, 1660, Lettre lxxxiii, p. 644) of Samuel de Sorbière (1615-70), a writer now principally remembered as the correspondent of Hobbes and translator of some of his works.

seem

seem to have been intended to fit into any scheme of this kind, and we are probably not greatly mistaken in assuming that the immediate cause of the publication of the book in its present form was the author's desire to make public the discovery of engraving in mezzotint, which had been communicated to him by Prince Rupert in the spring of 1660-1. On the 21st of February in that year he notes in his *Diary*, 'Prince Rupert first shewed me how to grave in Mezzo Tinto'; and on the 13th of March, 'This afternoone Prince Rupert shew'd me with his owne hands the new way of graving called Mezzo Tinto, which afterwards by his permission I publish'd in my *History of Chalcography*; this set so many artistes on worke, that they soone arriv'd to that perfection it is since

since come, emulating the tenderest miniatures.' It is difficult to imagine how the account of the new art—'aenigmatical' as the author well calls it—given in the sixth chapter of *Sculptura* can ever have set any artist to work; indeed, the only source of practical instruction in the book is the example of the Prince's own handiwork with which he permitted Evelyn to illustrate it. The author certainly wrote<sup>1</sup> a less cryptic ac-

<sup>1</sup> This is made clear by a note, for the reference to which I am indebted to Professor A. H. Church, F.R.S., in the English translation of Bayle's *General Dictionary*, by Bernard, Birch, and Lockman, 1734-41, Vol. V. p. 131. This note runs 'We have now in our hands, communicated by the very learned Richard Middleton Massey, M.D. and F.R.S., an original manuscript written by Mr. Evelyn, and designed for the Royal Society, and intitled *Prince Rupert's new way of Engraving, communicated by his Highness to Mr. Evelyn*. In the margin is this note:—*This I prepared to be registred in the Royal Society, but I have not yet given it in, so as it still con-*

count of the method of work, but if he ever communicated it to the Royal Society, as he announces his intention of doing, it has been lost or destroyed, for Professor A. H. Church, F.R.S., who has most kindly had diligent search made for the paper amongst the archives of that body, assures me that it is not now to be found there<sup>1</sup>. No account of the art written by Evelyn has ever been published, and it is therefore

*sinues a secret.* In this manuscript he first describes the two instruments employed in this new manner of engraving, viz. the *Hascher*, and the *Style*; and then proceeds to explain the method of using it.

The note in Bayle then gives, in Evelyn's own words, the well-known legend of the first idea of mezzotint having arisen from a rust-eaten musket-barrel, and concludes with an account of the primitive imitation of mezzotint produced upon a plate grounded with a roulette instead of with a rocker.

<sup>1</sup> It was in the course of this search that the MS. of the second part of *Sculptura*, hitherto unpublished, was discovered. It is printed for the first time at the end of the present volume.

hardly

hardly too much to say that the claim which he, in his *Diary*, puts forward on his own account to having promoted the growth of the art is as devoid of foundation as that which, in *Sculptura*, he advances, in favour of his patron, to having invented it. For, although far from the first to detect its falsehood, Dr. Diamond<sup>1</sup> and Comte Léon de Laborde<sup>2</sup> long since finally disposed of the legend that Prince Rupert was the discoverer of engraving in mezzotint, and established the right of Ludwig von Siegen to that honour. Were it not that the Prince's pupil, Wallerant Vaillant, also names him as the originator of the process, in the title of a portrait of him which he executed, it would be impossible not to conclude that

<sup>1</sup> *Archaeologia*, xxvii, p. 405.

<sup>2</sup> *Histoire de la gravure en manière noire*, Paris, 1839.

the fable was the creation of Evelyn, whose servile references to members of the Royal Family in his published works are so curiously at variance with the candid descriptions of their characters in his *Diary*.

Whether the author of *Sculptura* invented or merely supported an unjustifiable statement is now immaterial, since, conflicting literary testimonies having long been cast on one side, the 'close and attentive study of the prints themselves', recommended by Chaloner Smith, in his admirable summary of the early history of the art<sup>1</sup>, has amply vindicated the fame of von Siegen's Royal disciple as one who, more than any other of its earlier practitioners, perceived and enlarged the capacities of the new

<sup>1</sup> *British Mezzotinto Portraits*, Part IV, Division 2, pp. xxvi-xxx.



process. It thus happens that the interest of the volume to the historian of engraving at the present day is once more reduced to the same single page—that containing the specimen of Prince Rupert's work in mezzotint—which excited and baffled the aspiring curiosity of engravers at the time of its publication. With this and a few scattered references to contemporary artists which have been methodically exploited by Walpole and his annotators, the artistic historical value of the treatise may be said to be exhausted.

Its strongest appeal to the interest of modern readers is, in fact, based upon other grounds. The dedication to Boyle and the solemn presentation to the Royal Society<sup>1</sup> show that it

<sup>1</sup> The copy presented is still in the library of the Society, but it now lacks the print from the plate by Prince Rupert.

was accepted as a serious contribution to scientific knowledge in an era of unprecedented scientific brilliancy. And although it has been preserved, principally by the author's personal renown, from the oblivion which rarely fails to overshadow superannuated technical literature, its interest is very far from being merely personal. For, at the moment of the publication of *Sculptura*, Evelyn, at the age of forty-two, had already taken a very prominent place in the ranks of the *Virtuosi*, or 'Ingenious' as they are called upon the title-pages of the earlier volumes of the *Philosophical Transactions of the Royal Society*, during a period when the researches of men of this stamp were attracting the respectful attention of the public, and the sympathetic curiosity of Royalty, to a degree  
never

never before and seldom since paralleled in this country. His travels in Holland and Flanders (1641), in France and Italy (1643-7), and prolonged residences in Paris during the following five years, had been followed by excursions into many districts of England at that time rarely visited by Englishmen; his curiosity was insatiable, his taste indiscriminatingly catholic.

How indiscriminatingly catholic the pages of *Sculptura* amply display, where, 'in one work,' as Sir Thomas Browne says of Pineda, Evelyn 'quotes more authors than are necessary in a whole world', involving the reader in a cloud of names, which were quite evidently nothing but names to him, bestowing praise at once upon Rembrandt and Claude Mellan, while reserving his most rapturous

rapturous approbation for the notorious *Sudarium* of the latter. If we appeal to the *Diary* in seeking to discover what he really considered the highest manifestation of art, we are led to conclude that an effect of salient relief, and what the French call *trompe-l'œil*, was in his opinion, as in that of most of his contemporaries, the consummate triumph of graphic art. A confused recognition of this preference may perhaps be detected in the fanciful linking together of sculpture and engraving in this treatise, although this was also, doubtless, an inevitable concession to the historical methods of that period, which presupposed a classical origin for any subject considered worthy of its attention.

This delight in the ingenious and deceptive is, after all, no more than  
the

the logical outcome of a system of ideas which aspired to include the exact sciences and the fine arts in one great harmony of knowledge. The contributions relating to strictly artistic subjects in the early volumes of the *Philosophical Transactions* are not numerous, it is true, but they exist, and it is perfectly evident that no idea of their irrelevancy was entertained. In a passage in one of these papers—a review of Evelyn's *Perfection of Painting*,<sup>1</sup> as it happens—the aims of this school of thought are, if somewhat obscurely, expounded. After assuming that the book 'will doubtless animate many among us to acquire a perfection in Pictures, Draughts, and Chalcography, equal to our growth in all sorts of Optical

<sup>1</sup> *Philosophical Transactions*, No. 39, Sept. 21, 1668.

Aydes,

Aydes, and to the fulness of our modern Discoveries', it proceeds to explain that 'Painting and Sculpture are . . . the fairest Records of Appearances whether celestial or Sublunary, whether Angelical, Divine or Humane, and what Art can be more useful or more pleasing to a Philosophical Traveller, an Architect and every ingenious Mechanician? All which must be lame without it.'

To one who viewed the history of art in this light every effort was worthy of admiration as it approached or failed to approach the deceptive imitation of natural appearances. And, in order to prove to ourselves how completely this was the case, it is instructive to compare the impression, as set down in the *Diary*, upon a mind predisposed to contemplate the masterpieces of the  
Golden

Golden Age of Italian Art from this point of view, with those gathered in by a kindred mind from that, at once more narrow and more wide-sighted, of a century later, as recorded in the letters of the President de Brosses. The intolerance of de Brosses, his bitter contempt for what he chose to stigmatize as Gothic, is often absurd, but it proceeds from a glowing faith in the reality of a standard of taste of which Evelyn and his associates had not the faintest conception. And this awakes a vivid personal sympathy for his opinions, even when they appear to us mistaken; while Evelyn, ingeniously endeavouring to account for his universal gratification as the solution of a half-understood scientific problem, deadens our interest in everything he admires. It is impossible, however, to deny that  
as

as an attempt to bring art criticism within the sphere of Natural Philosophy at a moment in the lifetime of Newton, Locke, and Hobbes, *Sculptura* takes a certain place in the history of English thought which the actual contents of the volume itself might scarcely appear to warrant.

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*Sculptura, or the History and Art of Chalcography* has passed through two editions only ; the present is, in the main, a reprint of the first, with some corrections and additions, 'taken from the Margin of the Author's printed copy,' which were incorporated in the second.

The second edition contains also a translation of all the Greek and Latin passages, and Memoirs of the Author's life. The quotation on the title-page from Exodus xxxi, verses



3-5 (according to the Vulgate version), is given in full. There is no device on the title-page. The dedication runs :

To Sir John Evelyn, Bart,  
Fellow of the Royal Society,  
This New Edition  
of the  
History of Chalcography  
written by his Learned Grandfather  
John Evelyn, Esq ;  
is respectfully inscribed  
by his most obedient and  
very humble servant  
John Payne  
March 4, 1755.

The imprint is—  
London, Printed for J. Payne at  
Pope's Head, in Paternoster Row,  
MDCCLV.

The Bodleian Library possesses a  
second

second copy of this edition identical excepting for the imprint, which runs : London. Printed for J. Murray (Successor to Mr. Sandby) No. 32, Fleet Street, M.D.CC.LXIX.

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The plates illustrating both editions are three in number.

1. The frontispiece engraved from a drawing by Evelyn himself by A. Hertoc, as he tells us (p. 81). Walpole, who gives the name as Hertocks, supplies a short list of the artist's works, and Redgrave, who says he came from the Netherlands, adds that he painted some miniatures. The place of this frontispiece is taken in the second edition by a portrait of Evelyn etched, reversed, by Thomas Worlidge, from the engraving executed by Nanteuil in 1650. (*Diary*, June 13, 1650.)

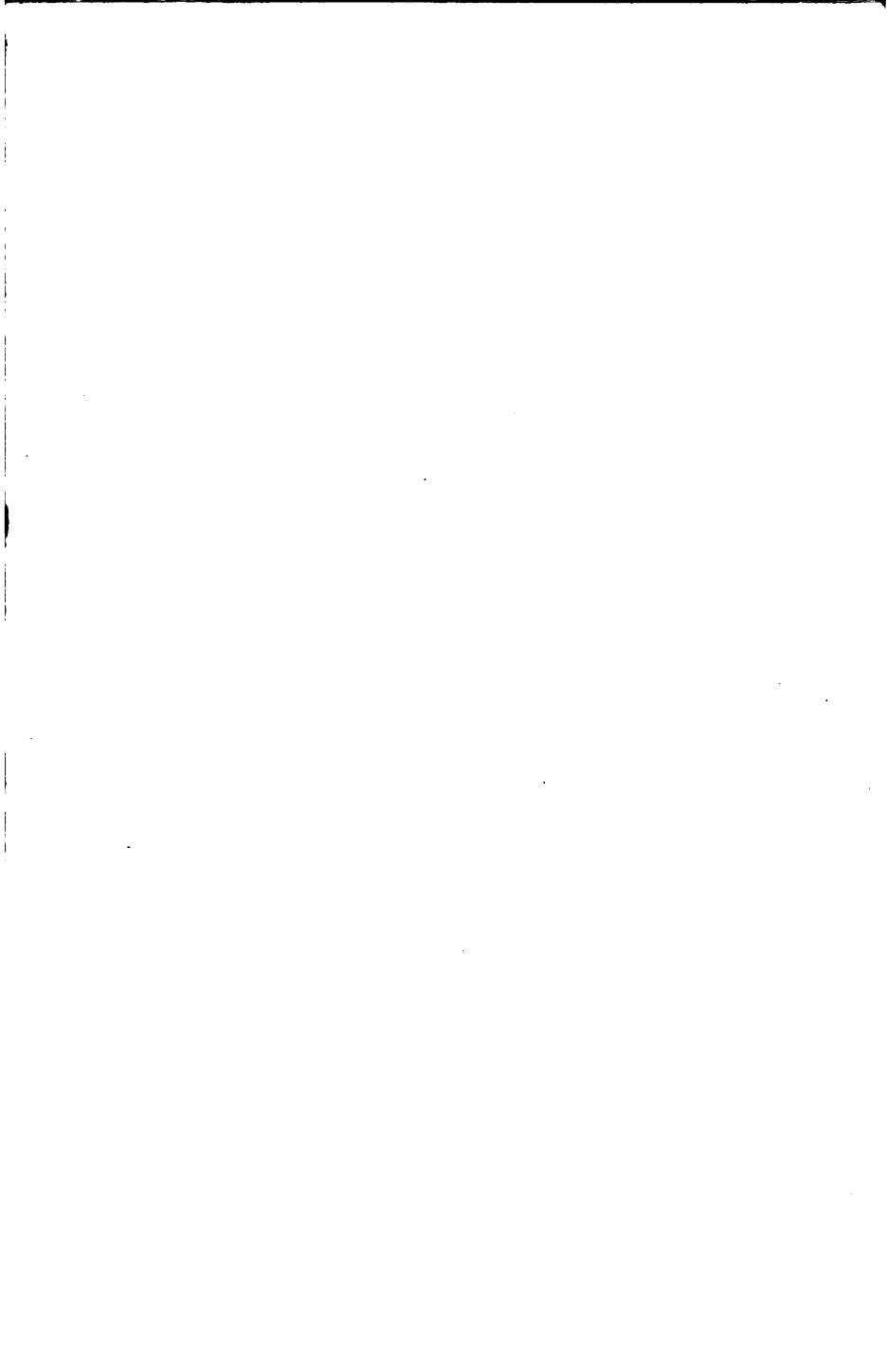
2. An

2. An illustration (p. 121) of the contrivance for projecting parallel lines on a curved surface. This was re-engraved, reversed, for the second edition.

3. The specimen of mezzotint engraving executed especially for Evelyn by Prince Rupert. The subject is the head of the Executioner of Saint John the Baptist. It is a copy, reduced about one-tenth in size, of part of the large plate executed by the Prince at Frankfurt in 1658. The large plate, impressions from which are exceedingly rare (a reproduction of a fine copy in the Royal Library at Windsor is given in the *Burlington Magazine*, vol. ii, p. 270), shows the figure of the Executioner at half-length holding the sword and the head of the Saint; it is taken, reversed, from a picture, at that time  
believed

believed to be by Spagnoletto, at present considered to be the work of one of his pupils, formerly in the Electoral Gallery at Mannheim, and now in the Old Pinakothek at Munich (No. 1289). In the second edition this plate is replaced by a copy of it by Richard Houston.

C. F. B.





SCULPTURA:  
OR THE  
HISTORY, and ART  
OF  
CHALCOGRAPHY,  
AND  
Engraving in Copper.

WITH  
An ample enumeration of the most re-  
nowned Masters, and their Works.

To which is annexed

A new manner of Engraving, or *Mezzo Tinto*,  
communicated by his Highness Prince Rupert  
to the Author of this Treatise.



*See G.  
119. Line.*

PROVERB. EXOD. xxxv.

*Implem. cum Spiritu Dei, Sapientia, & Intellectu  
& Scientia in omni Opere, &c.*

LONDON,

Printed by J. C. for G. Boodle, and T. Collins, at the Middle  
Temple Gate, and J. Crook in St. Pauls Church-yard 1681.







TO THE  
HONOURABLE,  
AND  
LEARNED GENTLEMAN,  
ROBERT BOYLE Esq;

SIR,

**H**AVING upon your reiterated instances (which are ever commands with me) prepared this Treatise concerning the History of Chalcography &c. I thought my self engag'd, to signify to the rest, that may possibly receive or Satisfaction, or Benefit from it, to whom they are obliged for the Publication of it. The truth is, as it respects the pains which I have taken, it bears not

EVELYN

C

the

## Dedication

*the least proportion with my ambition of serving you; but as you are pleased to judge it useful for the encouragement of the Gentlemen of our Nation, who sometimes please themselves with these innocent diversions (Collections worthy of them for divers respects) and, especially, that such as are addicted to the more Noble Mathematical Sciences, may draw, and engrave their Schemes with delight and assurance, I have been induc'd to think it more worthy your Patronage, and of my small Adventure, who profess to have nothing so much in my desires, and which I more avow the pursuite of, then to employ the whole remainder of the life, which God shall assigne me, and that I can redeem from its impertinencies, in contributing to that great and august designe, which your  
illustrious*

## Dedication

*illustrious, and happy Genius do's prompt you to, of cultivating the Sciences, and advancing of useful knowledge, emancipated from the strong contentions, and little fruit of the former; Envy, and imposture of the latter Ages.*

*Sir, This is not in the least to flatter you, nor can I have other aime in it, then that by your great Example, I might excite such as (like you) have Parts and Faculties, to things that are glorious, and worthy of them. Your studies are so mature and universal, your travels so highly improv'd, and your Experience so well establisb'd; that, after I have celebrated the Conversation which results from all these perfections, it is from You alone, that I might describe the Character of an accomplish'd Genius, great, and worthy our Emulation. But though your modesty*

## Dedication

*do's not permit me to run through all those Transcendencies; yet, the World is sufficiently instructed by what you cannot conceal, that I say nothing of servile, and which will not abide the Test; so as I have been often heard to exult in the felicity of this Conjunction of ours, which (since those prodigies of Virtue, the illustrious Ticho, Bacon, Gilbert, Harvey, Digby, Galileo, Peiresky, De Cartes, Gassendi, Bernier [his Disciple now in Persia] and the late incomparable Jacomo Maria Favi &c.) has produc'd us nothing, which will support the comparison with you, when I shall pronounce you (and as indeed your merits do challenge it) the Phænix of this latter Age.*

*And now that I mention'd Signor Favi, I will not conceal with what extasie, and joy I lately found his memory*  
*(which*

### *Dedication*

*(which I have so much, and so often heard mention'd abroad, by such as had the happiness to know him intimately) consecrated by the eloquent pen of Monsieur Sorbriere, in a discourse of his to Monsieur Vitre, concerning the utility of great Travel and Forreign Voyages; because it approaches so neer to the Idea which I have propos'd, and may serve as an encouragement and example to the Gentlemen of our Nation, who, for the most part wander, and spend their time abroad, in the pursuite of those vain and lower pleasures, fruitless, and altogether intollerable. But Sir, I will crowd no more into this Epistle (already too prolix) which was only design'd to accompany this piece, and some other usefull, and more liberal diversions of this nature, which I cannot yet produce: But every thing  
has*

*Dedication*

*has its time, and when I would redeem  
it to the best Advantage, it is by enter-  
taining it with something that may best  
declare to all the World, how greatly I  
account the honour of being esteem'd*

Sir, Your most humble,  
and Most obedient  
Servant

*Seyes-Court  
5. April 1662.*

J. EVELYN.

*An*

*An Account of Signor Giacomo Favi  
by Monsieur Sorbieri.*

**G***Iacomo Maria Favi* of the House of the *Marescotti* of *Boulonia*, died above thirty five years of age, neer fifteen years since, in the City of *Paris*. *It is a History worthy of Record, and that all the World should take notice of this incomparable Person, as that great Wit and polite Philosopher Monsieur Sorbieri do's describe him:* For as much (*sayes he*) as it seems to be a very great reproch, that neither *Prince*, nor *State* have hitherto had the confideration, or the courage to undertake, what one particular person alone did resolve upon for the universal benefit, and good of the publick: For it was upon this designe, that he engaged himself exprefsly,  
making

*Account of*

making the most exact observations, and collecting the *Crayons, Prints, Designs, Models* and faithful *Copies* of whatsoever could be encountered through the whole *Circle* of the *Arts* and *Sciences*; the *Laws*, and the *Customs* practised wherever he arrived. He had already acquired by study a thousand worthy and curious particulars; He *Design'd* excellently well, understood the *Mathematicks*; had penetrated into the most curious parts of *Medecine*, and was yet so far from the least *pedantry*; that he would (when so dispos'd) play the *Gallant* as handsomely as any man, and which he was indeed able to do, enjoying a plentiful Revenue of neer three thousand pounds sterling a year, which he ordered to be paid him by Bills of Exchange, wheresoever his

Curiosity



*Signor G. M. Favi*

Curiosity should invite him. But otherwise, truly his Equipage was very simple, and his train reduced to one only servant, which he was wont to take in every town where he made any stay. He had already visited *Italy, Germany, Poland, Swethen, Denmarke, Holland and England*, from whence he came into *France*, to go into *Spain*. Finally, he arrived at *Paris* in *Anno 1645*, with one *Bourdoni* a *Sculptor*, dwelling neer the *Thuyleries*, where he no sooner appear'd, but he was immediately found out, and known by all the *Virtuosi*, and as soon enform'd himself of all that were extraordinary, and conspicuous for all sorts of curiosities, whereof he carefully took notice; but especially he made an intimate acquaintance with one *Monsieur Petit*, a very rare and  
curious

*Account of*

curious person, and indeed greatly resembling the *Genius* of this noble Gentleman, as being one, who for these fifty years past, discover'd a wonderful ardor for the *Sciences*, and a dilligence so indefatigable in the research of all estimable, and worthy Inventions, as that it is a thousand pitties (and a thing not to be conceived indeed without infinite regrette) that this *Age* of ours could never yet approch him. So laudable and worthy of praise, has his expenses been upon divers *Machines* and *Experiments*, beyond the forces of a Private Person; that had he but been supported (as at first he was by the *French King*, and the great *Cardinal de Richlieu*, under whom he enjoyed divers honourable and handsome Employments) he had perhaps, amongst  
all

*Signor G. M. Favi*

all the *Arts* through which he run, found out some *Abridgements* and *Perfections*, new, and altogether stupendious; and as indeed, he has already done to admiration, so far at least, as his discretion, and his Affairs would give him leave.

But to returne to our new *Democritus*, *Signor Favi*; He had made provision of fundry huge *Volumes*, which were no other then the *Designes* of all sorts of *Instruments* and *Machines* that he had seen and perused; besides a world more which he had sent away into *Italy*: For this curious person neglected nothing, but went on collecting with a most insuperable dilligence, all that the *Mechanicks* had invented for *Agriculture*, *Architecture*, and the *Fabrick* of all sorts of *Works*, belonging to *Sports*, and to *Cloathes*,  
for

### *Account of*

Let not the  
Reader de-  
spise this  
condescension  
of so great a  
person, for—  
ineft sua  
gratia  
parvis.

for Use and for Magnificence. There was nothing so small, and to appearance, trifling, which he did not cast his eyes upon, and which he had not some hand in, or improv'd, even to the least *minutiæ*; whither it were a device of some *Haspe*, the *Latch* of a door, a simple *Lock*, the *Cover* or *Patin* of a *Cup*, a *Dress*, &c. even to a very *Tooth-picker*: so as he shewed no less then two hundred *Toyes* for Children to play withall: forty several ways of Plowing the ground, a world of *Forges* and *Mills* for various uses. He visited all the excellent Workemen and Artisans, and took *Samples*, and *Patterns* of all their rare inventions, and something of their making. Then for *Receits* and *Secrets*, he possess'd an infinite number of all kinds the most rare and excellent;  
some

*Signor G. M. Favi*

some whereof he purchas'd at great prizes, and others he procur'd by Exchange. He learned the *Tongues* wherever he came with extraordinary felicity, and sometimes would frequent the *Recreations*, and *Exercises* of the places where he sojourned, which he us'd to performe with a facillity, and address so gentile, and natural, as if he had yet been but a very Youth: For by this means he found, that he gained the easier, and more free accessse into the best Companies, so extreamely noble, diffintres'd and agreeable was his fashion and manner of conversation: And though in fundry Encounters, and Courts of Princes he had been frequently regal'd with very considerable presents; yet would he never receive any from great Persons; as *Chains of Gold*, and *Medailles*, *Diamonds*

*Account of*

*monds* and *Jewels* that were offered him, unless happily, it were some *Title of Honour* and *Prerogative*; as the permission to bear an *Eagle*, or a *Fleur de lis* in his *Coat of Armes*, or the like: And when he had thus exhausted a *Kingdom*, or a Place of all that was *Curious*, and made Acquaintance with all the *Persons of merit* in a *State*, he travell'd presently into another; so as there was hardly a *Court* to be found, where he had not finished his harvest in three or four months, till he arriv'd at *Paris*, where indeed, he was infinitely surpriz'd, and busied among such an innumerable many of able, and curious Persons of all kinds. He had four *Lodgings* in several parts of *Paris*, that so he might be neer a retreat in whatsoever quarter he should happen to be in pursuite of *Curiosities*;  
for

*Signor G. M. Favi*

for he us'd to go much on *foot*, and *alone*; because he would not be troubl'd, nor observ'd by impertinent Servants: But in fine, purposing from hence to travell shortly for *China* by means of the *Portugal*, he took so much pains about describing, and observing the magnificent preparations which were made for the *Marriage* of the *Queen of Poland*, that he fell sick of a *Fever* and *dyed*, to the universall regret and sorrow of all that had ever so much as heard of him. And no sooner did this sad accident come to the ears of the *King*; but he sent diligently to search out all his four Lodgings, to see, if by any means, ought of his *Collection* could be retriiv'd; but they were all immediately dispers'd, and it was never found what became of them.

The *Count Marefcotti* his Kinsman,  
then

Signor G. M. Favi

then at *Paris*, recover'd only that single *Volume*, wherein was contained the *Names, Armes, and Devises* of the hands of all the *Princes* of *Europe*, whom he had had the honour to approach: *But his intention was, as I have been credibly inform'd by one that did often converse with him (though Monsieur Sorbriere is silent of it) after he had travel'd over all the World (for his designe was no lesse ample) at Returne into his Native Country, to compile, and publish a Compleat Cycle and Hyftory of Trades, with whatsoever else he should judge of Use and Benefit to mankind: But this had been a Charity, and a Blessing too great for the World, because it do's not depart from its Vices, and impertinencies, and cherish such Persons, and the Virtues which should render it worthy of them.* A





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⟨AUTHOR's Dedication An Account of  
Signor Giacomo Favi.⟩

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### ERRATA.

(Corrected in text, with the exception of literal mistakes, as *Copy* for *Coppy*, &c. which do not at all impeach the sense; and are therefore the more pardonable.)

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### PART II.

*“The Construction of the Rolling Press.”*

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Authors, and Books which have  
been consulted for this  
Treatise.

*Ælianus.*  
*Angelus Roccha.*  
*Aquinas.*  
*Aristotiles.*  
*S. Augustinus.*  
*Aufonius.*  
*Baptista Alberti.*  
*Biblia Sacra.*  
*Bibliander.*  
*Bosse A.*  
*Caniparinus.*  
*Cassianus.*  
*Cal. Rhodoginus.*  
*Cedrenus.*  
*Cicero.*  
*Commenius.*  
*Crinitus.*  
*Curtius.*  
*Cyprianus.*  
*Diodorus.*  
*Diomedes.*  
*Donatellus.*  
*Durer.*  
*Epiphanius.*  
*Eusebius.*  
*Gaffarell.*  
*Galeus.*  
*Goriens.*  
*Guaricus Pompo.*  
*Greuter.*  
*Herodotus.*  
*Hesiodus.*  
*Homerus.*

*Horatius.*  
*Josephus.*  
*Janus F.*  
*Juvemalis.*  
*Kerkerus.*  
*Laet.*  
*Latus Pompon.*  
*Leon Alberti.*  
*Libanius.*  
*Licetas.*  
*Littleton Adam.*  
*Livius.*  
*Lubinus.*  
*Lucanus.*  
*Luitprandius.*  
*Maimonides.*  
*Manurius.*  
*Marolles.*  
*Martialis.*  
*Naxianzen Greg.*  
*Origines.*  
*Ovidius.*  
*Pancirolla.*  
*Petronius.*  
*Philo.*  
*Philoftratus.*  
*Picus Mirand.*  
*Pietro Santo.*  
*Plato.*  
*Plinius.*  
*Plutarchus.*  
*Du Pois.*  
*Pollux Jul.*

*Prudentius.*  
*Quintilianus.*  
*Ruen.*  
*Sabinus.*  
*Salmasius.*  
*Scaliger Jos.*  
*Semede.*  
*Seneca.*  
*Solinus.*  
*Statius.*  
*Suetonius.*  
*Suidas.*  
*Tacitus.*  
*Tatianus.*  
*Tertullianus.*  
*Theocritus.*  
*Trallianus.*  
*Trismegistus.*  
*Thucydides.*  
*Varenius.*  
*Varro.*  
*Vassari.*  
*Vazabius.*  
*Vermander Car.*  
*Verulamius.*  
*Virgilius.*  
*Vitruvius.*  
*Vopiscus.*  
*Vossius.*  
*Woolson.*  
*Wormius.*  
*Sir H. Watson.*

(From the Edition of 1755;  
typographical errors have been corrected  
in the text of the present reprint)

THE FOLLOWING  
CORRECTIONS AND ADDITIONS  
ARE TAKEN FROM THE MARGIN OF THE  
AUTHOR'S PRINTED COPY,  
COMMUNICATED BY  
SIR JOHN EVELYN, BART.

- Page 52, line 16; *after engraved, add from the paintings now at Hampton-Court*
- Page 61, line 3; *after cut, add (which Jerome Lennier shewed me, and, I think, is now in his Majesty's cabinet)*
- Page 68, line 28; *for chosen read executed; line 30, for executed read chosen.*
- Page 69, line 19; *after Holbein, dele the Dane*
- Page 69, line 22; *after Erasmus, add Moriz encomium; the trial and crucifixion of Christ,*
- Page 81, line 4; *after fol. add and for my Parallel of Architecture better than that of this Treatise*
- Page 82, line 16; *after Warwickshire, add Mr. Ashmole's Garter,*
- Page 83, line 16; *to Custos is the following addition: Dominicus Custos, and Wolfgangus Kilian, from the paintings of Wickgram and others, The effigies of the Duke of Bavaria, with the rest in his Atrium Heroicum for all the famous persons of that century, both of Europe and Asia.*
- Page 83, line 28; *for omit read pass.*
- Page 92, Insert the following note on line 25; FLORENT LE COMTE, in his *Singularitez D'Architecture*, &c. gives a catalogue of the works of NANTEUIL, in which he mentions *My Effigy* graven by this rare sculptor, with this impertinent mistake: 'YVELIN, dit le petit mi Lord Anglois, ou le Portrait grec; parcequ'il y a du Grec au bas, où il est écrit aussi Meliora retinete: il est en Ovale' (translation follows).

Page 96, line 4; *after Thesis*, add *The Siege of la Rochel in large*;  
Page 100, line 16; *after Majesty*, add the Duke of Norfolk  
Page 102, in the Note; *after England*, add great-grandfather  
to the present Duke of Norfolk.  
Page 146, line ult., Insert the following note on the word  
*applicable*. This art, since the publishing of  
this [first] edition, is arrived to the utmost  
curiosity and accurateness even of the rarest  
miniatures, in black and white; and takes in  
all subjects: the only defect is, that the plates  
last not so long under the rolling press.

At the end of the book, the AUTHOR has written the following  
remark: MONIER, a painter of the French  
king's, has published the history of painting,  
sculpture, architecture, and graving, in three  
books; which is translated into English and  
printed London 1699. In the last chapter  
of the third book, c. 22, he treats of TAILLE-  
douce, but little which is not already in  
mine.



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SCULPTURE,  
Or the  
HISTORY and ART  
OF  
Chalcography.

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---

BOOK I.

---

CHAP. I

*Of Sculpture, how deriv'd, and distinguish'd,  
with the Styles, and Instruments belonging  
to it.*

Those who have most refined, and  
criticiz'd upon *Technical* notions,  
seem to distinguish what we com-  
monly name *Sculpture* into three several  
Arts; and, to attribute specifical differen-  
ces to them all: For there is, besides *Scul-*  
ptura

Lib. 1.

L. 3. c. 21.

Cal. Rodig.

Anriq.

Lett. l. 29.

c. 24.

*ptura* (as it relates to *Chalcography*) *Scalptura* (so *Diomedes*) and *Cælatura*; both which, according to *Quintilian*, differ from the first *ratione materie*. For to make but a brief enumeration only: It was apply'd to several things; as to working in Wood, or Ivory, *Tomice*, the Artists, *Defectores*: in Clay, *Plastice*, *Plastæ*: in Playster *Paradigmatice*, the Workmen *Gypsocbi*. In Stone cutting *Colaptice*, the Artists *Lithoxoi*; and lastly, in Metals *Glyphice*; which again is Two-fold; for if Wax be us'd, *Agogice*; If the Figure be of Cast-work, *Chemice*; *Anaglyphice* when the Image was prominent, *Diaglyphice* when hollow, as in *Seales* and *Intaglia's*; *Encolaptice* when lesse deep, as in *plates of Brasse* for Lawes and Monumental Inscriptions; Then the *Toreutice*; and the *Encaustic* for a kind of Enamel; *Proplastice* forming the future work *ex creta*, or some such matter, as the *Protypus* was of Wax for *Efformation*, and the *Modulus* of wood; not to omit the ancient *Diatretice*, which seems to have been a work upon Chrystal, and the *Calices Diatreti* (of which somewhere the Poet *Martial*) whether emboss'd or engraven, as now with the point of a Diamond, &c. for I can onely name them briefly, the field would be

be too luxurious to discourse upon them severally, and as they rather concern the *Statuary Art*, *Fusile* and *Plastic* head, which would serve better to adorne some designe of *Architecture*, or merit an expresse Treatise, then become the present, which does only touch the *Metalls*, and such other materials as had not the Figure finished through all its dimensions; though we might yet safely I think admit some of the Greek *Anaglyptic's*: *Argentum asperum & pustulatum*; and, as the *Latines* terme it, *Ebur pingue*: for so the Poet, *Expositumque alte pingue poposcit ebur*, *&c.* *Manutius* callsthem *Dimidiæ eminentiæ*, and the *Italians* do well interpret by *Basso* and *Mezzo Relievo*; hence the Figure is said *Stare*, or *exstare*: for so *Mart. Stat Caper*, and *Juvenal*, *stantem extra pocula caprum*. As from the similitude, and perfection of the work, *Vivere*, *Spirare*, *calere*, it seemed to breathe, and be living, as *Virgil* expresses it, *Excudent alii spirantia mollius æra.* And *Horace*, ——— *Et ungues Exprimet, & molles imitabitur ære capillos. Ludit Acidalio sed non manus aspera nodo Candida non tacita respondet imagine Lygdos.* as *Martial*.

For in this manner they us'd to celebrate those rare pieces of Art, distinct from the

*Diaglyphice*, and *Encolaptic* more properly according with our purpose; and which may happily be as well express'd by *Cælatura*, and from the signification made a derivative ἀπὸ τοῦ σκάπτειν to dig, or make incision. I think *Varro* may have *Scaptus* for *Cælatus*; as *Cicero* *Scalptus*, and *Plinie*, *Scalpturatus*; yet we rather follow them who derive *Scalpo*, *Sculpo*, from γλάφω and γλύφω; because the best Origination is to preserve the foundation in the antienter Languages, if the mutation of Letters be warranted, as here in γράφω *Scribo*. The word in the Holytongue פתח which imports an opening (because the Plate, Stone or whatever else material they us'd *aperitur aliqua sui parte*, was somewhere opened when any thing is engraven upon it) attests rather to the former *Etymon*, and signification, then to any other material affinity; besides that 'tis also transferrable to those who carve with the cheezil, or work in *Bosse* with the *Puntion*, as our *Statuaries*, *Goldsmiths* and *Repairers* do. In the *Glosse* we meet with *Cælum τόπος* &c. which though some admit not, so freely in this  
 Lib. 8. fence; yet *Martial*, speaking of Emboss'd  
*Cups* more then once calls them *Toreumata*.

*Miratus fueris cum prisca Toreumata multum.* And

*The History of Chalcography.*

5

And why may not the *Tori*, Brawn, or Collops of fat be express'd by these rais'd Figures, and they *Torsæ* plump, and (as the *French* has it) *en bon point*, as well as *Fusil* and *Fistile* ones? Some round Cheezil or Lathe perhaps it was; but we dare only conjecture: Others *Cælum a Cædo* which is to beat, strike, cut or dig; but by what parallel authority of such a derivative we know not: *Varro* yet *e Cælo* Heaven it self, reaching its Original from the very stars. *Varro l. 4 de L. La*  
*κοῖλος* is another more consonant and harmonious with the antient *קלל Kalangh*, which imports to excavate and make hollow as it is frequently interpreted, particularly, 1 *Reg.* 6. 32, 35. where, what the Vulgar *Latine* renders *Sculpfit*; *Vatablus* makes *Cælavit*, and *Junius Incidit*, best of all corresponding with our purpose; and so in the famous wrought shield which *Ulysses* purchased by his Eloquence, *Quintilian* applies the word, *Lib. 2. c. 18.*  
*In Cælatura clipei Achillis, & lites sunt & actiones*: For so it seems to have been much used on their Harneſſe; *Livy* reports of two famous Armies so represented: Or as more allusive yet to our plate, where 'tis said, *Lin. hist. l. 9.*  
*latura rumpit tenuem Laminam*, if the question be not rather, whither these works, like the *Ancæsa Vasa*, were not rais'd and em-

bofs'd, those expressions of *Plinie* so much favouring their Eminency, where he tells us, speaking of this very Art, *ita exolevit, ut sola jam vetustate censeatur usque adeo attritis cœlaturis, ne figura discerni possit*, time and age had so greatly defac'd them.

But may this suffice for the Division, and Denomination of the *Art* in general; since the *Title* which we have made choice of, is Universally applicable: for so *loquendi consuetudine* in ordinary discourse *Sculptura*, and *Scalptura* import but one, and the same thing, as *Salmasius* has well noted on *Solinus*: and therefore those who wrought any of these hollow cut-works, were by some call'd *Cavatores*, and *Graphatores*, sayes that Learned Person, whence doubtless, our *Gravers* may have deriv'd their Appellation.

By this then it will not be difficult for any to define what the Art it self is; whither consider'd in the most general and comprehensive acceptation; or, as it concernes that of *Chalcography* chiefly, and such as have most Affinity with it; since (as well as the rest) it may be describ'd to be an *Art which takes away all that is superfluous of the Subject matter, reducing it to that Forme or Body, which was design'd in the Idea*

*The History of Chalcography.*

7

*idea of the Artist.* And this, as sufficiently Universal; unless in favour of the *Plastic* (which yet does not come under our Cognizance) we will rather receive the distinction which *Michael Angelo* was us'd to observe between them, That this last was made by *Apposition*, which is the quite contrary. But indeed, neither the *Paradigmatic*, *Agogic*, or any of the *Plastic*, can Genuinely, and in Propriety of speech be call'd *Sculpture*, without a *Catachresis* and some Violence; since, *nullum simile est idem*, whither applied to the *Matter*, or the *Tools*. And now we speak of *Instruments*, we shall find that there has been little less controversy amongst the *Grammarians*, touching them also, then concerning the very Art it self: As whither the *γλυφεῖον* *Style*, or *Scalprum* is to be call'd *Cælum*, *Cæles*, or *Cætes*; noted by the *Critics* from that Text in 19. *Job.* *Quis mihi det, ut exarentur in Libro Stylo ferreo, aut plumbi Lamina, vel Cælte sculptantur in Silice?* (where by the way, 'tis observ'd, that this verse comprehends, and alludes to, almost all the sorts of antient Writing and Engraving: *Books*, *Plates*, *Stone*, and *Stile*) and from an old Inscription out of *Aldus*, and *Greuter.* *Martial*, *Ausonius*, and the Poet *Statius* use *Cælum* frequently.

B 4

*Laboriferi* Epist. 56  
Stat. l. 4

Sylv. l. 4.

..... *Laboriferi vivunt quæ marmora Cælo  
Praxitelis, &c. ....*

Theocr.  
Theocrd.

but we will be sparing. Γλυφίς, γλυφεῖον, γλύ-  
φανον as *Junius*: Also ἐγκολαπτὴρ, ὑπαγω-  
γεὺς, λαξευτήριον as much as σιδήριον λιθουργόν;  
so is γλαρίς and λείον in *Pollux*. *Scalprum*, is  
κοπεὺς ξυστήρ, with the same *Junius Gra-*  
*phium*; Lastly, *Stylus* γραφεῖον, στύλος,  
σμίλη, in *Suidas*, ἐγκεντρὶς the same *Pollux*;  
call them *Point*, *Stile*, *Graver*, *Puncti-  
on*, *Polisher*, or what else you please, we will  
contend no farther about it; For these *In-*  
*struments* (as despicable as they appear) have  
sometimes proved fatal and dangerous Wea-  
pons; as the blessed *Cassianus* found by sad  
experience, whose cruel *Martyrdom* with  
these *Stiles* is gloriously celebrated by *Pru-*  
*dentius*, περὶ σταφάνων *Hymn*. ix. And thus  
was also *Erixion* slain, for his unnatural  
affection, by the enraged People, with other  
examples to be produc'd out of *Seneca*, *Plu-*  
*tarch*, *Sueton*. and others: For, when upon  
several of those disorders, σιδηροφορεῖν (or  
the carrying about them any Weapons of  
Iron) was made Capital; they did mis-  
chief with these *Instruments*, till like Chil-  
drens knives, they were converted into  
*Bone*, which did only serve them to write  
with-



withall, and *Arare campum cereum*, to plough up their Superinduced *Tables*, and *Cerei Pugillares*; not much unlike to our *Etching* with points, and Needles on the Vernish, in Shape, and use resembling them, save where the obtuser end was made more deletive, apt to put out, and obliterate, when they would *Stylum vertere*, which our *Burnisher* (another Tool us'd by *Chalcographers*) and *Polisher* performs. But to descend to the modern names both of the *Art* and *Instrument*: the *French* call it in particular *Taille douce*, Sweet, or tender cut; whither wrought with the *Burin* (for so they term the Instrument which we the *Graver*) or, with *Aqua Fortis*. The *Italians*, *Intaglia*, or *stamp*, without Adjunct, and *Bolino*, which is doubtless the more antient and warantable, as prompting the use both of the *Point*, *Needle*, and *Etching* in *A. Fortis*, by some so happily executed, as hardly to be discern'd from the *Bolio*, or *Graver* it self: But the main difference is this, That with the *Burine* one cuts the peice all at once out of the *plate*, immediately; whereas, with the *point*, or *stile*, we only cut the *Vernish*, razing, and *Scalping* as it were, the Superficies of the Plate a little, which afterwards the *A. F.* corrodes and finishes:

A

A rare Invention, new, expeditious, and wholly unknown to the past Antiquity. *Burine* then from *Bolino*; and why not? yea doubtless, this from Βούλλα the Modern name of a *Seal*, and Instrument of making Seals. To this we might also add שרר, *Cheret*: And we find *Charasch*, and *Charath* of the same import with χαράσσω and χαράττω in the *Greek*, as Mr. *Adam Littleton* has acutely observ'd in his *Complexion of Roots*: But least too much of this *Stuffe* should (as *Theocritus* on another occasion) stiles it, γλυφάνου προσόζον *smell of the Burine*; we will here make an end with hard names, the *Pedantrie* and various acceptions of the words; and in the Chapters following endeavour to investigate the *Original* of the *Art* it self, and discourse somewhat of the Progress it has made, to arrive at this perfection: For it is not to shew how diligently we have weeded the *Calepines*, and *Lexicons* (amongst all which there is none over fertill upon these Arts, or so well furnish'd as we could have wish'd) but the result of much diligent collection, produc'd out of sundry Authors to meet in this *Chapter*, for the ease, and instruction of such as may possibly encounter with difficulties in the Course of their reading such books

books as treat of the *Mechanical* or more Liberal Subjects; And, that there might be nothing of deficient as to our *Institution*, seeing it behoov'd him that would deduce an History *ab origine*, to let nothing escape that was in the least or usefull, or instructive.

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CAP. II.

*Of the Original of sculpture in general.*

WE shall not with *Epigenes* in *Pliny*, L. 7. c. 8. depose that this Art had its being from Eternity; because it is not fence, and would contradict its invention; but, if that may passe which *St. Augustine* affirms, that the *Protoplast* our Father *Adam*, or (as others) his good *Genius* the *Angel Raziel*, L. 18. de Civit. Dei. c. 38. were the first inventor of Letters, *Sculpture* may derive its Pedegree from the infancy of the World, and contend for its Pre-eminence with most of the Antiquities which it so much celebrates. For, that there went several books about (somewhere of had been long since read in the *Primitive Church*) bearing his venerable Name; as that which *Epiphanius* and others cite,

ex

*ex libro Bebu, de Pœnitentia Adæ, Adæ Revelatio, &c.* we have no reason to contradict: And *Tho. Aquinas* in his Treatise *De ente & essentia*, speaks of a Volume of Plants described by *Adam*; and there are Traditions of a whole *Natural History*, with several other works of this most Learned of all Men living, as *Suidas* doubts not to call him; nor do we think that his unhappy Fall did so much concern his rare and infus'd Habits, as not to leave him the most accomplish'd, and perfectly instructed in all those Arts, which were so highly necessary, and therefore thus early invented; though whither these Books of his were so miraculously found out, and preserv'd by the renowned *Trismegistus*, we leave to the more credulous: But that *Letters*, and consequently *Sculpture*, was long before the *Flood*, we make no scruple of: *Suidas*, whom but now we mention'd, is peremptory, ascribing (as was affirm'd) both *Letters*, and all the rest of the *sciences* to *Adam* τούτου πάντα εὑρήματα &c. We shall not add hereunto, what the *Rabbins* assert he compos'd of the precepts given him in *Paradise*, with the like trash; but pass from these conjectures to others of the *Antediluvian Patriarchs* mention'd

tion'd by *Josephus*, *Cedrenus* and some other Authors, concerning the *Sculptures* in *Stone*, and *Brick*, erected at *Joppa*, containing (as some depose) the *Sideral*, and *Celestial Sciences*, prooffe against the two most devouring and subverting Elements, and lasting some thousands of years after the Universal *Cataclysm*. The *Æthiopians* are said at this day to glory much in possessing the Books of *Seth* and *Enoch*, as those who have lately written of the *Abyssines* relate. *Origen*, *St. Augustine*, and *Hierom* have likewise made honourable mention of them; and *Tertullian* plainly reproves those who (in his time) thought they could not be preserved; *Noah*, being himself one of the great Nephews of *Seth*; and the probability that these Antient *Men of renown*, would transmit to Posterity the glorious Actions and Atchievements which they had perform'd; especially *Cham* (that is *Zoroaster*) a Spirit so Universally curious, and flourishing above an hundred years before this publick Calamity. But to apply this to the honour now of *Chalcography*, and justifie our design; The Author of the *Scholastical History* upon *Genesis* speaks of this *Zoroasters* engraving the *Liberal Arts* on fourteen *Columns*, seven whereof he affirms

*Tertul. de  
habit. mulier.*

to

*Apud Cassia-*  
716.779.

to have been of Brasse, and the rest of Brick ; The same is also reported by *Serenus*, where he adds *diversorum Metallorum Laminis*, together with some other *Inscriptiones* thus preserved, and which the noble and learned Earl of *Mirandula* in a certain *Epistle* of his to *Marsilius Ficinus* boasts to have the possession of: His words are these, *Chaldaici hi Libri sunt, si Libri sunt, & non Thesauri : Audi inscriptiones : Patris Ezræ, Zoroastri, & Melchior Magorum oracula. In quibus, & illa quoque, quæ apud Græcos mendosa, & mutila circumferuntur, leguntur integra & absoluta, &c.* The Books (saith *Picus*) if books it be lawful to call them, and not rather most inestimable Treasures, are all in the *Chaldy* tongue: Observe their Titles: The Oracles of those famous *Magi*, *Ezra*, *Zoroaster* and *Melchior*; in which those particulars also which have been carried about by the *Greeks*, maim'd and miserably corrupted, are here to be read perfect and intire.

Concerning the Art of *Sculpture* immediately after the *Flood*, there are few we suppose make any considerable question, as that it might not be propagated by *Noah* to his posterity; though some there be, that indeed admit of none before *Moses*; but what then shall we think of that *Book of the Warrs*  
of

of the Lord, which this sacred Author mentions *Num. 21* ? not to insist upon the 88. and 109. *Psalms*, by many ascrib'd to some of the Patriarchs his Predecessours. The above mention'd *Mercurius Trismegistus*, three hundred years after the Flood, and long before Moses, engrav'd his secret, and Mysterious things in *Stone*, as himself reports; reforming what had been depraved by the wicked *Cham*; some in Letters, some in *Figures* and *Enigmatical* Characters; such happily, as were those contain'd in the magnificent, and stupendious *Obelisks* erected by *Misra* the first *Aegyptian Pharaoh*, which being at least four hundred years before *Moses* (as the most indefatigable *Kirker* has computed) does greatly preface their Antiquity to have been before that holy Prophet. But not to put too much stress upon superannuated *Tradition*, this we are sure is of *Faith*, and without controversy; That in *Moses* we have the *Tables of Stone*, engraven by the *Finger of GOD* himself; where the commandment is expresse, even against the abuse of this very *Art*, as well as an instance of the Antiquity of Idolatry attesting that of Sculpture: THOU SHALT NOT MAKE TO THY SELF ANY GRAVEN IMAGE. But this which

*Obelsr.*  
*Phamphil:*

*Exod. 20.*

is

is indeed the first writing that we have *Scripture* to vouch for, do's yet presuppose *Engraving* to have been of much greater Antiquity: What else were the *Teraphim*? What the *Penates* of *Laban* stolen by *Rachel*? The Idols of *Terah*? or the *Agyptian*? &c. But we forbear to expatiate, onely that which is by *Ben. Syrac* somewhere in *Ecclesiasticus* delivered, that the Original of *Idolatry* was from images to preserve the memory of the Dead; as in proceſſe of time by the Flatterers of great men it was turn'd to be an object of Adoration, plainly inferrs, *Graving* to have been Elder then *Idolatry*.

Sc. Sap. c. 14  
(vv. 16, 17).

But now to recover its esteem again beyond all prejudice (however by others abus'd as indeed many of the best things have been) it was (we know) imputed for a spiritual talent in *Bezaleel* and *Aboliab*, who made *Intaglias* to adorne the High Priests *Pectoral*. And we have ſaid how the *Agyptians* revered it, as ſeeming to have us'd it before *Letters*; or rather their *Hieroglyphics* (importing ſacred Sculpture) were thoſe *Elements* by which they tranſmitted to poſterity what they eſteem'd moſt worthy of Record; and not (as ſome have imagin'd) wrap'd up in thoſe *Enigmatical* Figures

31. Exod.



gures, the secrets of their Arts both Divine and Secular : For

*Nondum Flumineas Memphis contexere biblos* Lucanus lib. 3.  
*Noverat; & Saxis tantum volucresque feræque,*  
*Sculptaque servabant magicas animalia Linguas.*

whence *Tacitus* calls them *Antiquissima monumenta memoriæ humanæ impressa Saxis*. Such as were also the *Horapollinis notæ*, and all those other venerable Antiquities of this nature transported to *Rome* out of *Ægypt*, in no less then two and forty prodigious *Obelisc's*, of late interpreted by the industrious *Kirker* before cited. *Suidas* attributes the invention to the *Father of the faithful*; others to *Theut* or *Hermes*, some to *Cadmus* and the *Phœnicians*. *Bibliander* will have Letters and Sculpture from *Adam*; *Josephus* from *Henoch*; *Philo* from *Abraham*; *Eusebius* from *Moses*; *Cyprian* from *Saturne*, where, by the way; because 'tis said he did *Litteras imprimere*, *Peter Calaber* (who much affects to call himself *Pomponius Letus*) foolishly deduces, that even the *Typographical Art* was known in the Age of this *Hero*; but thence (as we said) it descended to the *Ægyptians* by *Misraim*, and so was communicated to the *Persians*, *Medes* and *Assyrians*,

Vossius in Art Hist.

thence to the *Greeks*, and finally, to the *Romans* from whom it was deriv'd to us, as *Peter Crinitus* in his 17th. book *de Honestâ Disciplina*,  
 Cap. 1. out of a very antient MSS. *Bibliothecæ Septimianæ* seems to deduce, and thus summe them up together.

*Moses primus Hebraicas exaravit Literas.  
 Mente Phœnices Sagaci condiderunt Atticas.  
 Quas Latini scriptitamus, edidit Nicostрата.  
 Abraham Syras, & idem repperit Chaldaicas.  
 Isis arte non minore protulit Aegyptiacas.  
 Gulfilâ promisit Getarum quas videmus Literas.*

Now, should all this but relate to the several *Characters* only, it shall yet serve our purpose; since whoever was the inventor of *Letters*, was also doubtless the Father of *Sculpture*, as is apparent, if not by the former columns erected by *Seth* (one whereof *Angelus Roccha* in his *Bibliotheca Vaticana* presumes to have been of *Brasse*) by several other instances; the writing with *Ink*, in *Paper* or *Parchment*, being altogether a novelty in comparrison to the more antient formes and materials such as were the *Slit-stones*, or *Slates* which succeeded the stately *marbles*, and preceeded the thinner leaves of *Bark*, and *Tablets* of *Wood*, which from the  
 Ger-

German *Bucher*, signifying the *Fagus* or Beech-tree, (whose Fruit do's still with us retain the name of *Buch-mast*) were called *Books*, to whatever voluble or folding matter apply'd: For before the invention of *Paper*, they us'd the leaves of *Palmes*, as *Varro de Sibylla*: then the *Rinds* of Trees; afterwards sheets of *Lead*, *Linnen*, *Wax*, and *Ivory*, as *Plinie* and *Vopiscus* tell us; They writ in *Silk* amongst the *Persians* and *Chineses*; and lastly, were invented *Parchment* and *Paper*. But whether in all these, or whatever the Subject were (some few latter excepted) it was still by *Insculping*, *Scarifying*, and making a kind of *Incision* into it; especially intending to consign to posterity their Lawes, divine and humane, *Roman*, *Egyptian*, or *Hebrew*: For so of Old.

.... *verba minantia fixo*  
*Aere ligabantur*<sup>1</sup>.

*Metam.* 1.

according to the *Poet*. Thus were the *Hieroglyphicæ* preserv'd in the Temple of *Olympian Jove*, and the *Roman Consuls* in the *Capitol*; and as by those innumerable *Inscriptions* of irrefragable, and undeniable Antiquitie do's appear.

<sup>1</sup> *legabantur* ed. 2.

We

We have already computed how probable it is, that *Sculpture* was in use in *Egypt* somewhat before, or at least as soon as the Patriarch *Abraham* set his foot there: But the lesse discerning *Greeks* who receiv'd it from the *Egyptians*, could tell us of no writings of theirs extant before *Homer*, if we will give ear to *Josephus*, before that of *Tatian* (a learned *Assyrian*, and contemporary with *Justin Martyr*) where he affirms οὐχ' Ὁμήρου μόνον πρεσβύτερος ἔστιν ὁ Μωυσῆς, ἐτι δὲ τῶν πρὸ αὐτοῦ Συγγραφέων, Λίνου, Φιλάμμωνος, Θαμύριδος, Ἀμφίωνος, Μουσαίου, Ὀρφέως, Δημοδόκου, Φημίου, Σιβύλλης, Ἐπιμενίδου τοῦ κρητὸς, ὅστις εἰς τὴν Σπάρτην ἀφίκετο, Ἀριστέα τοῦ Προκονησίου τοῦ τὰ Ἀριμάσπια συγγράψαντος, Ἀσβόλου τε τοῦ Κενταύρου καὶ Ἰσάτιδος Δρυμῶνός τε καὶ Εὐμήλου τοῦ Κυπρίου, καὶ Ὀρου τοῦ Σαμίου καὶ Προσμαντίδου τοῦ Ἀθηναίου &c. Where we have no lesse then seventeen *Græcians* nam'd elder then *Homer*. There are also enumerated the names of twenty *Argive* Kings from *Inachus* to *Agamemnon*, which strongly infers the means of Recording by *Sculpture* and Writing to have been very ancient. For so we read that the Poems of *Hesiod* were ingraven in Lead. *Aristotle* mentions  
*Daphne*

*Daphne* a certain Devotresse of *Apollo*; *Sabinus*, and *Diodorus* many others. But when, or whoever it were, thence (as we said) it travell'd into *Greece*, that Theater of the Arts, where it soon arriv'd to the supreamest height of perfection, when being applied to the forming of Figures, it was celebrated by all the Witty men of those, and the succeeding Ages. *Homer* Iliad 3: tells us of the engraving in the Shield of *Achilles*; *Hesiod* that of *Hercules*; not to mention the *Sculptures* upon the Charriot of the Sun, described by the *Poet*, because it is altogether fictitious, though extreamly ingenious, and whence happily they might have their *Vehicula Caelata* mention'd by *Q. Curtius*. But whither now these antient and famous pieces were hollow, like those of our *Burine*, or the work of our *Cheezil* and repair'd Embossments, might seem a difficulty to resolve from the frequent interpretations we attributed to the *Verbe* in the former chapter; if what we have here attested concerning the Antiquity of *Letters*, and consequently of flat *incisions*, pronounce not for its preheminance, however this may appear to the more judicious. Add to it, that both *Plastica* (whatever others may fancy) unless we will ascend to the divine figulation of the first breathing *Statue* that wasever form'd

(and with *Pliny*, derive it to be before, and the *Mother of Sculpture*) and the *Anaglyptic* Art, (not produc'd in the World 'till about the time of *Belus*, and the beginning of *Gentilisme*) were not 'till long after the use of *Letters*, if *Enochs* Prophecy were not preserved by unwritten tradition, and the former *Apocryphal* Monuments have other foundation then the Wit of the *Rabbins*, which we can by no means assent to in the generall. Besides, if we apply it to *Intaglia's* in *Stone*, *seals*, and the like, for having been almost *coevous* with *Rings* (what was else the Signet which *Judab* left with his Daughter *Tamar*?) it questionless derives its Original before any *History* at present extant in the World, Divine or Humane, was committed to writing: Of which he who has a thirst to satisfy his Curiosity farther, may consult *Gorlaeus*, or *Fortun. Licetus de Annulis Antiquorum*; Where also concerning their *Sculpture*, first in *Iron*, then in *Gold*, other Metals and Stones; and of which might very much be added, both touching their dignity, signification, and how they came at length to be worn so universally. Something we might here likewise insert of their *Constellated* Figures, or *Talisman's*, long since engraven upon certain Instants and Periods of the *Suns* ingresse

ingresse into such, and such particular signes of the *Zodiac*, treated of by *Francis Rucus* the *Physitian*, *Trulianus*, and *instar omnium*, by the learned *Gaffarel* at large; but we hasten to that which followes.

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### CHAP. III.

*Of the Reputation and Progresse of Sculpture amongst the Greeks, and Romans down to the middle-ages; with some pretensions to the Invention of Copper-cuts, and their Impressions.*

WE have now done with the Original, and will next endeavour to investigate what progress it has made amongst those glorious and universal *Monarchs*, when *Sculpture* and all other noble Arts were in their Ascendent and highest reputation; I mean the *Greeks* and the *Romans*; For to the first do's *Herodotus* appropriate the perfection of this art, not admitting it to have arriv'd at the latter till about the time of *Spurius Cassius*, when *Baptist Alberti* ascribes it to his country men the *Tuscans*.

Those who have well survei'd the Natural History of *Pliny* will easily commute for

l. 33. c. 8.  
 l. 34. c. 12.  
 l. 36. c. 6.

Element.  
 Architect  
 Instaurat.  
 Scient.

the Omission, if out of pure indulgence to their eyes only, we forbear the transcribing of at least three or four intire Chapters, industriously baulking those ample and luxurious Fields of *Statues*, as under the *Fusile* and *Plaiſtic* head; because it suites not with our present design and institution: For to passe over the Figures in *Metal*, those of *Gypsum* and other materials; The *Sculptores Mar-moris* were so many, and the *Greeks* so extravagantly fond of their works, that at *Rhodes* alone, that small Island, were no lesse then 73000 *Signa*; nor were there fewer at *Athens*, *Olympia*, *Delphi* and several other Cities, whereof whole Armies of them were transferr'd to *Rome*, after *Achaia* had been conquered by *L. Mummius*, at which period the *Greek Arts* began to Rise, and be in such reputation amongst them; and This to so high an excesse, as *Pliny* records of his Age, that there were almost as many *Statues* as *Men*, by a kind of noble contention (ſayes Sr. *H. Wotton*) in point of fertility 'twixt *Art* and *Nature*, and which *He*, and my *Lord Bacon* improve to a politique, as well as altogether an expenceful magnificency. It shall then suffice that we be sparing in these Instances, and keep our selves to those workes and *Intaglia's* only which



which do nearest approach our design; of which sort may be esteem'd those ἀποσφραγίσματα mention'd by *Pliny*, in which Art that famous *Pyrgoteles* did so excell, as made *Alexander the great* ordain, that none should presume to carve his Effigies save him only; to paint or cast him, besides *Apelles* and *Lyfippus*,

*Edicto vetuit, ne quis se, præter Apellem,  
Pingeret, aut alius Lyfippo duceret æra*

*Hor. Epist. 2.*

*Fortis Alexandri vultum simulantia.*——

Had *Queen Elizabeth* been thus circumspect, there had not been so many vile copies multiplied from an ill Painting; as being call'd in, and brought to *Effex-house*, did for several years, furnish the *Pastry-men* with *Peels* for the use of their Ovens.

Where my  
L. of *Leicester*  
then lived.

We wish the same might please his Majesty, and that none save such as for their excellent tallent had particular indulgence, might any more dare to represent his sacred person in *painting*, or *Carving*, then in his *Coyne* and Royal Signature: For it is seriously a reprochfull thing only, to behold how it is profan'd by the hand of so many vile, and wretched Bunglers (they deserve not the name of Workmen) as blush not daily to expose their own shame, in so precious and rever'd a Subject: And that the Heads of  
*Kings*

*Kings* and *Heros* should be permitted to hang for *Signes*, among *Cats*, and *Owles*, *Dogs* and *Asses*, at the pleasure of every *Tavern* and *Tippling-house*, we have frequently stood in admiration of: But so did not that of *Alexander* as we noted; nor would *Augustus* make himself cheaper, then that great Master of his time, *Dioscorides* pleas'd, whom he particularly chose to preserve, and derive his Divine Effigies to the after Ages, and to the honour of his memory, by what he left in those *Signets*, and other *Stones* which he cut for that renown'd Emperour. Thus Sculpture began to be most eminent in *Stones* and *Gemms*, *Auro*, *Argento*, *Ære*, *Ferro*, *Ligno*, *Ebore*, *Marmore*, *Vitro*, &c. As this Author affirms; where discoursing of the famous Works were left by the Masters of note upon record in his time, he seems to ascribe the Invention to one *Dipœnus*, and *Scyllis*; For we shall not here ascend so high as *Prometheus*, or speak much of *Ideocus*, *Eucirapus*, *Lysistratus*, *Demophilus*, *Dedalus*, *Leochares*, *Polycarmus*, *Myrmecides*, and innumerable others: It would be tedious (as we said) to transcribe the names but of the *Peices* only, of all those renowned Men whom he there celebrates for their engravings on  
Ar-

Armour, Cups, Rings, Glass, even to the very *Figulina Vasa cæolata*, such as *Cotys* brake of purpose, least some other unexpected accident or mischance might put him into passion, as *Plutarch* tells the Story: *Hydriae*, Plut. in Apotheg. and water pots were thus wrought, and *Pliny* speaks of the Engraving even of Bread: 'Tis yet observable, that very few were found who took any pleasure to engrave in Gold (as we conceive) being too soft a Metall; but multitudes that wrought in Silver; especially, the famous *Mentor* of whose Work *Varro* affirms he had a piece in his possession, which he infinitely valued; for, it seems, he had never finish'd above eight, which were most of them lost. Two more of his Cups had *L. Crassus* the Orator, priz'd at C. HS. *Confessus est tamen se nunquam his uti propter verecundiam ausum*; so rich it seems, and magnificent they were, that even this great person profess'd he never durst make use of them out of pure modesty, and to avoid the censure of being thought too Luxurious: *Martial* describes another, where a *Lizard* was solively represented, Men were afraid it would bite.

*Inserta Phialæ Mentoris manu ducta*

*Lacerta vivit, & timetur argentum.*

Next to *Mentor*, was *Acragus*, *Boethus*,  
and

and *Mys*, whose Master-piece was expos'd at *Rhodes*; especially those glorious *Vasa*, and Goblets of the *Bacchanalia*, engraven by the foremention'd *Acragus*, and of *Boscage*, *Chases*, and *Hunting*: Famous also were *Calamis*, *Antipater*, and *Stratonicus*, who engraved the *Satyr* Sleeping, a stupendious piece of Art; Then there flourish'd *Tauriscus* of *Cizicum*, *Aristus*, *Eunicus* both of them *Mitylenians*: Likewise *Hecates*, and the renowned *Praxiteles* about the time of *Pompy*: *Posidonius* of *Ephesus*, and *Ledus* famous for representing of *Battails*, &c. To be brief (for their Works are endless) *Zopirus*, who engrav'd the Court of the *Areopagi* in a Cup, and the trial of *Orestes*: After him lived *Pytheus* and several others too long here to recite. Nor were all these Gravers in flat; but, as we said, in *Relievo* some of them, and more approaching to the *Statuary*; Besides such as were excellent *Medaillists* from *Augustus*, *Caligula*, *Claudius*, *Nero*, *Galba*, &c. down to the Reigns of *Commodus*, and *Pertinax*; for from *Severus* it greatly decay'd, and the most tollerable engravings of the former, lasted but to *Nerva*, the best being those which were cut, and stamped in the time of *Caligula*, *Claudius*, and *Nero*, about which period *Sculpture*

ture beginning to degenerate in *Greece*, it travell'd and came to *Rome* now opulent and victorious. But after these, and the formerly recorded by *Pliny*, there were not many who left either Name, or Work famous to Posterity: For, besides that the *Monarchy* was soon broken and disorder'd; the later *Empp.* became less Curious, Rich and Magnificent; so as even in the time of the Great *Constantine* it self, Arts began manifestly to degenerate: But, when afterwards the *Goths* and *Saracens* had broken in upon the *Roman Empire*, and made those horrid devastations, they were in a manner utterly lost; as the Reliques which they left in *Statuary, Sculpture, Architecture, Letters*, and all other good Arts do yet testify. It is true, that the ruder *Danes*, and *Norwegians* had in these times their *Runic* writings, or engraven Letters, as in their *Rimstoc* or *Primstaf*; some square or long piece of board, or Staff, having an *Almanac* carved on it: So they engrav'd their Letters on Bones, either whole, or Sliced, and bound up together, like our *Tallies*; also upon Jaw-bones of the greater Fishes, taken on their Coasts: And *Wormius in Fast. Dan. L. 1. chap. 18.* mentions *Danish Hieroglyphics*, on the Tombs of their old *Hero's*; Lions,

Lyons, Bears, Horses, Dogs, Dragons, Snakes, &c. wrought on the hardest Rocks together with *Runic* Characters; so as these Nations seldom travell'd without their *Graf*, or *Graf-Sax*, a kind of point or *stiletto*, with which they us'd to carve out Letters and other Figures upon occasion; but it was yet so rude, and their *Gusto* so depravd, that they demolish'd, and ruin'd all those goodly fabricks, and excellent Works, wherever they became Masters, introducing their lame, and wretched manner, in all those Arts which they pretended to restore, even when now they became a little more civiliz'd by the conversation of the more polish'd and flourishing Countries: For it was not any general, and imaginary *decay*, which some have conceited to be diffus'd upon the universal face of Nature, that the succeeding periods did not emerge, or attain to the excellency of the former Ages, antient *Masters*, and renowned workes; but to the universal decay of noble, and heroic *Genius's* to encourage them. *Priscis*

Satyr. *enim temporibus* (saies *Petronius*) *cum adhuc nuda placeret virtus, Vigebant Artes ingenue, summumque certamen inter homines erat, nequid profuturum sæculis diu lateret; Itaque omnium Herbarum succos Democritus expressit; &*  
ne

*ne lapidum Virgultorumque vis lateret, ætatem inter experimenta consumpsit: Eudoxus quidem in cacumine excelsissimi montis consenuit, ut Astrorum Cælique motus deprehenderet: & Chrysippus ut ad inventionem sufficeret, ter Helleboro animum deterfit: Verum, ut ad plastas convertertar (which comes nearest our instance) Lyfippum Statue unius lineamenti in hærentem inopia exstinxit; & Myron, qui pæne hominum Animas, Ferarumque Ære comprehenderat, non invenit heredem. At nos Vino, scortisque demersi, ne paratas quidem artes audeamus cognoscere, sed accusatores antiquitatis, Vitia tantum docemus & discimus, &c. He concludes; Nolito ergo mirari, si pictura defecit, cum omnibus Diis Hominibusque formosior videatur massa Auri, quam quicquid Apelles, Phidiasve, Græculi delirantes fecerunt.*

And if thus even in the greatest height and perfection of the Sciences, the eloquent *Satyrist* could find just reason to deplore their decadence, and censure the vices of that age; what shall we say of ours, so miserably declining, and prodigiously degenerate? We want *Alexanders, Augustus's*, such as *Francis the I. Cosimo di Medices, Charles the V.* those Fathers, and *Mæcenas's* of the arts, who by their liberality and affection

fection to *Virtue*, may stimulate, and provoke men to gallant exploits; and that being thereby once at their ease from the penurie, and necessities which depresso the noblest mindes, they might work for glory, and not for those trifling and illiberal rewards, which hardly would find them bread, should they employ but half that time upon their studies, which were requisite to bring their labours to the supremest perfection; since according to that saying, οὐδὲν τῶν μεγάλων ἀφνω γίνεται *Nothing which is great can be done without leisure*: If a quarter of that which is thrown away upon *Cards, Dice, Dogs, Mistresses*, base and vitious *Gallantries*, and impertinent follies, were employ'd to the encouragement of arts, and promotion of science, how illustrious and magnificent would that age be; how glorious and infinitely happy? We complain of the times present, 'tis *We* that make them bad; We admire the former, 'tis the effect of our Ignorance only; and which is yet more criminal, in that we have had their examples to instruct, and have made them to reproch us: Pardon this indignation of Ours, O ye that love vertue and cultivate the sciences!

To returne to our Institution again: *Sculpture*



*The History of Chalcography.*

33

*pure* and *Chalcography* seem to have been of much antienter date in *China* than with us; where all their writings and printed Records were engraven either on Copper plates or cut in Tablets of Wood, of which some we possess, and have seen more, representing (in ill pictures) Landscips, Stories, and the like. *Josephus Scaliger* affirms that our first Letters in *Europe* were thus cut upon Wood, before they invented the *Typos æneos*; instancing in a certain *Horologium B. Mariæ*, which he says he had seen Printed upon Parchment a great while since: But *Semedo* would make the World believe that the foremention'd *Chinezes* have been possess'd of this invention about sixteen hundred years, some others affirm 3700. However, that they were really Masters of it long before us, is universally agreed upon; and (it) is yet in such esteem amongst them, that the very *Artizan* who compounds the Ink for the Presse, is not accounted amongst the *Mechanic* professors; but is dignify'd with a liberal Salary, and particular priviledges. They also engrave upon stone, and imprint with it; but with this difference in the working-off; that the paper being black, the Sculpture remains white. More admirable is that which they

Hist. Chin.  
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attest was found in *Mexico*, and other places of the new world, where they *Hieroglyphiz'd* both their Thoughts, Histories and inventions to posterity, not much unlike to the *Agyptians*, though in lesse durable, and permanent matter: The same likewise *Jo. Laet* affirms of the Sculpture among the *Acadiae*, and those of *Nova Francia*; so natural (it seems) and useful was this art, even to the least civiliz'd amongst the *Heathens*: And there is indeed nothing at which we more admire, and deplore, then that this facile, and obvious invention; and which would have transmitted to us so many rare and admirable things, was never hit upon among the *Greeks* and inventive *Romans*, who engrav'd so many *Inscriptions* both in *Brasse* and *Marble*; impressed and publish'd so many thousands of *medails*, and *coynes* as are in the hands and collections of the *Virtuosi*, and the bowels of the Earth, wherever their conquests extended themselves, or Eagles display'd their wings.

Chap.

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CHAP. IV.

*Of the invention and progresse of Chalcography in particular ; together with an ample enumeration of the most renowned Masters, and their Workes.*

THE Art of *Engraving* and working off, from Plates of Copper, which we call *Prints*, was not yet appearing, or born with us, till about the year 1490. which was near upon 50 years after *Typography* had been found out by *John Guittemberg*; or who ever that lucky person were (for 'tis exceedingly controverted) that first produc'd the Invention. There is a collection of antient *Offices* adorned with several Sculptures (if so we may terme those wretched Gravings in the infancy of this art) where the *Devil* is but one great blot (as indeed he is the Foulest of the Creation) and the rest of the Figures *Monochroms* as ridiculous and extravagant; though still as the invention grew older, refining and improving upon it. One of the antientest Gravings which we have seen, to which any mark is appos'd hath M. 3. and

M. C. in one of the corners of the plates ; and it was long that they used the initial letters of their names, only, and sometimes but one ; as in those of *Lucas*. *Albert Durer* did frequently add the year of the Lord, and his own age from ten to fourteen, &c. performing such things as might shame most of the best Masters, for the true and steady design, the incomparable proportion, and stroke of his Graver : But *Israel*, *Martin Schon*, and the *Tedesco* (who is by some surnamed *The Master of the Candlestick*, because of the foulness of his Ink) were of the very first, as far as we can collect, who published any works of this kind under their names, wrought off by the Rolling-Press, and whose slender attempts gave encouragement to those who have succeeded.

*George Vasari*, who has been exceedingly curious in this enquiry, attributes the first invention of this Art to one *Maso Finiguerra a Florentine*, about anno 1460, which exceeds our former computation by 30. years ; but then we are to consider by what progress and degrees ; for it was first only in Silver, to fill with a certain *Encaustic* or black *Enamel*, which it seems gave him the first hint how to improve it in plates of brass, which

which having engraved, he did only fume, taking off the impreſſion with a moyſt paper and a Rolling pin. This mean commencement was yet afterwards purſu'd by *Baccio Baldini* a Goldſmith, his Countryman, whoſe works coming to the ſight of *Andrea Mantegna* in *Rome*, invited that great Painter to give him ſome deſignes of his own for his encouragement; and from thence it travell'd into *Flanders* to one *Martine* of *Antwerp*, whoſe works (as we obſerv'd) were uſually counterſign'd with M. the firſt whereof were the five *wiſe* and five *fooliſh Virgins*, and a *Crucifix*, which was ſo well cut, that *Gerardo* a *Florentine* Painter would needs copy it: After this he publiſhed his four *Evangelists*, our *Saviour*, and the twelve *Apoſtles*, a *Veronica*, *S. George*, *Chriſt* before *Pilate*, an *affumption* of the *B. Virgin*, one of the rareſt that ever he did; beſides that *St. Antonies temptation*, which was ſo well performed, that *Michael Angelo* (exceedingly raviſhed with it) would needs waſh it over with his own hands.

The next that appeared of note was the formerly mention'd and renowned *Albert Durer*, who flouriſhed about the year 1503. and who had performed wonders both in

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Copper and Wood, had he once fortun'd upon the least notion of that excellent manner, which came afterwards to be in vogue, of giving things their natural distances, and agreeable sweetnesse, the defect of which *Sir H. Wotton* does worthily perstringe both in him, and some others. But to proceed, *Albert* being very young set forth our *Lady*, some designs of *Horses* after the life; the *Prodigal*, *S. Sebastian* in little, a *Nymph* ravished by a Monster; a *Woman on Horseback*, *Diana* chastising a *Nymph* who flies to a *Satyr* for protection, in which he discovered his admirable talent and skill in expressing Nudities: A Country man and Woman playing on Bagpipes, with Poultry, &c. about them. *Venus*, or the temptation of the Stove; his two *St. Christophers*, rare cuts. After that, he engraved several Stamps in Wood, proof whereof he gave in the decollation of *St. Jo. Bapt.* with *Herodias*, Pope *Sixtus*, *St. Stephen*, *Lazarus*, *S. George*, a *passion* in great, the last supper, *Christs* apprehension in the Garden, descent into *Limbo*, and Resurrection, with eight more Prints of this subject, which are held to be spurious: All these he published *anno 1510*. The year following, he set forth the life of our  
*Lady*

*Lady* in twenty sheets rarely conducted. The *Apocalyps* in fifteen sheets, of which the Painters have made sufficient use; *Christ* bemoaning our sins; Then applying himself to grave in Copper again, he published his *Melancholia*, three different *Madonas*, with thirty pieces besides concerning the *passion*, and which being afterwards imitated by that rare Artist *Marco Antonio* (who had procur'd them at *Venice*) and published for Originals (so exactly it seems they were perform'd) did so insense *Albert*, that he made a journey to *Venice* expressly to complain of the injury to the *Senate*, and obtain'd at last, that *M. Antonio* should no more be permitted to set his mark or *Plagia*, which was all he could procure of them. Another emulator of *Alberts* was *Lucas van Leyden*, whom at his returne into *Germany* he found had well neer overtaken him for the sweetnesse of his *Burine*, though something inferiour of design: Such were a *Christ* bearing the Crosse, and another of his *Crucifixion*, *Sampson*, *David* on a horse, the Martyrdome of *S. Peter*, *Saul*, and *David*, the slaughter of *Goliab*, the famous *Piper*, *Virgil's*, and some other heads, all which works did so inflame his Antagonist *Albert*, that in a laudable revenge,

he publish'd his arm'd *Cavalier* or *Dream*, in which the brightnesse and lustre of the Armour and Horse is rarely conducted: Then in the year 1512 he set forth six other small stories of the *passion*, which *Lucas* also imitated, though hardly reach'd: Then a *S. George*, *Solomons Idolatry*; the Baptisme of our Lord, *Pyramus* and *Thisbie*, *Abasuerus* and *Hester*, &c. These again incited *Albert* to publish that *Temperantia*, whom he elevates above the clouds, *S. Eustathius* and the Hart, a most incomparable cut; his Deaths head in a Scutcheon, and several German Coates full of rare Mantlings and invention. Also *S. Hierom*, a *Christ* and twelve *Apostles* in small: anno 1523. many heads, as that of *Erasmus*, *Cardinal Albert*, the Imperial *Electors*, and his own, with divers other.

*Lucas* again in emulation of these, set forth his *Joseph* and four *Evangelists*, the Angels appearing to *Abraham*; *Susanna*, *David* praying, *Mordecai* triumphing; *Lot*, the Creation of *Adam* and *Eve*; the story of *Cain* and *Abel*, viz. anno 1529. But what procur'd him immortal glory was his great *Crucifix*; *Ecce Homo*, and Conversion of *St. Paul*; in which he exceeded himself both for the work and ordinance; the  
distances



distances being better conducted then *Alberts*, and indeed so well observ'd, as gave light even to some of the best Painters that succeeded him; so much are they oblig'd to this Art, and to this rare Workman: He grav'd also several *Madona's*, our blessed *Saviour* and *Apostles*; together with divers *Saints*, *Armes* and *Mantlings*, a *Mountebanc* and many more.

But to return now into *Italy* from whence we first sallied; in the time of *Raphael Urbine* flourished the renowned *Marco Antonio*, who grav'd after those incomparable pieces of that famous Painter, to whom he was so dear, that the honour he has done him to posterity will appear, as long as that *School* of *Raphael* remains in the Popes Chamber at the *Vatican*, or any memorial of it lasts; though to speak truth, even of this rare Graver, the Pieces which he hath published seem to be more estimable yet for the choice and imitation, then for any other perfection of the *Burine*; as forming most of his figures and touches of too equal force, and by no means well observing the distances, according to the rules of Perspective, that tenderness, and as the *Italians* terme it, *Morbidezza*, in the *hatchings*, which is absolutely requisite  
to

to render a piece accomplish'd and without reproch.

We have recited above, what he Copied after *Albert Durer*; But being at *Rome*, and applying himself to *Raphael*, he cut that rare *Lucretia* of his, which he perform'd so much to satisfaction, that divers excellent *painters* desir'd him to Publish many of their Works: This produc'd *Urbines* Judgment of *Paris*, at which the City was so ravish'd, that they decreed the Golden apple to *Antonio*, before the fair *Goddeffe*: Then he set forth the Slaughter of the *Innocents*, *Neptune*, the Rape of *Helena*, all of them of *Raphael's* designing: Also the Martyrdome of *St. Felix* in the boyling Oyl, which purchas'd him so much Fame and Credit; but this Excellent Painter would alwayes from that time forewards, have one of his Servants to attend only *M. Antonio's* Rolling-press, and to work off his Plates, which then began to be marked with R. S. for *Raphael Sancio*, which was the name of *Urbine*, and with M. F. for *Marco Fecit*. Of these there is a *Venus* design'd by *Raphael*, *Abraham* and his Handmaid: After this he grav'd all those round designes painted in the *Vatican* by the same hand; Likewise the  
*Caliope*,

*Caliope, Providentia, Justitia, the Muses, Apollo, Parnassus, the Poets; Aeneas and Anchises, the famous Galatea, all of them after Raphael: Also the three Theological Vertues, and four Moral, Pax, Christ, and the Twelve: Several Madonas, St. Hierome, Tobit, St. Jo. Baptist, and divers other Saints; besides many prints after the Cartoons of Raphael which had been design'd to be wrought in Tapestry and Arras; as the story of St. Peter, Paul, Stephen, John, St. Catharine, and sundry heads to the life, &c. especially that incomparable one of Pietro Aretino the Poet: some things likewise being sent by Albert Durer out of Germany to Raphael, were, upon his recommendation, afterwards cut by M. Antonio, together with the Innocents, a Cenaculum, and St. Cecilia's Martyrdom of Raphaels invention: Then he publish'd his twelve Apostles in little, and divers Saints for the help of painters, as St. Hierome, the naked Woman, and the Lyon, after Raphael, Aurora, and from the Antique, the three Graces.*

*Marco di Ravenna* was one of *Antonio's* Schollars, who had also together with *Augustino Venetiano*, the honour to dignifie his gravings with *Raphaels Cypher*; though the latter often us'd A. V. I. his own initial letters;

letters; of both their cutting are a *Madona*, with a *Christus mortuus*, and in a large sheet the *B. Virgin* praying, and a *Nativity* in great also: The *Metamorphosis* of *Lycaon*, a *Perfumer*, *Alexander magnus* and *Roxana*, a *Cæna Domini*, the *Annuntiation*, all design'd by *Raphael*; besides these were set forth two *Stories* of the *Marriage of Psyche*; and indeed there was hardly any thing which ever *Raphael* either painted or design'd, but what were graven by one, or both of these *Workmen*; besides divers other things after *Julio Romano*, viz. all that he painted in *Raphaels Lodge*, or *Gallery* in the *Vatican*; some whereof are signed with *M. R.* and others with *A. V.* to shew they had been imitated by others, as was the *Creation*; the *Sacrifice of Cain* and *Abel*, *Noah*, *Abraham*; the *Passage over the red sea*; The *Promulgation of the Law*; the fall of *Manna*, *David* and *Goliath*, which also *M. Antonio* had published before: as likewise the *Temple of Solomon*, his *Judgment on the Harlots*, the *Queen of Saba's visit*, and many other *Histories* collected out of the *Old Testament*, all which were published before *Raphaels* decease: For after that, *Augustino* wrought with *Baccio Bandinelli*, a sculpter  
of

of *Florence*, who caus'd him to grave his *Antonius* and *Cleopatra*, very rare things, with divers other designs; as the slaughter of the Innocents, divers Nudities, and Clad Figures; not to omit those excellent and incomparable Drawings and Paintings of *Andrea del Sarto* after which he grav'd; though in the *Christo mortuo* not altogether succeeding so well as had been wished.

But to come again to *Marco Antonio* (because there is not a paper of his to be lost); after *Raphael's* death, did *Julio Romano* publish some of his own designs in print: I say, after his Death; for before, though he were an excellent painter; yet durst he never take the boldness upon him. Such were the *Duel* of Horses, a *Venus* which he had formerly painted: The penance of *Mary Magdalen*, the four *Evangelists* and some *Bassi Relievi*, with many things that *Raphael* had design'd for the *Corridor* of the *Vatican*, and which were afterward retouched by *Tomaso Barlacchi*: We will not contaminate this discourse with those twenty vile designs of *Julio* cut by *M. Antonio*, and celebrated with the impure verses of *Peter Aretino*, by which he so dishonour'd this excellent Art, as well as himself; because it deserved a  
severer

severer Animadversion and Chastisement then was inflicted upon him for it; though to commute for this Extravagancy, he publish'd the Martyrdome of *S. Laurence*, in which he also reformed those designs of *Baccio Bandinelli* to the great reputation of the Art of *Chalcography*.

About the same time flourish'd *Giovanni Battista Mantuano* Disciple of *Giulio Romano*, who publish'd a *Madona*, his armed *Mars* and *Venus*, the burning of *Troy*, an extraordinary piece; his prints are usually sign'd I. B. M. Also his three Sheets of Battails (cut by some other hand), a Physician applying of Cupping Glasses to a Woman; *Christ's* Journey into *Agypt*, *Romulus* and *Rhemus*, the Stories of *Pluto*, *Jupiter* and *Neptune*; the miseries of Imprisonment, Interview of the Armies of *Scipio* and *Hanibal*; *St. John Baptists* Nativity, cut by *Sebastiano de Reggio*; all, after *Julio Romano*.

*Giorgio Mantuano* set forth the *Facciata* of the Popes Chappel, *M. Angelos* Judgement, *St. Peters* Martyrdome, the Conversion of *St. Paul*, &c. And some plates were sent abroad about the year 1530. eaten with *Aqua Fortis* after *Parmesano*; For, as *ab ære, deventum ad Tabulas ceratas* in

in writing, the use of the *Palimpsestus*, Table books, *Plumbæ lamellæ* and the like; so hapned it also in this Art of *Chalcography*; and Etching with Corrosive waters began by some to be attempted with laudable success, as in this Recital we shall frequently have occasion to remember: But, whither those *Symeters* and *Blades* brought us from *Damascus*, and out of *Syria*, and wrought with these strong waters, might give any light to this expeditious and usefull invention, we are not yet inform'd; and the effect was sufficiently obvious, after that of the *Burine* had been well considered.

*Ugo*<sup>1</sup> *de Carpi* did things in stamp, which appear'd as tender as any Drawings, and in a new way of *Charo Scuro*, or *Mezzo Tinto* by the help of two plates, exactly *counter-calked*<sup>2</sup>, one serving for the shadow; the other for the heightning; and of this he publish'd a *Sybilla* after *Raphael*, which succeeded so rarely well, that he improv'd the curiosity to three Colours; as his *Aeneas* and *Anchises*, descent from the Cross, story of *Symon Magus*, a *David* after the same *Urbis*, and a *Venus* do testifie: This occasioned many others to imitate him, as in particular,

<sup>1</sup> *Vago* ed. 1

<sup>2</sup> *counter-calked* ed. 2 *Bal-*

*Baldassare Peruzzi* (who graved the *Hercules, Parnassus, the Muses*) and *Francisco Parmegiano*, who having set out *Diogenes* in this guise, a very rare print, instructed *Antonio di Trento* in the Art, who published his *Peter and Paul* in *Charo oscuro*, the *Tyburnine Sybill* and a *Madona*; but none was there who exceeded those of *Beccafumi*; especially, his two *Apostles* in wood, and the *Alchimist* in *Aqua Fortis*.

*Fran. Parmegiano* (whom we already mention'd) may be esteem'd for one of the first that brought the use of *A. Fortis* into reputation; so tender and gracefull were some of his *Etchings*, as appears in that rare *Descent* of the *Cross*, *Nativity* and several other pieces.

*Baptista Vicentino*, and *Del Moro* set forth many curious Landskips,

*Girolamo Cocu* the Liberal Sciences, &c.

*Giacomo del Cavaglio* cut many things after *Rosso Fiorentino*, as the *Metamorphosis* of *Saturn* into a Horse, the Rape of *Proserpine*, *Antoninus* and the Swan; some of the *Herculean Labours*; a book of the Gods and their transformations, whereof part are after *Perino del Vaga*; also the Rape of the *Sabines*, an incomparable print, had



had it been perfect; but the City of *Rome* hapning at that time to be in some disorder, the plates were lost: He graved likewise for *Parmegiano* the Espousals of our Lady, and a rare Nativity after *Titian*; not to conceal his admirable talent in cutting of *Onixes*, *Christs*, and other estimable stones.

*Enea Vico de Parma* engraved the Rape of *Helena* after old *Rosso*, a *Vulcan* with some *Cupids* about him: *Leda* after *Mich. Angelo*: The *Annuntiation* design'd by *Titian*; the story of *Judith*, the Portrait of *Cosimo di Medices*, &c. Also the contest 'twixt *Cupid* and *Apollo* before the Gods; the Conversion of *St. Paul* in great, a very rare stamp: The head of *Jovanni de Medici*, *Charles the V.* and some rare *Medails* which are extant in the hands of the Curious: He also publish'd *St. George*; several habits of Countries; The *Stemmata* or Trees of the Emperours and divers other Famous Pedegrees.

*Lamberto Suave* set forth 13 prints of *Christ* and his Disciples far better graved then design'd, also the Resurrection of *Lazarus*, and a *St. Paul*, which are skilfully, and very laudably handled.

*Gio. Battista de Cavaglieri* has cut the  
descend

descent from the Cross, a *Madona* and many others.

*Antonio Lanferri*, and *Tomaso Barlacchi* graved divers things after *Michael Angelo*, and procured so many as were almost numberlesse: But what they publish'd of better use were divers *Grotescos*, *Antiquities* and peices serving to *Architecture*, taken out of the old buildings and Ruines yet extant, which afterwards *Sebastiano Serli* refining upon, compos'd the better part of that excellent book of his: And of this nature are the things publish'd by *Antonio Labbaco*, and *Barozzo da Vignola*.

The Famous *Titian* himself left some rare things graven with his own hand in wood, besides his *Pharo* in the great *Cartoons*, divers *Landskips*, a *Nativity*, *St. Hierom*, *S. Francis*; and in Copper a *Tantalus*, *Adonis*, also in Box the Triumph of Faith, *Patriarchs*, *Sybills*, *Innocents*, *Apostles*, *Martyrs*, with our *Saviour* borne up in a Chariot by the four *Evangelists*, *Doctors*, and *Confessors*; Also the *B. Virgin*, a *St. Anna*, which he first painted in *charo oscuro* on the Sepulcher of *Luigi Trivisano* in *St. Giovanni e Paola* at *Venice*; *Samson* and *Dallila*, some *Shepherds* and *Animals*; Three *Bertuccie* sitting, and encompassed  
with

with Serpents like the *Laocoon*; not to mention what were published by *Giulio Buonafoni*, and those which were cut after *Raphael*, *Giulio Romano*, *Parmegiano* and several others.

*Baptista Franco* a *Venetian* Painter, has shewed both his dexterity in the *Graver*, and *Aqua Fortis* also; by the *Nativity*, Adoration of the *Magi*, Predication of *St. Peter*, Some Acts of the *Apostles*, Histories of the Old Testament after several excellent Masters:

*Renato* did divers rare things after *Rosso*, as in that of *Francis* the *First* his passing to the Temple of *Jupiter*; The Salutation of the *B. Virgin*, and a daunce of ten women, with several others.

*Luca Penni* published his two *Satyrs* whipping of *Bacchus*; a *Leda*, *Susanna* and some things after *Primaticcio*: also the Judgement of *Paris*, *Isaac* upon the Altar; a *Christ*, a *Madona* Espousing of *S. Catharine*; the *Metamorphosis* of *Calista*, *Concilium Deorum*, *Penelope* and some others in Wood. Who does not with admiration and even extasie behold the works of *Francesco Marcolini*? Especially, his Garden of thoughts; *Fate*, *Envy*, *Calamity*, *Fear*, *Prayse*, so incomparably cut in Wood.

Nor leſſe Worthy of Commendation are the Gravings of *Gabrielle Giolito*, in the *Orlando* of *Arioſto*; as alſo thoſe eleven pieces of *Anatomie* made for *Andrea Veſſalius* deſign'd by *Calcare the Flemming*, an Excellent Painter, and which were afterwards engraven in Copper by *Valverde* in little.

*Chriſtophero Coriolano* graved the heads in *Vaſari's* lives of the Painters, being after the deſignes of the ſame *Vaſari*; they are in wood, and rarely done.

*Antonio Salamanca* did put forth ſome very good things.

*Andrea Mantegna* that admirable Painter, engraved his Triumphs of *Cæſar* with great Art; as likewiſe *Baccanalias*, and *ſea-Gods*, a *Chriſt* taken from the Croſs, his Burial, and Reſurrection; which being done both in Braſs and Wood, were conducted with that ſkill, as for the ſoftneſs and tenderneſſe of the lights, they appeared as if they had been Painted in Miniature.

Nor may we here omit to celebrate for the glory of the *Sex, Propertia de Roſſi* a *Florentine* Sculptreſs; who having cut ſtupendious things in Marble, put forth alſo ſome rare things in *Stampi* to be encountered

tered amongst the Collections of the Curious.

And about this age, or a little after, flourished *Martin Ruota*, famous for his Judgment after *Michael Angelo* in a small volume, much to be preferred to that which is commonly sold at *Rome* in so many sheets; likewise his *St. Anthony* and divers more. *Jacomo Palma* has (besides his excellent book of Drawing) set forth many rare pieces, very much esteem'd.

*Andrea Mantuan* grav'd both in Wood and Copper; of his were the Triumph of our Saviour after *Titian*, and some things in *Charo oscuro* after *Gio: di Bologna* and *Domenico Beccafumi*, whom but now we mentioned; also the *Roman Triumphs* in imitation of *Mantegna*, a *Christus mortuus* after *Alexand. Casolini*, &c.

Finally, towards the end of this Century, appeared *Augustino* and *Annibal Caracci*, most rare Painters and exquisite Engravers; for indeed when these two Arts go together, then it is, and then only, that we may expect to see the utmost efforts and excellency of the *Bolino*: amongst the famous pieces communicated to us by these Masters, we may esteem the *Monelli*, *Aeneas* of *Barrochio's* invention, and *S. Hierom.*

After *Tintoret* the large and famous *Crucifix* of three sheets in *S. Roccas* school which so ravished the Painter: *Mercury* and the *Graces*, *Sapientia*, *Pax*, *Abundantia* chafing *Mars* away; The *Ecce homo* of *Correggio*, *S. Francis* of *Cavalier Vanni*: a *Venus* in little with a *Satyr*, and some other *nudities* with something a too luxurious Graver: *S. Giustina's* Martyrdom of *Paulo Veronezes*, *S. Catherine*, and that renown'd *S. Hierom* of *Correggio*; Also in *Aqua fortis* his brother *Hannibal* etched another *Venus*; the Woman of *Samaria* at the well, a *Christ* in little, and a *Madona* with the *Bambino*, and *S. John*; The famous *S. Roch* and the spitefull coronation with thornes: The *Christus mortuus* bewailed by the devout sex, the original painting whereof hangs in the D. of *Parmas* Palace at *Caprarvola*, and is in the Cut one of the tenderst and rarest things that can be imagined, abating the vileness of the Plate, which was most unfortunately chosen, though through that accident, rendred inimitable, and never to be counterfeited: There is likewise his *Magdalen* and a Landskip touch'd with the Graver a little; likewise a *Sylenus*, all of them incomparably design'd, nor indeed, did any of the fore celebrated Artists exceed the *Carracci*, especially

cially *Hannibal*, for the nobleneſſe and freedom of his poſtures, bodies and limbs, which he expreſs'd in greateſt perfection; We may not omit the *Purification* which he grav'd, and *Villamena* made in large, nor the *S. Anthony*, the Original whereof is in the Palace of *Signior Franciſco della Vigna* at *Venice*, nor laſtly the *Reſurrection* and the two *Cenaculas*.

In the time of *Sixtus Quintus* and ſince, lived *Franciſco Villamena* a rare workman, whether conſider'd for the equality of his hatches, which he conducted with a liberty and agreeableneſs ſuitable to the perfection of his deſign (as is ſufficiently apparent in that famous Plate, which he engrav'd after *Paulo Veroneze*, repreſenting *Chriſt* in the Temple) or in thoſe things after the *Vatican* paintings by *Raphael*, ſome whereof being never finiſhed, came into a private hand. The Triumphant *Venus* on the ſea; *Moſes*, ſome cuts after *Fredrick Barroccio* in *Aqua fortis*, divers *Catafalco's* of excellent Architecture, *Ignatius Lyola*; the ſtory of *Psyche* containing many ſheets; a combate of men caſting ſtones at one another; and laſtly, that laborious and uſefull book, comprehending the *Hiſtorical Columne* of *Trajan*, deſign'd

by *Julio Romano*, and *Girolamo Mutiano*, which at my being at *Rome* (then quite out of print) I procur'd of his Widow who was then living, but would not part with the Plates out of her sight.

*Giovanni Maggi* was an excellent Painter and *Etcher*, as he has sufficiently discover'd in his rare *Perspectives*, *Landskips*, and his *Roma* in the Larger *Chartoon*; likewise in the nine priviledg'd and stationary *Churches*, with the three *Magi* who offer presents to our *Saviour* in allusion to his name.

*Leonardo*, *Isabella*, and *Bernardino Parisol*, that we may furnish all the sorts of Art in this kind, cut exquisitively in wood, which is a graving much more difficult; because all the work is to be abated and cut hollow, which is to appear white; so that (by a seeming paradox) as the Matter diminishes the *Forme* increases, as one wastes, the other grows perfect. These all flourish'd about the year 1560, and left us three little histories of the *Salutation*, *Visitation*, and *St. John Baptist*: Also *Christ's* washing his Disciples feet, and the cuts to *Castor Durantes Herbal*: *Isabella*, who was his wife, publish'd a book of all the sorts of *Points*, *Laces*, and *Embroideries*



ries, with other curious works for the Ladies, being all of her own invention (except the Frontispiece only, which is *Vilamenas*) and the Plants in the Herbal of the Prince *Cesi d' Aquasporte*, a learned person of that Age. Lastly, the son did also put forth some few things of his work; but was a far better Painter in *Fresco*.

*Antonio Tempesta* was a most exact and rare designer, for which his works are much more estimable, then for the excellency of his Points and Needles: he has left us of his essayes in *A. F.* the Histories of the *Fathers*, the twelve Moneths of the year, *Roma* in a very large volumne; an incomparable Book of *Horses*, another of *Hunting*, the plates now worn out, and retouch'd with the *Bolino: St. Hierom*, and a *Judgement*: the wars of *Charles the Fifth* rarely perform'd: the *Metamorphosis* of *Ovid*; the Battails of the *Jewes*, especially that of the *Amalakites* in great, the *Creation* and Old Testament, *Torquato Tasso's Jerusalem Liberata*, the *Birds* and *Faulconry* in *Pietro Olinas* Book, with divers others well known, and much esteemed by the *Virtuosi*.

*Cherubin Alberti* has celebrated his incomparable *Graver* in that presentation of  
our

our Lord in the *Temple*; the *Adam* expelled out of *Paradise*: In the *Puti*, divers *Vasa's*, and other pieces which he wrought after *Polydoro de Caravaggio* and *Michael Angelo*, commonly sold at *Rome*, and universally collected.

*Horatio Borgiani* cut the History of the *Bible* in the *Peristyle* of *Raphael* at the *Vatican*, so often made mention of, and out of which, as from a School of the noblest *Science*, most of the great Painters of the World have since taken forth their Lessons: He likewise published some things in *Char' Oscuro*, which were rarely heightened.

*Raphael Guido a Tuscan*, engraved many pieces after *Cavalier Arpino*, as the *Flagellation*, *Romulus*, *Icarus*, The *Angelus Custos*, *Ceres*, *Bacchus*, a *Christus mortuus*, and St. *Andrew* the Apostle after *Barroccio*.

*Jovanni Baptista della Marca* put forth many devices of *Shields*, *Armour*, *Busts*, and *Trophies* cut in wood.

To these we might add those excellent things of *Camillo Graffico*, and *Cavalier Salimbene*, *Anna Paiana*, with innumerable more; But we have yet other fruitfull Countries to visit, to whose praises we must be just; only we may not forget the incompara-

parable *Stephano Della Bella* a *Florentine* Painter now, or lately living, whose intire collection in *A. fortis* is deservedly admir'd, and *here* in particular to be celebrated by me, in acknowledgment of some obligation I have for his civilities abroad: And of this Artift's works, flowing, and most luxurious for invention, are those things which in imitation of *Callot* he did in little, being yet very young: As the *Scenes* and dances of the *Horses* at the Marriage of the Duke of *Tuscany*; *Compartimenti*, *Cartells*, *Ornaments* and *Capricios* for Carvers and Embroderers: A book of *Gobbi*, and divers *Vasa's*, *Landskips* in Rounds and others: A book of *Beasts* done exceedingly to the natural: The principles of *Designe*, *Heads*, and other touches very rare and full of spirit, several pieces of our *Lady*, *Christ*, *St. Joseph*, &c. *Jacobs* descent into *Egypt*: The Proceffion and Exposure of the *Sacrament*, where there is an Altar of curious *Architeecture* inrich'd with festival Ornaments: The *Cavalcado* of the *Polonian Embassadour* into *Rome*, with divers other proceedings, Pieces of *Polonians*, *Persians*, and *Moore*s on Horseback breathing a rich and noble fancy: Also *Seiges*, *Engines* for War, with *Skirmishes*, Land and Sea Fights:

Fights: The *Metamorphosis* of *Ovid*: The *Sultana* and her son taken by the Knights of *Malta*, and to conclude, (for there is no end of his *Industry*) the Prospect of the *Pont Neuf* at *Paris*, then which there is not certainly extant a more lively representation of the busie *Genius* of that Mercurial Nation; nor a piece of greater variety as to all encounters and accidents, which one can imagine may happen amongst so numerous a people and concourse of Mankind.

Lastly (for they were likewise some of them Gravers in Copper and very rare *Chalcographers*) we must not omit to make honourable mention *here* of those incomparable *Sculptors* and Cutters of *Medails*, whither in *Gemms* or *Metals*; such as were (besides those we touch'd in the former chapter) *Vittor*, *Gambello*, *Giovanni dal Cavino* the *Padouan*, and a Son of his; *Benvenuto Cellini*<sup>1</sup>, *Leone Aretino*, *Jacopo da Trezzo*, *Fred. Bonzagna*; and above all *Gio. Jacopo*, who have almost exceeded, at least approach'd the Antients: To these may we add *Giovanni da Castel Bolognese*, *Matteo dal Nasaro*, *Giovanni dal Cornivole*, *Domenica Milaneze*, *Pietro Mariade Pescia*, *Marmita*, and *Ludovico* his Son, *Valerio*

<sup>1</sup> *Benvenuto Cellini*] *Benevento Cellini* edd. *Vincentino*

*Vincentino* who had been in *England* in the time of *Queen Elizabeth*, and left a *Sardonix* which he cut, representing the head of that famous *Heroine*, inferiour to none of the Antients: There was likewise *Michelino*, who with the above named *Ludovico*, and *Vincentino*, had so accurately counterfeited the antient *Medails*, that the most knowing Antiquaries were often at a losse to distinguish them: Such were also *Luigi Arichini*, *Alessandro Cæsari* called the *Greek*, so much celebrated for that stupendious *Medalion* of *Paul the Third*, and the head of *Photius* the *Athenian* which he cut in an *Onix*, comparable, by the Universal Suffrages, to any of the Antients: We could reckon up the works also of many of the rest, but it is not requisite, after we have given this tast, and would merit an expresse Treatise. Likewise those of *Antonio de Rossi*, *Cosimo da Trezzo*, *Philippo Negarolo*, *Gaspar* and *Girolamo Misuroni*, *Pietro Paulo Galeotto*, *Pastorino di Sienna*; not omitting that famous *Pharodoxus* of *Milan*, *Fran. Furnius*, and *Severus* of *Ravenna*, &c. whose works were in *Gold*, *Silver*, *Copper*, *Steel*, *Acbates*, *Cornelians*, *Onixes*, *Chrystal*, *Jasper*, *Heliotrope*, *Lazuli*, *Ametheists*, &c. yea, and to shew how

how much some of those Modern Masters exceeded the Antients, even the *Diamond*, that hitherto insuperable gemme; was subdu'd by the famous *Treccia* of *Milan*, who with stupendious successe cutting the *King of Spains* Armes in a Noble Table, was the first that ever engrav'd, or made impression into that Obdurat stone. It will become such to be well acquainted with these Masters Labours, and their manner, who aspire to be knowing, and to improve their Judgment in *Medaills* and *Intaglias*, that necessary, Ornamental and Noble piece of *Learning*; and not only to be well skill'd in their way of design; but to be able also to perform something in the Art themselves: For such were those ingenious and Illustrious Spirits, *Geo. Battista Sozini* of *Sienna*, and *Rosso de Giugni* of *Florence*, Gentlemen of note; and such; with us, is our Noble and worthy Friend, *Elias Ashmole* Esq; whose Learning, and other excellent qualities deserve a more glorious inscription.

Finally, that excellent Medalist *Monsieur Roti*, now entertain'd by his *Majesty* for the *Mint*, and a rare Workman as well for *Intaglias* in stone, as Metal, is not to be here omitted.

We

We shall speak in the next of those *Germans* and *Flemmings* who excell'd in the Art of Chalcography; not that they have exceeded some of the *French*; but, because they were before them, and Universally admired: of these, the *Antesignani* were the foremention'd *Albert Durer*; that Prodigie of science, whose works we have already recounted upon occasion of *Marco Antonio*, and therefore shall here forbear the repetition; as also those of *Lucas*, whose works (consisting in all of about Lxx. sheets, and which I have known sold for near an *hundred pounds Sterling*, to one\* that as well understood the value of mony, as of that rare Collection; he being one of the greatest Merchants of Books in *Europe*) are to be taken blind-fold as they say; provided the impressions be black, well conserved, of equal force, and not counterfeit, as there are several of them which be; discernable only by the curious, and accurately skilfull: For such (amongst others of *Durers*) are the Creation of *Adam*, the story of *Lot*, *Susanna*, the *Crucifix* which he cut in a small round plate of *Gold* for the *Emperours* sword, and is fixed on the pummel, not before mention'd: his arm'd *Cavalier* and *Satyre*,  
and

\*Master  
Bleau of  
Amster-  
dam.

and indeed, almost all that ever *He*, or *Lucas* grav'd and set forth.

The Works of *Aldegrave*, who came very near *Albert*, and flourish'd about the same Age, are worthy the Collection: His pieces are distinguish'd by the *Cypher* \* **A** of his initial Letters\* in imitation of *Durer*, as likewise the Author of the *septem opera misericordiae*, stories of the book of the Kings, *Artemisia*, &c. whose gravings are counterfeign'd with G.P. I.B. publish'd the four Evangelists, *Adam*, a *Country fellow*, a *Bishop*, a *Cardinal*, Satyrs, &c. M. the Prodigal son, the Evangelists, &c. some whereof are Copies after *Albert*, and most of their works done in small plates.

*Hans Sibald Beme* hath done wonders in those small figures, stories, and nakedes which he publish'd; it shall not be requisite to recite here the Catalogue; because his mark I-s-B is fix'd to most of his works, though now and then profan'd by the hands of others.

*Jerome Coch* a *Flemming* cut a *Moses*, 32 sheets of the story of *Psyche*, design'd by one *Michael* a Painter of the same Country, very rarely conducted: Also *Dalila* and *Samson*; The destruction of the *Philistines*, the Creation of *Adam*, &c. 27 Stories of the



the *Old-Testament* nobly design'd by *Martino*, and as well grav'd: Also the History of *Susanna*: Another book of the Old, and New Testament: The *Triumph* of Patience, a rare Cut: the *Heart* on the Anvile, and divers Emblems full of curious Figures; many sacred *Triumphs*; *Fraud*, *Avarice*; a *Bacchanalia*, and a *Moses* after *Bronzini*, in emulation whereof, *Gio. Mantuano* publish'd his *Nativity*, an incomparable print; after which *Jerome* grav'd for the *Inventor*, twelve great sheets of *Sorcereffes*, the Battails of *Charolus* the V. and for *Verefe*<sup>1</sup> a painter, the *Perspectives* which pass under his name, with 20 leaves of several Buildings; besides the *St. Martine* in a book full of *Devils*; For *Girol. Bos*, the *Alchimist*, the *seven deadly Sins*, the *last Judgment*, a *Carnoval*; and, after *Francis Floris* ten pieces of *Hercules Labours*, the *Duel* of the *Horatii* and *Curatii*, the *Combate* of the *Pigmies* and *Hercules*, *Cain* and *Abel*, *Abraham*; the *Decission* of *Solomon* between the two *Harlots*, and in summe, all the actions of humane life.

And now that we mention'd *Francis Floris* of *Antwerp*, the rare things which he publish'd in *stamp*, purchas'd him the name of the *Flemmish Michael Angelo*.

<sup>1</sup> *Uriasse* ed. 2.; ? *Vriasse*

Of the same Country was that incomparable *Cornelius Cort*; we will commence with the *Judgment* of *Michael Angelo* which he cut in little: Most of his things were after *Frederic Zucchari*, and some few of *Raphaels*; besides his *Landskips* and other Gravings, after *Girolam Mutiano*, which are very excellent: Also *John Baptist*, *St. Hierom*, *St. Francis*, *Mary Magdalen*, *St. Eustachius*, the *Lapidation* of *S. Stephen* design'd by *Marco Venusto* the *Mantuan*. A *Nativity* after *Thadeo Zuccharo*, *St. Anne*, &c. Also a *Nativity* in great after *Polydore*: The *Transfiguration*; The school at *Athens*; The Battail of *Elephants*; some Gravings after *Don Julio Clovio*, and *Titian*, which had they been accompanied with that tendernefs, and due observation of the distances, that accomplish'd the succeeding Gravers, had render'd him immortal, so sweet, even and bold was his work and design in all other considerations. We mention'd *Titian*; for about 1570. *Cort* did use to work in that famous Painters house, and Graved for him that *Paradise* he made for the Emperour; *St. Lazarus* Martyrdom, *Caliste* and the Nymphs; *Prometheus*, *Andromeda*, the fore-nam'd *Magdalen* in the desert, and *St. Hierom*, all of them of *Titians* invention. . . . We

We come now to *Justus, John, Agidius*, and *Ralph Sadclers*, who lived in the time of the Emperour *Rodulphus*; and publish'd their almost numberless labours; we can therefore instance but in some of the most rare; such as were that Book divided into three parts. 1. *Imago bonitatis*, 2. *Boni & mali scientia*, 3. *Bonorum & malorum Consensio*, design'd by *Martin de Vos*; The *Vestigia* of *Rome* tenderly and finely touch'd in 50 sheets: The 12 *Roman Emperours* and *Empetresses* after *Titian*, rarely grav'd by *Giles*, a *Madona* with our *Saviour*, and *St. Joseph* after *Raphael*, *Christus Flagellatus*, and the head of *Rodulphus II.* with various *capriccios*, and inventions about it, as also that of the Emperour *Matthias*, adorn'd with the chaplet of *Medails*; the calling of *S. Andrew*, by *John* and *Giles* in brotherly emulation: Four books of *Eremites* admirably conducted by *Raphael*, a *cena Domini* after *Tintoret*, and another *Flagellation* of *Arpino's*: Divers *Landskips*, The 12 *Moneths*; the great Hall at *Prague*, the *Effigies* of *Martin de Vos* by *Agidius*; The Emperour and *Empresse* in their *Robes* of State; an *Adoration* of the *Magi* after *Zuchari*: *Adonis* and *Venus* after *Titian*: a *Crucifix* after *Jac. Palma*, a *Resurrection* in

great: the rich *Epulo*, St. *Stephens* Lapidation, the Original whereof is at *Friuli*: a *S. Sebastian*; These by *Giles*: *John* engrav'd after *M. de Vos* a scholar of *Tintoretts* already mentioned, the Creation and many histories out of *Genesis*: *Ralph* cut also the Life of *Christ*; the *Credo* by way of Embleme: In summe (for their whole collection is not to be crouded into this *Catalogue*) they have all of them published such incomparable gravings; that 'tis the greatest pitty in the world, they had not flourished in the time of the great *Raphael*, and the good Masters, for they were not only accurate and punctual imitators; but gave to their works that softnesse, life, and *Colore* (as Artists terme it) which accomlishes all the rest; Especially, *John* and *Raphael* in what they graved after *Mich. de Vos*, *Bassano* and others whose *Rusticities* they set forth: those of *Agidius* in great, being a descent from the *Crosse* of *Barroccios* invention, the other a *Flagellation* design'd by *Josepho Pin*<sup>1</sup> can never be sufficiently celebrated.

After the *Sadelers* appeared *Herman Muller* with a very bold *Bolino*, and likewise *Janus* who graved many things after *Sprangers*, worse chosen (for the convulsive and even *Demoniac* postures) then executed.

<sup>1</sup> *Giuseppino* ed. 2.

But

But the imitations of the Graver by *Simon Frisius* the Hollander, who wrought with the *Aqua fortis* of the *Refiners*, are altogether admirable and inimitable, the stroke and conduct consider'd, had the design (excepting those of his Birds which are indeed without reproch) contributed in any proportion to his dexterity.

After him came the *Swisse Matthew Miriam*, who had he perform'd his heightnings with more tenderneſſe, and come sweetly off with the extremities of his hatchings, had proved an excellent Master: His works are useful and innumerable in Towns, Landſkips, Battails (those eſpecially fought by the great *Gustavus*) &c. the *Soft Verniſh* and ſeparating *A. F.* was the instrument he uſed.

We have ſeen ſome few things cut in *Wood* by the incomparable *Hans Holbein the Dane*, but they are rare, and exceeding difficult to come by; as his licentiousneſſe of the *Friers* and *Nuns*, *Erasmus*, the *Dauunce Macchabree*, the *Mortis imago* which he painted in great, in the Church at *Baſil*, and afterward graved with no leſſe art, and ſome few others: But there is extant a book of ſeveral Figures done in the ſame material by one *Juſtus Ammannus Tigur.* MDLXXVIII. which are incomparably

design'd and cut: In the Epistle whereof, one *Holtzbusen* a Gentleman of *Frankfort* is commended for his universal knowledge, and particularly his rare talent in this Art, which it is there said he shewed, by wonderful contrivances at the celebration of *Martin Luthers* Nuptials, and therefore worthy to be taken notice of.

*Hans Broschebaemer* besides several other things, hath cut in wood a triumph of the Emperour *Maximilian* into *Neuremberge*.

*Vergilius Solis* grav'd also in wood the story of the *Bible*, and the *Mechanic Arts* in little, but for imitating those vile postures of *Aretine*, had his eyes put out by the sentence of the Magistrate.

*Henry Golzius* was a *Hollander*, and wanted only a good, and judicious choice to have render'd him comparable to the profoundest Masters that ever handled the *Burin*, for never did any exceed this rare workman; witnesse, those things of his after *Gasparo Celio*, the *Gallatea* of *Raphael Santio*, and divers other pieces after *Polydor da Carravaggio*, a *Hierom*, *Nativity*, and what he did of the *Acts of the Apostles*, with *Ph. Galle*, &c. but he was likewise an excellent painter.

*George Nouvoftell* was of *Mentz* in *Germany*, an admirable Graver in Wood: he pub-

publish'd that *Aneas* in little, and some Historical parts of the *Bible* very well perform'd; also divers of the Fathers after *Tempesta*, besides the *Jerusalem liberata* of *Bernardino Castelli* in Quarto, with many *Cartels* of Armes and Harnesses, and some Pictures to a *Breviary*, &c.

*Mathew Greuter* publish'd a curious book of Letters, the City of *Rome* in an ample forme, and a large Map of *Italy*; the Old and New *Testament*, the Church of *Strafburge*, an harmony 'twixt the *Decalogue* and the *Lords prayer* very ingeniously represented in Picture, with severall other things laudably performed; But his son

*Frederic* did infinitely exceed the Father, as may be seen by those many curious Gravings which he has cut after *Pietro Beretin Corton*, and the famous *Andrew Saccus* egregious Painters.

*Sanredamus* did publish many excellent cuts, especially those which he coppied after *Lucas van Leiden*, of which we have formerly given a hint for their sakes, who are collectors of these curiosities, and may not happily be yet arriv'd to the judgment of being able to discern them from the Originals; Also some things after *Goltzius*.

*Cornelius Galle* in his *St. Priscas Baptism*,

*Papenbeim's* and other heads after *V. Dyke*, has shew'd what he was able to perform, not to mention abundance of *Frontispeices* and other lesse considerable of his workes. But the

*Count Cloudt*<sup>1</sup> a Knight of the *Palatinat* has publish'd, though very few, yet some stupendious things, especially that of our *B. Saviours* flight into *Agypt* by night, the story of *Tobit*, and about three or four more worthy of all admiration.

*Swanevelts* History of *St. John*, with divers Landskips.

*Pandern's* descent from the *Crosse*, *Mattham's* *Christ* and *St. John*, a *Venus* after *Rotenhamer*, *Pope Innocent X.* &c.

*Bronchorsts* rare Etchings, especially those Ruines and *Anticalias* of *Rome*: and superiour to all, the incomparable Landskips set forth by *Paul Brill* (some of which have been Etched in *Aqua fortis* by *Nieu-lant*) do extreamly well merit to be placed in this our Theater: For to be brief, because we can only recite the most remarkable and worthy the collection. *Mattham* is famous for Fruits; *Boetius*, or *Adam Bolderd* for his Rusticks after *Blomaert*, *Londerselius* has taken excessive pains in his Landskips; and so has *Van Velde* in some few: but above all, *Nicholas de Bruyn* (after

<sup>1</sup> Goudt ed. 2.



*Agidius Coninxlogensis*) is wonderful for *Boscage*, and the industry of his undertaking works of that large Volume, which *Theodore de Bry* (resembling him in name) has been as famous for contracting; though both of them of a *Dutch* heavy spirit, and perfectly suiting with the times and places: notwithstanding has this latter performed some things in little very laudably: Nor with lesse ingratitude, amongst others may we forget the *Nova reperta* of *Stradanus* by *Theodor Galle*, who also published the whole proceſſe of making filk of the worm, and certain other works in *Manufacture*, all of them represented in Sculpture.

*Mallery* in his *Peccati fomes* after *Mic. de Vos*, has perform'd wonders as to the subtilty and imperceptible *ductus* of the Graver.

*Bolsuert* set forth the *Sacra Eremitarum*, after *Blomart* and others, but above all is he to be celebrated for those rare heads, and other stories graved after the Paintings of *Rubens* and *Van Dyke*, which for their sakes, who are dilligent collectors of the renowned persons of the late Age, we shall not think amiss to mention. Such were the Dutcheſſe of *Orleans*, Arch Duke *Albert*, *Justus Lyppius*, and others after *Van Dyke*, *Lessius* and *Bellarmino*, Jesuites  
after

after *Diepenbec*: after the same hands did *Paulus Pontius* grave the head of *Sigismund* King of *Poland*, Count *Pimentelo*, &c. after *Rubens*; *Don phil: de Gusman*, *Don Alvar: Buzan* an incomparable cut; *Don Car. de Columna*, *Rubens* picture bare headed, for there is another in a hat: *Gasp. de Grayer*, *Simon de Vos*; *Maria de Medices*, *Cæsar Alexand. Scaglia*, *Const. Hugens* the learned Father of our most ingenious Friend *Monsieur Soylecom*, so worthily celebrated for his discoveries of the *Annulus* about *Saturne*; the *Pendule clock*, and universal *Mathematical Genius*. *Gasper Gavartius* the Lawyer; *Gasp. Reveftyn*; *Gustavus Adolphus* King of *Sweden*, *Jacobus de Breuch*, the Princess of *Brabonfon*, that rare head of *Frederic Henric* Prince of *Orenge*, and his own, with many more after *Van Dyke*; besides the Jesuit *Canisius*, *R. Urbin* Painter, and others whom he grav'd after *Diepenbec*, &c. And since we mention'd Sir *P. Paule Rubens* we may not pretermitt those many excellent things of that great Polititian, a learned and extraordinary person, set forth in so many incomparable Gravings by the admirable works of *Suamebourg*, the above named *Pontius* and *Bolswert*, *Nesse*, *Vosterman*, *Vorst*, and other rare Masters in  
this

this Art: Such are (to instance in some only) his battail of the *Amazons*, *St. Roch*, our *B. Saviour* compos'd to Burial, the Fight of Lyons, his great *Crucifix*, Conversion of *S. Paul*, *St. Peter* in the ship, a Nativity, the *Magi*; The bloody Catastrophe of *Cyrus*; *Solomons* first Sentence; *St. Catharines* espousals, the tribute demanded of our Lord; *Susanna* and the Elders, *St. Laurence* Martyr'd; the Palaces of *Genoa*; with divers others to be encounter'd amongst the Merchants of Prints, who frequently vend the copies for the originals to the lesse wary Chapmen; *Cbr. Jegbre* has cut the Temptation of our Saviour in wood very rarely perform'd after this great Master: And besides the former mention'd,

*Lucas Vosterman*, and *Vorst* are never to be forgotten so long as the memory of his Schollar Sir *Ant. Van Dyke* is famous, for the heads of Marquesse *Spinola*; *Char. de Mallery*, *Horatius Gentilescus*; *Jo. Count of Nassau*, *Van Milder*; *P. Stevens*, and *Cor. Sacbtleven*, which he engrav'd after a new way, of Etching it first, and then pointing it (as it were) with the *Burine* afterwards, which renders those latter works of his as tender as *Miniature*; and such are the heads of *Van Dyke* himself, *Jo. Livens*, *Cor. Schut*,

*Schut, Corn. de Vos, Deodat del Mont, Lucas van Uden, Jodocus de Momper, Wenceſl. Coeberger, Painters; Count de Oſſono, Duke of Bavaria, the Arch-Dutcheſſe Clara, the laſt Duke of Orleans, Anton. Connebiſon, P. Stevens, and many others, together with thoſe other pieces of Hiſtory, viz. the Sepulture of Chriſt, and S. George after Raphael, Magdalene under the Croſſe, our B. Saviour in his Agony after Carraccio, the Suſanna, St. Laurence, and what but now we mention'd after Rubens; divers heads after Holbein, as that of Erasmus, the D. of Norfolk, and others of the Arundelian collection.*

*Van Vorſt, Competitor with Voſterman, has likewiſe graven a number of Heads after Vandyke; I ſhall only name the learned Sr. Kenelm Digby in a Philoſophical habit: our famous Architect Inigo Jones, and thoſe two incomparable figures of Charles the Martyr and his Royal Conſort the Q Mother now living: And to ſhew what honour was done this Art by the beſt of Painters,*

*Sr. Ant. Vandyke did himſelf etch divers things in A. Fortis: eſpecially a Madona, Ecce Homo, Titian and his Miſtreſs, Erasmus Roterodamus, and touched ſeveral of the heads before mentioned to have been grav'd by Voſterman.*

After

After this great Masters paintings, did *Peter de Jode* grave the *Effigies* of *Genovefa* Widdow to *Car. Alex. Duke of Croi*; *Paulus Helmatius*; the Learned *Puteanus*; the Bishop of *Gendt*, the face whereof is thought to be Etched by *V. Dyke* himself; he grav'd *Jo. Snellinx* a Painter: besides a book of designing very rare; and the many other prints after his Master *Goltzius* (whose Disciple he was) which both *Peter*, and his Son of the same name, have engraved for *Monsieur Bon Enfant* of *Paris*, &c.

*Colaert* grav'd some things rarely in steel. *Sniiderboef* has engraven the heads of most of the Learned Dutch, after several painters, with good successe: as those of *Heinsius*, *Grotius*, *Barleus*, &c. not forgetting that stupendious Lady *Anna Maria a Schurman*, &c.

*Jo. Baur* has design'd his Battails with a fine Spirit, but without care in the etching.

*Vander Thulden* published the whole History of *Ulysses*, being the work of the Famous *Primiticcio* at *Fontain Bleau* Etched also in *A.F.* and so design'd, as few pretenders to this Art did ever exceed him: And so, as we but lately mention'd, are the papers of the inimitable *Suanebourg* which strike a ravishing effect in all that behold them, for the admirable tenderneffe,  
and

and rare conduct of the hatches; especially those which he cut after the drawings of *Abraham Blomaert*, and *Rubens*.

But now that we mention *Blomaert*, whose works we have celebrated in general, because they smell something of a *Dutch* spirit, though otherwise well engraven; There is at *Rome* (if we mistake not) a Son of his named *Cornelius*, who in that *S. Francis* after *Guido Reni*, and those other pieces after the design of those great Masters *Monsieur Poussine*, *Pietro Cortone*, &c. to be seen in the books set forth by the Jesuit *Ferrarius*, his *Hesperides*, *Flora*, *Aedes Barberini*, &c. hath given ample Testimony how great his abilities are; for, certainly, he has in some of these stamps arrived to the utmost perfection of the *Bolino*, though some Workmen will hardly allow him this *Elogie*. But those things of the incomparable *Natalis*, a *Ligeois*, (and therefore reckon'd here amongst the *Germans*) pass without the least contradiction for the utmost effort of that instrument. Such are that *St. Catharines* Espoufals after *Bourdon*, which seems to be a very piece of Painting: The two *Madoonas* in contest with *Poilly*: The *Thesis*; and the chapter of the *Carthusians*, all after the  
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the Life and his own design, a stupendious work: also the heads of *Jacob Catz*, one of the *States of Holl.* painted by *Dubordieu*; and some few things more, as the exactness and Curiosity of what he undertakes requires, sufficient to discover the admirable perfection of this great Artist: For we do not mention several *Frontispieces* which he has likewise engraven, with equal Industry.

*Ferdinand* has besides many others, graved after the same *Bourdon*, the story of *Ulysses* and *Andromache*:

*Uriese* and *Verden* are famous for their *perspectives*.

*Winegard* his *Roman Vestigia*, &c.

*William Hondius*, besides those things which adorn his *Mapps*, which are the largest *Planispheres*, has very rarely engraven his own Head, after a painting of *Vandyke*: nor with less Art has *Vankeffel* done that of *Charles the fifth* after *Titian*: *Clovet*, *Car. Scribonius* the *Jesuits*.

*Caukern* has graven the story of that pious Daughter, who gave suck to her imprison'd Father; a fight of *Boores*, with divers others after *Rubens* and *Vandyke*, &c. besides those which are extant in Mr. *Oglebyes Homer*, *Bible*, my Lord of *New Castles*  
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*Cavalierizzo*, &c. design'd by *Diepenbec*, whose rare Talent, that Theater, or Temple of the *Muses* published by that Curiously Learned, and Universal Collector of prints, the *Abbot of Villain*, (of whom we shall have occasion to discourse in the next Chapter) do's sufficiently illustrate.

*Lucas Kilianus* has rarely grav'd the Murther of the *Innocents*; the Miracles of the Fish; *Annuntiation*, *Circumcision*, and some Plates in the *Hortus Eystettenfis*, &c.

*Vischer*, viz. *Cornelius* (for there is another who has published divers Landskips) hath most rarely Etched a certain *Dutch Kitchen*, where there is an old Man taking Tobacco, whilst his Wife is a frying of pancakes: also a *Fiddler* accompanied with boyes and girles, painted by *Ostade*: but above all, admirable is the *descent*, or *Christus Mortuus* after *Tintoret*, both grav'd and Etch'd, as indeed, I should have said of the rest.

*Povillemont* has Etched our *Saviours* chasing the sacrilegious Merchants out of the Temple after the same *Tintoret*; which is very rare.

*Nolp* the twelve moneths, especially the boystrous *March*.

*Lombart*, many plates for Mr. *Oglebyes Virgil*; as likewise that industrious Interpreter



preters Picture after our famous Mr. *Lilly*, in which he has performed laudably: Nor must I here forget Mr. *Hertoc* who has grav'd the Frontispiece for ΕΙΚΩΝ ΒΑΣ. in fol. and that of this Treatise, with many other.

To these we may add the incomparable *Reinbrand*, whose Etchings and gravings are of a particular spirit; especially the old Woman in the furr: The good *Samaritanæ*, the *Angels* appearing to the Shepherds; divers Landskips and heads to the life; St. *Hierom*, of which there is one very rarely graven with the *Burine*; but above all, his *Ecce Homo*; descent from the Cross in large; *Philip* and the *Eunuch*, &c.

*Winceslaus Hollar* a Gentleman of *Bohemia*, comes in the next place, not that he is not before most of the rest for his choyce and great industry (for we rank them very promiscuously both as to time and preheminance) but to bring up the Rear of the *Germans* with a deserving person; whose indefatigable works in *Aqua Fortis* do infinitely recommend themselves by the excellent choyce which he hath made of the rare things furnish'd out of the *Arundelian collection*; and from most of the best hands, and designs; for such were those of *Leonardo da Vinci*; *Fr. Parmensis*,  
EVELYN G Titian,

*Titian, Jul. Romano, A. Mantenio, Corregio, Perino del Vago, R. Urbin, Seb. del Piombo, Palma, Alb. Durer, Hans Holbein, Vandike, Rubens, Breugle, Bassan, Elsheimer, Brower, Artois* and divers other Masters of prime note, whose Drawings and Paintings he hath faithfully copied; besides several books of *Landskips, Townes, Solemnities, Histories, Heads, Beasts, Fowls, Insects, Vessels*, and other signal pieces, not omitting what he hath Etched after *De Clyne, Mr. Streter, and Dankert*, for *Sr. Rob. Stapletons Juvenal, Mr. Ross his Silius, Polyglotta Biblia, the Monasticon*, first and second part, *Mr. Dugdales Paules*, and Survey of *Warwickshire*, with other innumerable Frontispieces, and things by him published and done after the life; and to be (*eo nomine*) more valued and esteemed, then where there has been more curiosity about *Chimæras*, and things which are not in Nature: so that of *Mr. Hollars* works we may justly pronounce, there is not a more useful, and instructive Collection to be made.

The learned *Hevelius* has shewed his admirable dexterity in this Art, by the several *Phases* and other *Ichonisms* which adorn his *Selenographia*, and is therefore one of the noblest instances of the extraordinary use

use of this Talent, for men of Letters, and that would be accurate in the *Diagrams* which they publish in their works.

The no less knowing *Anna Maria a Schurman* is likewise skilled in this Art, with innumerable others, even to a Prodigy of her Sex. For the rest, we shall only call over their names, after we have celebrated the extravagant fancies of both the *Brugles*, as those of the seven *deadly sins*, Satyrical pieces against the *Nuns* and *Friers*; with divers Histories, Drolleries, Landskips, fantastic *Grylles* and *Grotesques* of these two rare *Rhyparographs*; not farther to tire our Reader with the particulars and several works of *Ostade, Corn, Clock, Queborne, Custos, le Delfe*, (who has put forth the Pourtraicts of many learned persons) *Dors, Falck, Gerard, Bens, Moestuer, Grebber, Geldorp, Hopfer, Gerard, Bens, Chein, Ach: d' Egmont, de Vinghe, Heins, Ditmer, Cronis, Lindoven, Mirevel, Kager, Coccien, Maubeuse, Venius, Firens, Pierets, Quelinus, Stachade, Sebut, Soutman, Vanulch, Broom, Valdet, Loggan*, whom we expressly omit; because we have introduc'd a sufficient number, and that this chapter is already too prolix.

Only we would not omit *Min Here Biscop* a learned advocate now of *Holland*,

who for his story of *Joseph* and *Benjamin*, where the cup is found in his sack, and those other few cuts among the hands of the curious, must not be passed over in oblivion; as we had like to have done some of the old, and best Masters by having hitherto omitted.

*Druesken* his King of the *Boors* in *Hungaria*, eaten alive by the Rebels whom he seduced; with some other cuts in wood known by his mark, which was commonly a cluster of Grapes:

*Pieter Van Aelst*, his *Cavalcad* of the *Grand Signior* to *Sancta Sophia*, and several Turkish habits, on which subject also

*Swart Jan Van Groennighen* has set forth many remarkable things, *Caravanns*, *Pilgrimages* to *Mecha*, &c.

*Lucas Cranach*, *Tiltings*, *Huntings*, *German Habits*, and the portraits of all the *Dukes of Saxony* to his time:

*Joos Ammanus* (whom we already mention'd) divers of the *Mechanic Arts*; not omitting all those excellent *Wood Cuts* of *Hans Schinfflyn* and *Adam Altorf*, especially this last, known by the two Capital AA of the *Gotick* forme included one within the other, as the D is in that of *Albert Durers*.

*Hubert Goltzius* has cut in wood a book  
of

of the *Roman Emperours* in two Colours; this name recals to mind an omission of ours in some of those excellent *Chalcographers* already recorded, and in particular, the incomparable imitations of *Henry Goltzius* after *Lucas Van Leyden* in the *Passion*, the *Christus mortuus* or *Pieta*; and those other six pieces, in each of which he so accurately pursues *Durer*, *Lucas*, and some others of the old Masters, as makes it almost impossible to discern the ingenious fraud.

We did not speak of the heads of the famous men in the Court of the Emp. set forth by *Egid. Sadeler*; as *Raphael* (his Brother) had the *Bavaria Sancta*, representing all the Saints of that pious Country.

*Albert Durer's Teuerdank* or Romantic description of the *Amours* of *Maximilian* and *Maria de Burgundy*: the book is in *High Dutch*: He has likewise cut *Petrarch's Utriusque Fortunæ Remedia*, which admirable treatise being translated into the *German Language*, is adorn'd with the Gravings of *Hans Sibald Bheem*, *Ammanus*, *Aldegrave*, and most of the rare Masters of that age: Finally, he has cut the stories of *Apuleius* his *golden Ass*: and sprinkled divers pretty inventions and *Capriccios* in an old impression of *Cicero's Epistles*: And with this recollection

of what we had omitted in the foregoing *Paragraphs* (to which they are reducible) we will take leave of the *Dutch Sculptors*, and passe on to

The *French*, who challenge the next place in this Recension, for their gravings in *Taille Douce*, which began to be in reputation after *Rosso* the *Florentine* painter had been invited and Carefs'd by that Worthy and illustrious *Mecenas* of the Arts, *Francis* the first: about which time *Petit Bernard* of *Lyons* publish'd the stories for the Bible of St. *Hierom*, performing such things in little, for the Design and Ordinance, as are worthy of imitation: so greatly he approach'd the Antique in the garb of his Figures, Distances, Architecture, and other accessories of the *Storie*: We have some of these engraven by this Artist, and printed long since at *Lyons*, with the Argument under each cut, in the English verse of those times, which appears to have been done about the beginning of the Reformation, when, it seems, men were not so much scandaliz'd at holy representations.

*Nicholas Beatricius* a *Loraneze* graved his Horse conflicts, and several books of Animals, and Wildbeasts. The Wid-  
dowes

dows son raised to life, the *Annuntiation* after *M. Angelo*, the Ark of the Catholick Church after that rare Table of *Mosaic* in *S. Peters* of *Giotto*, &c.

*Phillippus Thomasinus* labours are worthy of eternity, so excellent was his choice, so accurate his graver; witnesse the fall of *Lucifer*, the universal judgement, the ship we but now mention'd; the seven works of mercy; *B. Felix*, the Miracles of the *Capucines*, the Statues of *Rome* in little; the labours of many famous persons; the baptism of our Saviour, after *Salviati*; *St. John* the Evangelist in the boyling Oyle; *St. Stevens* Lapidation after *Ant. Pomarancio*; the *Magi* of *Zuccharo*; *Mary* presented in the Temple, of *Barroccio*; the life of *St. Catharine*; *Fama*, divers sea Monsters after *Bernardino Passero*; and some things of *Vanni*; not to omit his *Camea* collected from several curious *Achates* and other precious stones, besides Shields, Trophies, Gordian Knots, with variety of instruments and other works too long here to recite minutely.

*Chrispinus de Pas* and his sister *Magdalen* (whither *French* or *Dutch*) have engraven many excellent things after *Breugle*; especially Landskips; the persecution of the Prophets and Apostles, with several more;

But that *Liberum Belgium* by *Simon de Pas* his Father, or Brother (I know not whither) dedicated to Prince *Maurice of Nauffaw* is a very rare cut.

Who has not beheld with admiration the incomparable *Burine* of *Claudius Melan*, celebrated by the great *Gassendus* and employ'd by the most noble and learned *Peireskius*? The *Sudarium* of *St. Veronica*, where he has formed a head as big as the life it self with one only line, beginning at the point of the Nose, and so by a spiral turning of the Graver finishing at the utmost hair, is a prodigy of his rare Art and invention; because it is wholly new, and perform'd with admirable dexterity: Nor has he less merited for his *St. Francis*, *St. Bruno*; the pointed *Magdalen*, *Pope Urbane the VIII.* and divers others to the life, especially those of the Illustrious *Justiniani*, *Peireskius*, and the several frontispieces to those truly Royal works, *Poets*, and other Authors printed at the *Loure*.

*Mauperch* has published some pretty Landskips; *La Pautre* many most usefull varieties and Ornaments for Architects, and other Workmen; Florid, and full of Fantasie; especially the ceremonies at the Coronation of the present *French King*.

*Mo-*



*Morine*, has left us a *St. Bernard*, a *Scul*, his great *Crucifix*; some rare Heads; especially that representing our *B. Saviour* and other things in *A. Fortis*, perform'd with singular Art, and tenderneſſe; as alſo ſome rare *Landſhips* and *Ruines* after *Polemburch* and others.

*N. Chaperon* has etched the *Xyſtus* or Gallery of *Raphael* in the *Vatican*, with incomparable ſucceſſe, as to the true draught: and ſo has that excellent painter the late

*Francis Perier* thoſe Statues and *Baſſ-relievos* of *Rome*, preferable to any that are yet extant.

*Audrans* *St. Catharine* after *Titian* who is not raviſh'd with?

*Couway* has engraven the three devout Captive Knights, and what may appear very extraordinary, *ut quæ celant nomina celatura aperiat*, the firſt part of *Deſpauterius's* Grammar in picture, or *Hieroglyphic* for the Duke of *Anjou* the now *Monsieur*.

*Perel* has diſcovered a particular talent for *Landſhips*, if not a little exceeded in the darkneſſe of his ſhades: but his ruins of *Rome* are very rare: he has likewiſe a ſon that graves.

The excellency of invention in the *Romances*, and *Hitories* adorn'd by the hand  
of

of *Chauveau* is not to be passed by; especially those things which he has done in the *Entresienne de Beaux Esprits* of *Monsieur De Mareſts*, and in several others.

But the pieces which *Poilly* has set forth, may be ranked (as they truly merit) amongst the greatest Masters we have hitherto celebrated: such as (for instance in a few) That admirable *Theses* with the Portrait of Cardinal *Richlieu*; and in emulation with the formerly named *Natalis*, (besides the *St. Catharine* of *Bourdon*) those things which he hath graved after *Migniar*, which are really incomparable, also divers Histories after *le Brun*, &c.

But we should never have done with the Artists of this fruitful and inventive Country as *Heince*, *Regnon*, *Huret*, *Bernard*, *Rogneſſon*, *Rouslet*, a rare workman, witneſſe his Frontispiece to the French *Polyglotta Bible* design'd by *Bourdon* and lately put forth; *Bellange*, *Richet*, *l'Alman*, *Queſnel*, *Soulet*, *Bunel*, the laudable *Boucher*, *Briot*, *Boulange*, *Bois*, *Champagne*, *Charpignon*, *Corneille*, *Caron*, *Claud de Lorrain*, *Audran*, *Moutier*, *Rabel*, *Deniſot*, *L'aune*, *De la Rame*; *Hayes*, *Herbin*, *David de Bie*, *Villemont*, *Marot* excellent for his buildings and Architecture; *Toutin*,  
Grand-

*Grand-homme, Cereau, Trochel, Langot du Loir, L' Enfant* Disciple of *Melan*; *Gaultier, D' Origni, Prevost, De Son, Perei, Nacret, Perret, Daret, Scalberge, Vibert*; *Ragot* who has grav'd some things well after *Rubens, Boissart, Terelin, De Leu*; Besides *Mauperche* for Histories, *L' Asne* who has grav'd above 300 Portraits to the life, and is a rare Artist: *Huret*, full of rich invention; not omitting the famous Gravers of Letters and Calligraphers, such as are *Le Gagneur, Lucas Materat, Frisius, Duret, Pauce, Le Beaugran, Beaulieu, Gougenot, Moulin, Raveneau, Jea, Jaques de His, Moreau, Limosin, La Be, Vignon, Barbe d'Or* and a world of others whose works we have not had the fortune to see; For as heretofore; so especially at present, there is no country of *Europe* which may contend with *France* for the numbers of such as it daily produces, that excel in the art of *Chalcography*, and triumph with the *Burine*.

*La Hyre* has Etched many things after the Antique, as *Bacchanalia's* and several other.

*Goyrand* is second to none for those Towns and Ruines, which he has publish'd, especially what he has performed in *Ædibus Barberini*.

*Colig-*

*Colignon* no leſſe excellent in his gravings after *Lincler*.

And *Cochin* in thoſe large *Charts* and ſieges of Townes after the Ingeneer *Beaulieu*; But

*Israel Sylveſter* is the *Hollar* of *France*: For there is hardly a Town, Caſtle, Noble-mans houſe, Garden or Proſpect in all that vaſt and goodly Kingdom which he has not ſet forth in A.F. beſides divers parts and views of *Italy*: above all in thoſe which are etched after the deſignes of Monſieur *Lincler* (whilſt he lived my worthy Friend) as the City of *Rome* in *Profile*; a morcel of *St. Peters* by it ſelf; and that proſpect of the *Loure*, which laſt doth far tranſcend the reſt of his works, and may be eſteem'd one of the beſt of that kind which the World has extant, for the many perfections that aſſemble in it.

There is at preſent *Robert Nanteuil* an ingenious perſon, and my particular friend, whoſe *Burine* renders him famous through the World: I have had the happineſſe to have my *Portrait* engraven by his rare *Burine*; and it is therefore eſtimable, though unworthy of the honour of being placed amongſt the reſt of thoſe Illuſtrious perſons, whom his hand has render'd immortal:

For

For such are the *French King*, the *Queens of Poland and Sweden*; *Cardinal Mazerin*, whose Effigies he has graven no less than nine times to the life: The Duke of *Longueville*; D. of *Boullion*, *Mantua*, *Marishal Thurene*; President *Jeannin*, *Molle*, *Telier*, *Ormesson*, the *Archbishop of Tours*, Bishop of *S. Malo*: *L'Abbé Fouquet*, and divers others of the long Robe: Also Monsieur *Hedelin*, *Menage*, *Scuderi*, *Chapelain*, *Marolles*, and the rest of the wits; in summe, almost all the great persons of note in *France*.

But that we may conclude this Recension with such as have most excell'd in this Art, and give the utmost Reputation it is capable of. *Jaques Callot*, a Gentleman of *Lorraine*, (if ever any) attain'd to its sublimity, and beyond which it seems not possible for humane industry to reach; especially, for *Figures* in little; though he have likewise published some in great as boldly, and masterly perform'd as can possibly be imagin'd: what a losse it has been to the *Virtuosi*, that he did not more delight in those of a greater Volume, such as once he graved at *Florence*, do sufficiently testifie, and which likewise have exalted his incomparable Talent to the supremest point: It might not seem requisite to  
mi-

minute the works which he has published; because they are so universally excellent, that a curious Person should have the whole Collection, (and be carefull that he be not impos'd upon by the *copies* which are frequently vended under his name; especially those which *Monsieur Bosse* has published, and which nearest approach him) were it not highly injurious to his merit not to mention some of the Principal; Such are his *St. Paul*, *Ecce homo*; the *Demoniac* cured, after *Andrea Boscoli*; a *Madona* after *Andrea del Sarto*; the four *Comædians*, all these of the larger Volumne, and some of them with the *Burine*. Also the passage of the *Israelites*: *St. Lukes* Fair dedicated to *Cosmo di Medices*, a most stupendious work consider'd in all its Circumstances, and encounters: so full of spirit and invention, that upon several attempts to do the like, it is said, he could never approach it; so much (it seems) he did in that piece exceed even himself.

This is also well Copied: the History of the B. *Virgin* in 14 leaves, the *Apostles* in great, the murder of the holy *Innocents*, an incomparable work, and almost exceeding our description, as to the smallness, life, perfection and multitude of Figures expressed

fed in it. The story of the *Prodigal*: the life and death of our *Saviour* in 20 small Ovals very rarely perform'd. The Martyrdom of the *Apostles* in 16 leaves worthy of admiration: The passion of our *Saviour* in 7 larger cuts: St. *Anthony's* temptation, prodigious for the fancy and invention: St. *Mansuetus* raising a dead Prince, a Bishop preaching in a wood: Divers books of Landskips and sea pieces: Especially those admirable cuts of his in a book intituled *Trattato di terra Santa*, wherein most of the Religious Places of *Jerusalem*, Temples, Prospects &c. about the *Holy Land* are grav'd to the life by the hand of this excellent Master; The Book is very rare and never to be encounter'd amongst the collection of his Prints. The Duke of *Lorrains* Palace and Garden at *Nancy*: also another paper of a *Tournament* there, both of them most rare things: Military exercises; The miseries of war in 18 leaves very choice: The battail of *Thesens*, Combat at the *Barriere*, entrance of the great *Duke* with all the *Scenes* and representations at the Duke of *Florences* nuptials: the *Catafalco* erected at the Emp. *Matthias's* death: the famous Seige at *Rochel*, a very large print: also the night piece of the Cheats and Wenches at play:  
*Maf*

*Mascarades, Gobbi, Beggars, Gypsies, Balli and Dances, Fantasies, Capriccios, Jubilatio Triumphi B. Virginis*, which was it seems grav'd for a *Thesis*; and finally the *Cabaret*; or meeting of Debauchees, which (being the last plate that ever he grav'd) had not the *Aqua fortis* given it 'till after his decease: And thus we have in brief posted over the stupendious works of this inimitable Master, whose *point* and manner of etching was nothing inferiour, nay sometimes even exceeded the most skilful *Burine*. But at length *Sit pudor & finis*, I desist, and shall here conclude the recital of the French *Chalcographers* so many for their numbers, laborious in their works, and luxurious of their inventions, after we have done reason to *Monsieur Bosse*, who has made him self so well known by his most accurate imitation of *Callot*, besides the many rare things he has himself published. It were altogether unpardonable, that such as would accomplish themselves in *Etching*, should be destitute of his entire work; especially those of his latter manner perform'd in single and masterly strokes, without decussations and cross hatchings, in emulation of the Graver. Those *Vignets, Fleurons, capital letters, Puti, and Compartiments* made to adorn



dorn the *Royal impressions* at the *Loure* are worthy of celebration; because it is impossible for the neatest *Burine* to excell his *points* and *Eschoppes*; and for that it is to him that we have been chiefly obliged for a Treatise which we had prepared of the *practical*, and *Mechanical* part of this Art of *Chalcography*, whereof I have already given accompt. elsewhere: it is to the same *Monsieur du Bosse* that the world is beholden for his ingenuity in publishing many other rare and usefull Arts assistant to *Architecture*, *Dyalling*, *squaring of Stones*, and encountring the difficulties of the Free-Mason, besides, those excellent Treatises of *perspective*, which from the dictates of *Monsieur des Argues*, he has so laudably communicated: This, and much more we owe to this honest Mans fame and particular friendship.

And lastly, the excellent *Chart-Gravers* may not be totally excluded of this *Catalogue*; because it is a particular address, and, of late, infinitely improv'd by the care of *Tavernier*, *Sanſon*, the *Jesuit Briets*, *de la Rue*, *du Val*, graven by *Cordier*, *Riviers*, *Peroni* and others; not forgetting the most industrious *Bleaus* of *Amsterdam*, who have published the *Atlas's*, and other pieces which celebrate their names to posterity; and

such an undertaking has the *Ingeneere Gomboust* perform'd in his *Ichnographical plan* of *Paris* lately set forth, being the result of near a five years continual labour of measuring, plotting, and observing, to render it the most accomplish'd, and testifie to what use, and perfection this noble Art is arriv'd: This we the more readily mention, that thereby we may stimulate and encourage the lovers of their Country, freely to contribute to the like attempt of the above mention'd Mr. *Hollar*, and enable him to proceed with what is now under his hand, for the honour of our imperial City.

And now it is certainly time that we should think of home a little, and celebrate likewise some of our own Country-men, who have worthily merited with their *Graver*. And although we may not yet boast of such multitudes by reason of the late unhappy differences, which have disturb'd the whole Nation, endeavouring to level *Princes*, and lay the *Mecænas's* of *This*, and all other *Arts* in the dust; yet had we a *Paine* for his Ship, some heads to the life, especially that of Dr. *Alabaster*, Sir *Ben. Rudyard*, and several other things; A *Cæcil*, and a *Wright* little inferiour to any we have enumerated for the excellency of their

their *Burines* and happy design; as at present we have Mr. *Faithorne*, Mr. *Barlow*, *Gaywood*, *Loggan* and others who have done excellently both with the Graver, and in *Aqua fortis*, especially in those birds and beasts which adorne the Apologues of *Aesope* published by Mr. *Oglebie*; and of Mr. *Faithorne*, we have that *Christ* after *Raphael*; from some excellent Master, as big as the life, a *Madona*; *Chr. Joseph* and a Lamb after *La Hyre* a very good painter; The Effigies of my Lord Viscount *Mordaunt*, Sir *W. Paston*, and his Lady, with several others after *Van Dyke*, *Honiman*, &c.

*Lightfoot* hath a very curious Graver, and special talent for the neatnesse of his stroak, little inferiour to *Weir*<sup>1</sup>; and has published two or three *Madonas* with much applause: Also *Glover* divers heads; as at present *J. Fellian* Disciple of Mr. *Faithorne*, who is a hopeful young man: Lastly, for *Medails* and *Intaglias* we have Mr. *Symonds*, *Rawlins*, *Restrick*, *Johnson* and some others, whose works in that kind have hardly been exceeded in these later times; not omitting the industrious Mr. *Coker*, *Gery*, *Gething*, *Billingly*, &c. who in what they have published for *Letters* and *Flourishes* are comparable to any of those

<sup>1</sup> *Wrex* ed. 1

Masters

Masters whom we have so much celebrated amongst the *Italians* and *French* for *Calligraphy* and fair writing: We have likewise *Switzer* for cutting in Wood, the son of a Father who sufficiently discover'd his dexterity in the *Herbals* set forth by Mr. *Parkinson*, *Lobel*, and divers other works with due commendation, not to mention the rest, as yet unknown to us by their names, from whose industry we are yet to hope for excellent progress.

We do therefore *here* make it our suite to them, as what would extreamly gratifie the curious, and *Virtuosi* universally, that they would endeavour to publish such excellent things as both his Majesty and divers of the Noblesse of this Nation have in their possession; and to which there is no ingenious person that will be deny'd access; since if their Collections were well engraven and dispers'd about the World, it would not only exceedingly advance their profit, and reputation; but bring them likewise into a good manner of *Designing*, which is the very life of this Art, and render our *Nation* famous abroad, for the many excellent things which it has once again (by the blessing of God, and the *Genius* of our most Illustrious Prince) recover'd;

cover'd; Especially, if joyned to this, such as exceed in the talent, would entertain us with more *Landskips*, and views of the Environs, Approches and Prospects of our nobly situated *Metropolis*, *Greenwich*, *Windsor* and other Parts upon the goodly *Thames*; and in which (as we said) Mr. *Hollar* has so worthily merited, and other Countries abound with, to the immense refreshment of the Curious, and Honour of the industrious Artist: and such we farther wish, might now and then be encourag'd to travail into the *Levantine* parts; *Indies* East and West; from whose hands we might hope to receive innumerable, and true *Designes* drawn after the life, of those surprizing *Landskips*, memorable Places, Cities, Isles, Trees, Plants, Flowers, and Animals, &c. which are now so lamely, and so wretchedly presented, and obtruded upon us by the Ignorant, and for want of abilities to reforme them.

And thus we have (as briefly as the subject would admit) finish'd what we had to offer concerning the original and Progress of this noble Art: Not, but that there may have been many excellent Masters omitted by us, whose names were worthy of Record; But because they did not occur,

at the writing hereof, and that we have already introduc'd a competent, and sufficient number to give reputation to the Art, and verifie our Institution. For the rest, if we have somewhat exceeded the limits of a Chapter (comparing it with those which did preceed) it has not been without Prospect had to the benefit of such as will be glad of instruction how to direct their *choice* in collecting of what is curious, worthy their procuring, and as the *Italian* calls them, *di buon gusto*: For we are far from opining with those, who fly at all without judgement or election. In summe, it were to be wished, that all our good painters would enrich our collections with more of their Studies and Ordonances, and not despise the putting of their hands now and then to the Graver: We have given instances of great Masters who excell'd in both; and the Draught, if it be good, does sufficiently commute for the other defects, or what it may seem to want in the neatnesse, and accurate conducting of the *Hatches*; since by this means, we should be stored with many rare *Designes*, *Touches*, and *Inventions*, which for being only in *Crayone*, are casual, and more obnoxious to accidents; and can be communicated but  
to

to those few, who have the good fortune to obtain their Papers; and (which is yet more rare) the happineſſe to underſtand, as well as to talk of them.

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CHAP. V.

*Of Drawing, and Design prævious to the Art of Chalcography; and of the uſe of Pictures in Order to the Education of Children.*

AS the Rules of Meaſure and Proportion have an univerſal influence upon all the Actions of our lives; it was a memorable, and noble ſaying of a great Perſon of our Nation, diſcourſing to us once concerning the dignity of Painting, and the arts which attend it: *That one who could not Deſigne a little, would never make an honeſt man:* How that obſervation ſucceeds in the general, we have not made it much our obſervation; but this we are bold to pronounce. That he ſhall never attain to the excellency of a good *Chalcographer*, who is not more then ordinarily ſkill'd in the faculty and art of *Drawing*; a thing ſo highly neceſſary, that *Donatellus* was wont to tell his Diſciples (diſcourſing ſometimes

Thomas  
Earl of  
Arundel  
L. Marſh.  
of Eng-  
land.

concerning the accomplishment of this Art) that to deliver it in a single word, he would say, **DESIGNE**; because it was the very Basis and Foundation, not only of this, but even of all those free and noble Sciences of *Fortification*, *Architecture*, *Perspective*, and whatsoever also pretended to any affinity with the *Mathematicks*, as really leading the Van, and perfective of them all.

But to treat Methodically of this, or as we have already enlarged in the History and Progressse of *Chalcography*, and the surviving labours of the most renowned Masters, would require no lesse time and pains: It were indeed a noble, curious, and useful work, but almost impossible to accomplish; because the Original Drawings of the great Masters, being dispersed amongst the hands of the greatest Princes, and men of Science only, are preserved with jealousy, and esteem'd, as so many Jewels of greater value, then those of Pearles and Diamonds: For some of them being the very last workes, though but imperfect draughts of so Excellent Artists; they have for the most part been in greater esteem, then even those of larger bulke and more finished; as *Pliny* instances in the *Iris* of *Aristides*, the *Medea* of *Timomachus*, and  
some



some others; because (as he there speaks) such touches did even expresse the very thoughts and prime conception of the Workman, as well as the Lineaments which he presents us; and that there is a certain compassion in our Natures, which indears them to us, so as we cannot but love, and desire the hands which perished in the midst of such famous pieces: Add to this, their inimitable Antiquity, then which (according to *Quintilian*) nothing Inft. l. 8. do's more recommend things to us, from a c. 3. certain Authority which it universally carries with it; so as we seem to review what they did of old in this kind; as if (with *Libanius*) the Gods had imparted something of extraordinary to the Masters of the Ages past, which the nature of man is not now capable of attaining.

These difficulties therefore consider'd, it will not be required of us in this Chapter, which pretends to celebrate and promote the Art of *Drawing*, and *Designe*, only as it has relation, and is an absolute requisite to that of *Chalcography*, and to prescribe some directions and encouragements, which may prepare and fit the hand with a competent addressè therein.

Whether <sup>1</sup> *Design*, and *Drawing*, were <sup>1</sup>

<sup>1</sup> *Design* was, ed. 2.

the

the production of Chance or Excogitation, we determine not; certain it is that practise and experience was its Nurse and proficient; by some thus defin'd to be *A visible expression of the Hand resembling the conception of the mind*: By which Definition there are who distinguish it from *Drawing* both as to its Original, and Formality; For *Design* (say they) is of things not yet appearing; being but the picture of *Ideas* only; whereas *Drawing*, relates more to Copies, and things already extant: In sum, as the Historian differs from the Poet, and *Horace* has well expressed it,

..... *Pictoribus atque Poetis*

De Arte  
Poet.

*Quidlibet audendi semper fuit æqua potestas.*

We could easily admit this *Art* to have been the most antient, and with *Philostratus*, *ἐγγενέστατον τῇ φύσει*, of kin even to *Nature* her self: But to take it some what lower, there goes a tradition, that some ingenious Shepherd was the inventor of it, who espying the shadow of one of his sheep on the Ground (interpos'd between him and the culminating, or declining sun) did with the end of his crook, trace out the *Profile* upon the dust: and truly some such vulgar accident (for chance has been a fruitful Mother) might first probably introduce

duce it; however afterwards subtiliz'd upon and cultivated, till it at length arriv'd to that degree of excellency and esteem, which it has happily gained, and so long continu'd.

But to quit these nicer investigations, and proceed to some thing of use, as it concerns the Title of this *chapter*: The first and principal manner of Drawing is that with the *pen*; the next with *Crayon*, whither black, white, red or any of the intermedial colours, upon paper either white or colour'd: We will not say much concerning washing with the pencil, or rubbing in the shades with *Pastills* and dry Compositions; because it is not till our *Disciple* be a consummat *Artist*, that he can be edified with designs of this nature, and, after which, they are of excellent use and effect.

The *pen* is therefore both the first, and best instructor, and has then (as all the other kinds) attain'd its desired end, when it so deceives the eye by the *Magic*, and innocent *Witch-craft* of lights and shades, that elevated, and solid bodies in *Nature*, may seem swelling, and to be embossed in *Plano*, by Art.

To arrive at this, you must first draw the exact lineaments, and proportion of the subject you would expresse in *profile*, *Contours*

*tours* and single lines only; and afterwards, by more frequent, and tender hatches in the lighter places, strong, bold, or cros in the deeper.

By *Hatching* is understood a continual *Series*, or succession of many lines, shorter, or longer; close, or more separate; oblique, or direct, according as the work requires, to render it more, or lesse inlightned; and is attain'd by practise with a swift, even and dextrous hand; though sometimes also, by the help of the *rule* and *compass*; every man being not an *Apelles* or *Protagenes* to work without them. Now the best expedient to gain a mastery in this Address, will be to imitate such *prints*, and *cuts*, as are most celebrated for this perfection: Such (amongst plenty of others) are those of *Henry Goltzius*: The *Sadelers*, *Harman*, *Sanredam*, *Vosterman*, and above all, that rare book of *Jacomo Palma* graven by *Odoardo Fialetti*: Of the more Modern, the incomparable *Natalis*, *Nanteuil*, *Poilly*, *Cornel. Blomaert*; These for the *Burin*: For *Etching*, *Callot*, *Morine* and *Bosse*; especially in those his latter pieces, which have so nearly approach'd the Graver. After these, let our Learner design the several members of bodies a part, and then united, with

with intire *Figures* and *Stories*, till he be able to compose something of his own, which may support the examination of qualified Judges. But the προχαραγμα or first draughts of these, would not be with too great curiosity, and the several *minutiae* that appear in many Coppies; but with a certain free and judicious negligence, rather aiming at the *Original*, then paining of yourself with overmuch exactness: for *nocere sæpe nimiam diligentiam*, was an old observation; and therefore the antient Painters (sayes *Philostatus*) more esteem'd a certain true and liberal Draught, then the neatness of the Figure, as he expresses it in *Amphiaraus's* Horse, sweating after the conflict; since Drawings and Designs are not to be like *Polycletus's Canon*, which took its several parts, from as many perfect bodies, by a studied, and most accurate Symmetrie: It shall suffice that the prime conceptions of our Artist be perform'd with less constraint; a coal or penfil of black-lead will serve the turn, reserving the stronger, and deeper touches for a second pass of the hand over your work; and last of all, penning the *Contours*, and out lines with a more even and acute touch, neatly finishing the hatches with a resolute, constant and flowing hand; especially, as it approaches to the fainter

fainter shadowes, terminating them in loft and misty extreams, and thwarted (if you will *counter-hatch*) at equal, and uniform intervals (but not till the first be dry) or, if with single stroaks (which to us renders the most natural, and agreeable effects) with full, deep hatches, and their due diminishings.

But it would haply be objected, that these accurate Designs of the *pen*, were never esteemed among the nobler parts of *Drawing*, as for the most part appearing too finnicall, stiff and constrain'd: To this, we reply; that the remark is not impertinent, as commonly we find by experience: But it has not proceeded from the least defect in the *Instrument*, but from that of the *Artist*, whose aptitude is not yet arriv'd to that perfection which is requisite, and does infallibly confirme, and dispose the hand to whatever it addresses; affording so great a delight and satisfaction to some excellent Workmen, as that they never desir'd to advance further, then this *Triumph* of the *pen*, which has celebrated their names, and equaliz'd their renown with that of the most famous Painters: For such were (in this nature) the incomparable Drawings of *Don Giulio Clovio*,  
*Albert*

*Albert Durer, Passarotto, yea Titian himself*, when the fanſie took him: The foremention'd *Goltzius*, eſpecially, for his *Diana* ſleeping, drawn with a *pen* on a cloath prim'd in oyl, which was ſometimes ſold at *Amſterdam* for 200 pounds; and that laborious, and moſt ſtupendious work of his, now part of his *Majeſties collection*, where he has drawn with the *pen* upon an heightning of Oyl, a *Venus, Cupid, Satyr*, and ſome other figures, as big as the life it ſelf, with a boldneſs, and dexterity incomparable: and ſuch are ſome things which we have ſeen done by *Signior Thoſaſo a Florentine*; our ingenious friend *Mr. Vander Douſe* (deſcended of that noble *Janus Douſa*, whoſe learning, and courage the great *Scaliger*, and *Grotius* have ſo worthily celebrated) now in the Court of *England*. To theſe we add *Rob. Nanteuil* at *Paris*, and of our own Country-men, thoſe eight, or ten Drawings by the pen of *Francis*, and *John Cleyn*, two hopefull, (but now deſceaſed) Brothers, after thoſe great *Cartoons* of *Raphael*, containing the ſtories of the *Acts of the Apoſtles*, where in a fraternal emulation, they have done ſuch work, as was never yet exceeded by mortal men, either of the former, or preſent Age; and worthy they

they are of the honour, which his *Majesty* has done their memories, by having purchased these excellent things out of *Germany*, whither they had been transported, or, at least intended: There is likewise one Mr. *Francis Carter* (now in *Italy*) not to be forgotten amongst those whose pens deserve to be celebrated: But it is not here that we are to expatiate far on this particular, as designing a Chapter only, much less shall we have leasure to proceed to black, and white Chalke (as they call it) upon colour'd paper, in which those many incomparable, and Original *Drawings* of the old and great *Masters* are yet extant, wherein a middle Colour wrought upon two extreames, produces (on an instant) that wonderfull, and stupendious roundness, and extancy, which the Pen is so long in doing, though so infallible a guide to its well doing; that having once attain'd the command of that instrument, all other Drawings whatsoever, will seem most easie and delightfull: Neither shall it then be requisite to continue that exactness, since all *Drawing* is but as an *Hand-maia* and Attendant to what you would either *Grave* or paint.

But by this perfection and dexterity at  
first,



first, did even those renowned Masters, *Julio, Parmegian,* and sometimes *Polydor* himself (not to insist on *Rubens* and *Vandyke*) proceed, whose *Drawings* in this kind, when first they made their studies in *Italy*, were exceedingly curious, and finished; though in all their more recent, and maturer *Designes*, rather judicious than exact, because of that time which such minute finishings did usually take up; and, that when all is done, it is still but a *Drawing*, which indeed conduces to the making of profitable things, but is it self none.

Yet so highly necessary is this of *Drawing* to all who pretend to these noble, and refined Arts; that for the securing of this Foundation, and the promotion and encouragement of it, the greatest *Princes* of *Europe* have erected *Academies*, furnished with all conveniencies, for the exercise, and improvement of the *Virtuosi*: Such illustrious and noble *Genius's* were *Cosimo di Medices*, *Francis* the First, *Carlo Borromeo*, and others, who built, or appointed for them, Stately Appartiments even in their own Palaces, and under the same Roofe: procuring *Models*, and endowing them with *Charters*, *Enfranchisements*, and ample *Honoraries*; by which they attracted to

their Courts, and Countries most of the refin'd, and extraordinary spirits in all the *Arts* and *Sciences* that were then celebrated throughout the World.

Nor it seems has it been the sole glory of those illustrious Princes to cherish and enoble men of Art: the *Greek* and *Roman* of old had them in special veneration; but in none of their Courts, were men of Science carressed to that degree, as in that we have read of the Emperours of *Japons* at present, who does not only entertain, and nobly accommodate them, but never stirs abroad without their company. These great men sayes my \* Authour (meaning *Physitians*, *Painters*, *Sculptors*, *Musitians*, &c. *quos proprio nomine appellant Contubernium Cæsaris*) march before the King whither he go forth in Litter or on Horseback; and being elected of Persons of the greatest birth in his Dominions, they alwayes continue at his Court, richly appointed with sallaries; but otherwise, to bear no office whatsoever which may in the least importune them, *eo solum electi, ut Imperatori ad voluptatem & delectationem consortium præsent*, as being therefore only chosen, to recreate and divert the Prince with their excellent conversation: These being men of the rarest parts,  
and

\* *Descrip.*  
*Reg. Ja-*  
*pania Bern.*  
*Varenii.*

and endowments in his Empire, have pre-eminence in all places next the King; then come the Guards in the reere, which consist of a more inferiour Nobility: Thus farr the *Historian*: We know not how this Instance may in these dayes be interpreted; but certainly the Courts of Princes were in former Ages, compos'd of men of the greatest virtue and talents above the rest, and such as possess'd something of extraordinary (besides the wearing of fine cloaths, and making the *bone mine*) to commend them. We insist not on *Sculptors*, and *painters* only, especially, as such men are now for the most part Vitious, or else of poor and mechanick spirits; but as those Antient and Noble *Genius's* were heretofore accomplish'd; and such as of late were *Raphael*, *Durer*, *Leon Alberti*, *Da Vinci*, *Rubens*, and at present, *Cavalier Bernini*, &c. persons of most excellent endowments, and universally learned, which rendered their *Fautors* and *Protectors* famous, by leaving such marks of their admired Virtue, as did eternize their merits to after Ages.

Thus it was, that *Myron*, *Polycletus*, *Phydias*, *Lysippus* and others of the Antients, procured such lasting names by their divine labours: They wrought for *Kings*, great *Cities* and Noble *Citi-*

*zens*: whereas others, on the contrary, (Men haply of no leſſe induſtry and ſcience) had little or no notice taken of them; be-  
 cauſe they received no ſuch encourage-  
 ments, were poor and neglected, which  
 did utterly eclipse and ſuppreſs their fame;  
 ſuch as thoſe whereof *Vitruvius* does in the  
*Preface* to his third book make mention,  
 where he ſpeaks of *Chiron* the *Corinthian*,  
*Hellas* of *Athens*, *Myagrus* of *Phocia*, *Pha-*  
*rax* the *Ephesian*, beſides *Ariſtomenes*, *Poly-*  
*cles*, *Nicbomachus*, and ſeveral others, who  
 being excellent Maſters and rarely en-  
 dow'd, periſh'd in obſcurity, and without  
 any regard, from the unequal hand and di-  
 ſtribution of fortune, and for want of be-  
 ing cheriſhed by Princes and great men:  
 But to return;

In theſe places had they books of  
*Drawings* of all the old, and Renowned  
*Maſters*, *Rounds*, *Buſts*, *Relievs* and entire  
 Figures, caſt off from the beſt of the An-  
 tique *Statues* and Monuments, *Greek* and  
*Roman*; There was to be ſeen, the *Lao-*  
*con*, *Cleopatra*, *Antinous*, *Flora*, *Hercules*,  
*Commodus*, *Venus*, *Meleager*, *Niobe*, &c.  
 whereof the *Originals* are ſtill extant at *Rome*:  
 There were likewiſe divers rare and excel-  
 lent *Statues*, both of *braſs* and *marble*; *Modells*  
 and divers fragments of *Baſes*, *Colomns*,  
*Capitals*

*Capitals, Freezes, Cornishes* and other pieces moulded from the most authentique remains of the antient famous buildings, besides a universal collection of *Medaills*, things Artificial and natural.

But to recover our *Drawing* again, as it concernes the Art of *Chalcography*, we have already mentioned such of the most accomplish'd *Gravers*, whose labours and works were propos'd for exemplars and imitation: Nor let the most supercilious *painter* despise what we have here alledged; or imagine it any diminution to his *Art*, that he now and then put his hand to the *pen*, and draw even after some of those *Masters* we have so much celebrated: what *Andrea del Sarto* has taken out of the *prints* of *Albert Durer*, improving, and reducing them to his manner (not for want of invention, and *plagiary* like, as all that have any knowledge of his works can justifie) has no way eclipsed, but rather augmented his glory; as on the other side, that divine piece of his, the *Christus mortuus*, which he gave to be cut by *Augustino Venetiano*; The *Triumphs, Vases*, and *Anatomies* of old *Rosso*, by whomsoever engraven, and those other things of his after *Domenico Barbieri*: *Paulo Veroneze* did

much study the *prints* of *Durer*, and that incomparable painter *Antonio Vassalacci*, (call'd otherwise *Aliense*) made notable use of that his prodigious collection of *Stamps* of the most rare hands: not to recapitulate what were published by *Raphael* himself, and infinite others; by which they have sufficiently made appear, the value they attributed to this *Art*; by desiring (as much as in them lay) to render their works famous to posterity, by thus communicating them to the World, though many times, through the hands but of very vulgar, and ordinary Gravers.

And here we should have put a period to this Essay, and the present chapter, as having abundantly vindicated the necessity and worthiness of *Design* and *Drawing*, as it is prævious, and introductory to the Art of *Chalcography*; had not one curiosity more prevented us; which because it so much concernes the conducting of *Hatches* and strokes, whither with *pen*, *point*, or *Graver*; pretending (at least very ingeniously hinting) to a method, how by a constant, and regular certitude, one may express to the eye, the Sensation of the *Relievo*, or *extancie* of objects, be it by one, or more hatches, crosse and counter,

we

we think not impertinent here to recite, as briefly as the demonstration will permit.

The principal end of a *Graver* that would copy a Design, or piece compos'd of one, or more Objects, is, to render it correct both in relation to the *Draught*, *Contours* and other particularities, as to the Lights and shades on the Front, flying or turning, in bold, or faint touches; so as may best express the *Reliefe*; in which *Gravers* have hitherto, for the most part, rather imitated one another, then improved, or refined upon Nature; some with more, some with fewer strokes: having never yet found out a certain and uniforme guide to follow in this work; so as to carry their strokes with assurance, as knowing where they are to determine, without manifestly offending the due rules of perspective.

If in truth *Nakeds*, and other polite Bodies were so formed, as that we might detect the course, and inclination of the *Threads*, *Fibers*, and *Grain*, so as we perceive it in *Stuffs*, *Cloth*, *Linnen* and other *Draperies*; nothing would appear more facile; for let them assume what ply they will, it does not at all concern

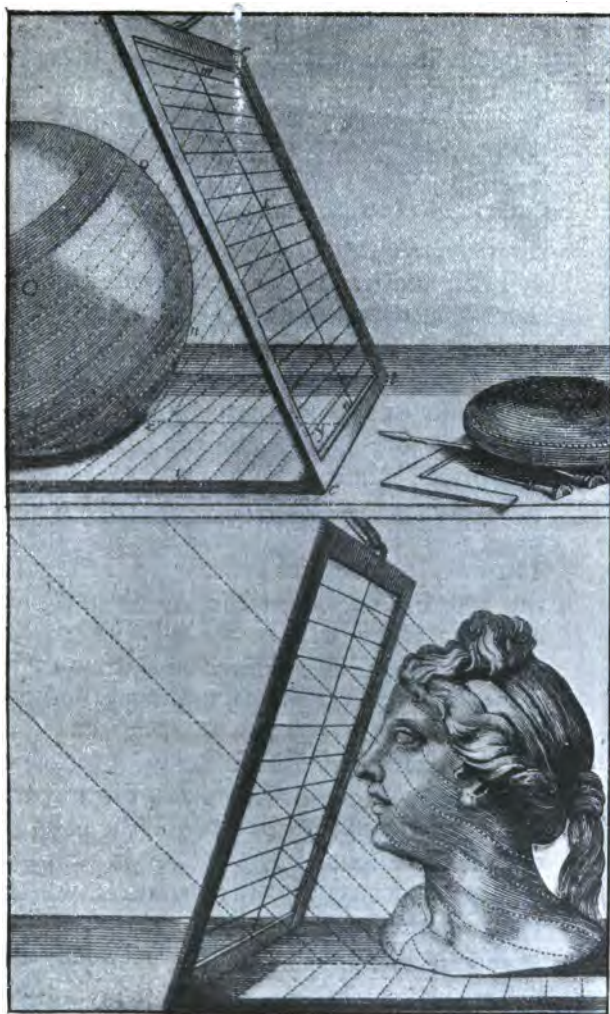
the tissue, Tenor or range of the Threads and *Wales*<sup>1</sup> (as they call them) which is easily imitated, both as to their inclinations, and distances from the point of sight.

But since we are much at a loss, and can perceive no such direction or clue in Nudities, and other smooth surfaces, it were haply worth the while, to find out some expedient which should assist the imagination in this affair, and that might encounter the difficulty upon other *terse* and *even* objects, by forming such strokes, and directors upon them in our Imagination; observing, that there are some parts in them commonly to be distinguished from the *Mass* in gross; for example, the *hairs* in men, *eyes*, *teeth*, *nails*, &c. that as one would conceive such lines, or hatches on those *Masses*, others may likewise be as well fanci'd upon those lesser, and more delicate members:

To effect this, the following *Iconisme* is thus explained.

<sup>1</sup> *Wails*, 1662.





Suppose, in the upmost Figure of this *plate*, the object (*O*) to be the representation in *perspective* of the portion of a *Bowle*, expos'd to the beams of the *Sun*; and the letters *c s r t* a Frame, or square of Wood barr'd and strung in even and straight lines, parallel *inter se*.

Then another Thread, *viz. m n*. crossing them in perpendicular. The frame in the mean time suppos'd to incline towards the *Bowle O* 'twixt it, and the *Sun*, which represents to you all these threads projecting their shadows upon the *Bowle*, and the surface where it is situate.

Suppose now the same upon the *Relievo* or *Mass* it self; it is evident, that these Threads, in whatever manner you interpose the said Frame 'twixt the *Bowle* and the *Sun*, that they will perpetually cast their shadows parallel *inter se*, cutting it as it were, into several planes, uniforme, and parallel also.

You see likewise in this very Figure, that the oblique, and direct shades *o u x y* are caused by the *cathetus m t n*, and the pointed curved lines upon the *Bowle O*, *viz. o z n i*. &c. are formed by the parallels which intersect the perpendicular.

But the same frame posited between the  
*Sun*

*Sun* and a *Head* in *Relievo* of white marble, or the like (as in the inferiour example) will not render the shadow of the threads alike upon all the parts parallel *inter se* (as in the former) though the same were suppos'd to be cut by like plain, and mutual Parallels as was the *Bowle O.* However, so shall they appear, as to hint the tracing of parallels on the *Relievo*, or assist the imagination of them *there*, and consequently, how to designe them upon objects made after the same *Ordonance* in *perspective parallel*, as one may conceive them upon the *Relievo* of an *Ordonance* in *Geometrical parallel*, viz. as in the Figure *O.* or to speak more distinctly, supposing them the same on the irregular, as on the regular.

Consider then upon the *Head*, the course of those imaginary parallels in *perspective*, shaded with the pointed lines; and how the intercurrent hatches, which they comprehend, pursue the same course and tenor, or *perspective parallelisme*.

From these instances now, it will not be difficult how to apply the same upon all the sorts of bodies representable by *Graving*, and to comprehend in one's imagination, the concurrency and uniforme tenor of the particles, as we may so call them; Only, there

there is this particular to be observed, that the projecture of the threads will not appear alike perspicuous in the deep, and shady parts of *Relievos*, as upon the illuminated, being lost in the dark: But this is easily supplied by the imagination, or by holding a loose thread parallel to the shaded, neer to the body of the Figure; by which the course of the rest may be well conceived. And this may serve to give great light to him that shall either grave in *Copper*, or draw with the *pen*, for the *Symmetrically* conducting of his hatches, determinatively, and with certitude, by thus imagining them to be *Geometrically* marked upon the *Relievo*, or embossment of the *Natural*, wherever he encounter it, and after this conception, to trace them out upon his *Plate*, or *Draught* in perspective.

And indeed, that which is chiefly considerable and ingenious in this, is, *that* of their *Perspective*; since the shades of the lines (in the foremention'd example) which were upon the parts more, or lesse turn'd, appear to our eye accordingly, with more or less force, which renders clear a different effect, as to the swelling and extancies of the parts, then we find it in works where this method has not been observed; so as truly, this may seem

seem to be the most certain expedient of expressing by hatches, the *Relievo* of objects, whether with the *Pen*, or *Burine*. And this is the fence of a much larger discourse, which *Monsieur du Bosse* has proposed, treating of the practise of *Perspective* upon irregular Surfaces, and we have thought fit to insert into this Chapter; not only because it is new and pretty; but, for that (to us) it appears to be of good use, and as may be seen in some of the late heads graven by the incomparable *Nanteuille*, who had been the sole occasion of this ingenious consideration, about the time of our last being at *Paris*.

But if this (like the diligence of *Mechopanes*, which *Pliny* affirms, none was able to understand but an Artist only) seem to be a disquisition more refin'd then useful; for that few of our *Gravers* work off from the *Round*, upon which alone the observation is practicable; yet shall it be necessary to admonish, that shadowes over dark, too deep and suddain, are not commendable in these works, as seldom so appearing in the *life*; and therefore hatchings express'd by single stroaks, are ever the most graceful and natural; though of greater difficulty to execute; especially, being  
any

any wayes oblique; because they will require to be made broader, and fuller in the middle, then either at their *entrance*, or *exit*; an addresse much more easie with the *Burin*, and the *Pen*, then with the *point*, Though *Monsieur Bossé's* invention of the *Eschoppe*, does render the making of this *Sulcus*, much more facile: But to attain *this* Masterly, and with assurance of hand, our Workmen may do well to imitate the *Gravings* of the *Sadelers*, *Villamena*, *Suaanneburg*, *Gaultier*; but especially *Claudius Mellan*, *Natalis*, *Poilly*, *Nanteuill*, *Cornelius Blomart*, *H. Goltzius*: And for the *Etchers* in *Aqua Fortis*, *Callot*, and *Du Bosse* in some of their last cuts, especially; Though even the *counter hatchings* also, coming tenderly off, and well conducted, (so as 'tis to be seen in some of the prints of *M. Antonio's*, *C. Cort*, *Aug. Carracio* and other Masters) render both an admirable and stupendious effect: For it is in this well placing of *White* and *black*, wherein all this *Art*, and even that of *painting* does consist: Thus *Aglaphontes* us'd but one Colour, no more did *Nicias* the *Athenian* Painter; and it was this *Relievo* also for which the famous *Zeuxis* became so renown'd: not to insist on *Heredices* the *Corinthian*

*rintbian*, and *Thelophanes* the *Sicyonian*, who were both of them but *Monochromists*; and, 'till *Cleophanes* came amongst them, no dissemblers, as owning no other Colours but those eminent *Contraries*; that is, the lights and the shades, in the true managing whereof, so many wonders are to be produc'd by this *Art*, and even a certain splendor, and beauty in the touches of the *Burin*, so as the very *Union* and colouring it self may be conceiv'd without any force upon the imagination, as we have before observed in these excellent Gravings of *Natalis*, *Rouslet*, and *Poilly*, after *Bourdon*, and in what *Greuter*, *Blomart*, and some others have done after *Monsieur Poussin*, *Guido Rhene*, *Cortoon*, &c.

But here by the way, let no man think we mean by this *Coloree* (as they term it) in Drawing and Graving, such a position of the *Hatches* as the *Chevalier Wolfson* has invented, and *Pietro Santo* the *Jesuite* has follow'd, to distinguish their *Blazons* by: But a certain admirable effect, emerging from the former union of Lights, and shadows; such as the *Antients* would expresse by *Tonus*, or the *Pythagoreans* in their *Proportions*, and imitated in this *Art*, where the shades of the *Hatches* intend,  
and

*Theatre  
d'honneur.  
Tessera  
Gentil.*

and remit to the best resemblance of *painting*, the Commiffures of the light and dark parts, imperceptably united, or at least fo sweetly conducted, as that the alteration could no more certainly be defin'd, then the *Semitons*, or *Harmoge* in *music*, which though indeed differing; yet it is fo gentle, and fo agreeable, as even ravishes our senses, by a secret kind of charme not to be expressed in words, or discerned by the ignorant. And this it is, which has rendred it fo difficult to copy after *Designes* and *Painting*; and to give the true heightnings, where there are no hatchings to express them, unless he, that Copies, Design perfectly himself, and possess more then the ordinary talent and judgement of *Gravers*, or can himself manage the Pencil. But to return to *Prints* again, we are to understand, that what the Artists do many times call *excellent*, does not alwayes signifie to the advantage of the *Graver*; but more frequently, the *Design*, consisting in the *lineaments*, *proportion* and *ordonance*, if these be well, and masterly perform'd, and for which we have fo recommended the practise of this Art to our *English* Painters in *chap. IV*. Though, to speak of an accomplish'd piece indeed,

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it is the result of integrall causes only, and where they universally encounter.

We do farther add, that for this reason, *copies* are in *Prints* much more easily detected, then in *paintings*, and by consequence, more facile also to imitate, as using all one kind of Instrument, and fewer wayes of expression: But if there be a difficulty in it, those which are *Etched* in A. F. make it most conspicuous; both because the nature of the *plates*, and quality of the *Waters*, and their operations, may sometimes fall out to be so very unlike: But, to discern an *Original print* from a *Copy-print* (not to speak of such plates as have been retouch'd, and therefore of little value) is a knack very easily attain'd; because 'tis almost impossible to imitate every *hatch*, and to make the strokes of exact and equal dimensions, where every the least defect, or flaw in the Copper it self, is sufficient to detect and betray the Imposture, as in that little *Descent from the cross* of *Hanibal Carraccio* (already mention'd) is perspicuous, and which it were absolutely impossible to counterfeit. In the mean time, such as are profound, and well knowing, do establish their Judgments upon other particulars of the Art, and the very handling it self. Lastly

Lastly, that A. F. gives a tenderness to *Landships, Trees* and *Buildings* superiour to that of the *Burine* (though that exceed infinitely in Figures) may be seen in that of *Israels* view of the *Louvre* before recited, and in some other works where there is an industrious and studied mixture, as in that second manner of *Vosterman's* which did so much please *Rubens* and *Vandyke*, even in the Portraits which that excellent Graver published after those great mens paintings.

It was in the former Chapter that we made rehearsal of the most renowned *Gravers* and their works; not that we had no more to add to that number; but because we would not mingle these illustrious names and qualities there, which we purposely reserved for the crown of this discourse; we did therefore forbear to mention what his Highness *Prince Ruperts* own hands have contributed to the dignity of that Art; performing things in *Graving* (of which some enrich our collection) comparable to the greatest Masters; such a spirit and address there appears in all that he touches, and especially in that of the *Mezzo Tinto*, of which we shall speak hereafter more at large, having first enumerated those

those incomparable gravings of that his new, and inimitable *Stile*, in both the great, and little *decollations of St. John Baptist*, the *Souldier holding a Spear and leaning his hand on a Shield*, the two *Mary Magdalens*, the *Old-mans head*, that of *Titian*, &c. after the same *Titian*, *Georgioon* and others. We have also seen a *plate Etched* by the present *French King*, and other great persons; the Right Honourable the *Earl of Sandwich* sometimes (as we are told) diverting himself with the *Burine*, and herein imitating those Antient and renown'd *Heros*, whose names are loud in the Trumpet of Fame, for their skill, and particular affection to these Arts: For such of old, were *Lucius Manilius*, and *Fabius*, Noble Romans: *Pacuvius* the *Tragick Poet* nephew to *Ennius*; *Socrates* the wisest of men, and *Plato* himself. *Metrodorus*, and *Pyrrhus* the *Philosopher* did both design and paint; and so did *Valentinian*, *Adrian* and *Severus*, *Empp*: so as the great *Paulus Emilius*, esteem'd it of such high importance, that he would needs have his son to be instructed in it, as in one of the most worthy and excellent accomplishments belonging to a Prince. For the Art of gravings *Quintilian* likewise celebrates *Euphranor*, a Polite and rarely

rarely endow'd person; and *Pliny* in that Chapter where he treats of the same Art, observes, that there was never any one famous in it, but who was by birth or education a *Gentleman*: therefore *He*, and *Galen* in their recension of the *Liberal Arts*, mention that of *Graving* in particular amongst the most permanent; and in the same *Catalogue* number it with *Rhetorick*, *Geometry*, *Logic*, *Astronomie*, yea *Grammar* it self; because there is in these *Arts* say they, more of fancy, and invention, then strength of hand; more of the Spirit, then of the Body. Hence *Aristotle* informes us that the *Grecians* did universally institute their Children in the Art of painting and Drawing, for an *Oeconomique* reason, there signified, as well as to produce proportions in the Mind: *Varro* makes it part of the *Ladies* Education that they might the better skill in the works of Embrodery, &c. and for this cause is his Daughter *Martia* celebrated amongst those of her fair Sex: We have already mention'd the Learned *Anna Schurman*; but the *Princess* *Louise* has done wonders of this kind, and is famous throughout *Europe* for the many pieces which enrich our Cabinets, examples sufficient to vindicate its dignity, and the

*Polit.* l. 8.  
c. 3.

the value that has been set upon it; since both *Emperours*, *Kings* and *Philosophers*, the great and the wise, have not disdained to cultivate, and cherish this honourable quality; of old so nobly reputed, that amongst the *Greeks*, a *Slave* might not be taught it: How passionately does *Peireskius*, that admirable and universal *Genius* deplore his want of dexterity in this Art! *Baptista Alberti*, *Aldus*, *Pomponius Guaricus*, *Durer*, and *Rubens* were politely learned and knowing men; and it is hardly to be imagin'd of how great use, and conducive, a competent address in this Art of *Drawing* and *Designing* is to the several advantages which occur; and especially, to the more Noble *Mathematical* Sciences, as we have already instanc'd in the *Lunary* works of *Hevelius*, and are no less obliged to celebrate some of our own Country-men famous for their dexterity in this incomparable Art; such was that *Blagrove*, who himself cut those *Diagrams* in his *Mathematical Jewel*; and such at present, is that rare and early prodigy of universal science, Dr. *Chr. Wren*, our worthy and accomplish'd friend. For, if the study of *Eloquence* and *Rhetorick* were cultivated by the greatest *Genius's* and *Heroic* persons

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Quintil.  
inst. l. 2.

D: Orat. 1.

which the World has produc'd ; and that by the suffrage of the most knowing, to be a perfect *Orator*, a man ought to be universally instructed ; a quality so becoming and usefull, should never be neglected.

*Omnium enim Artium peritus erit Orator, si de Omnibus ei dicendum est :* He that would speak well upon all subjects, should be ignorant of none : It was *Cicero* that taught *Quintilian* the importance of it, where he tells us, that in his opinion, no man could pretend to be *Omni laude cumulatus Orator*, a perfect and accomplish'd Orator indeed, *nisi erit omnium rerum magnarum atque Artium scientiam consecutus*. It is the sentence of that great Man, and therefore to be embraced by us, especially on this occasion ; because it was immediately after he had expressly instanc'd in *Celatura & Sculptura*, that of cutting and Engraving : for it is worth the observation, that the Ages which did most excell in *Eloquence*, did also flourish most in these *Arts*, as in the time of *Demosthenes* and the same *Cicero* ; and as they appear'd, so they commonly vanish'd together ; and this remark is universal.

But now for close of all, and to verifie the admirable use which may be deriv'd  
from

from this incomparable *Art* above the rest, let us hear what the learned *Abbot* of *Villeloin*, *Monsieur de Marolles* has left upon Record in the *Memoires* of his own life, *Anno* 1644. after he had made a very handsome discourse (which we recommend to all good *Roman Catholics*) concerning *Images*, upon occasion of a superstitious frequenting of a certain renowned *Shrine*, pretended to have done Miracles at *Paris*, but was detected to be an imposture: The passage is thus,

*Dieu m'a fait la grace, &c.*

I am (saith he) greatly obliged to *God*, that though I have ever had a singular affection to *Images*, I was never in my life superstitious; I have yet made a *collection* so prodigious, that they amount to no less then *seventy thousand* (he adds afterwards ten thousand more), but they are all *Copper-cuts* and engravings of all sorts of Subjects imaginable. I began to be addicted to this kind of Curiosity but since the year 1641; but have so cherish'd the humour, that I may truly affirm, without the least exaggeration, that I have some prints of all the *Masters* that are

any where to be found, as well *Gravers*, as *Designers* and *Inventors*, to the number of above four hundred; And these are ranged in books of *Charts*, and *Mapps*, *Calligraphy*, *Architecture*, *Fortification*, *Tacticks*, *Sieges*, *Circumvallations*, *Battails*, *Single-Combats*, *Naval Fights*, *Maritime Pieces*, *Landskips*, *Townes*, *Castles*, *Seas*, *Rivers*, *Fountains*, *Vasas*, *Gardning*, *Flowers*, *Ruines*, *Perspective*, *Clocks*, *Watches*, *Machines*, *Goldsmiths Works*, for *Joyners*, and *Workers* in *Iron*, *Copper*, *Embroydering*, *Laces*, *Grotesque*, *Animals*, *Habits of several Countries*, *Anatomies*, *Portraictures*, *Cartouches* and *Compartiments*, *Antiques*, *Bas-reliev's*, *Statues*, *Cataphalcos*, *Tombs*, *Epitaphs*, *Funeral pomps*, *Entries*, *Cavalcados*, *Devises*, *Medaills*, *Emblems*, *Ships*, *Cabinet pieces*, *Trees*, *Fruits*, *Stones*, *Dances*, *Comedies*, *Bacchanalias*, *Huntings*, *Armories*, *Tournaments*, *Massacres*, *Executions*, *Torments*, *Sports*, *Heroic and Moral Fables*, *Histories*, *Lives of Saints*, and *Martyrs*, *pieces of the Bible*, *Religious Orders*, *Theses*, and above ten thousand *Portraits* of renowned *Persons*, without counting (amongst these) above sixscore Volumes of *Masters* whose names he there enumerates Alphabetically. This Curiosity (sayes he) I affected from



from my youth; but did not much cultivate till of late years, preferring it even before *paintings* themselves (for which yet I have infinite esteem) not only for that they are more proportionable to my purse; but because they better become our *Libraries*: so that had we a dozen only, that were curious of these Collections in *France*; especially amongst persons of condition (such as *Monsieur de l'Orme*, the late *Monsieur de la Méchinier*, &c.) *Taille-Douces* would come to be extraordinary rarities; and the Works of *Lucas*, *Durer*, *Marke Antony*, and the *Polite Masters* which are now sold at four, or five hundred Crownes a piece, would be then valu'd at three times as much; a thing incredible, did not experience convince us of it; those who are touch'd with this kind of affection, hardly ever abandoning it, so full of charmes, variety and instruction it is. Truly, me thinks, that all *Princes* especially, and great Men should be stored with these works, preferable to a World of other trifling Collections, and less fruitfull; as comprehending so many considerable, remarkable things, and notices of almost all sorts of subjects imaginable. Thus far the Learned *Abbot*.

But

But it leads us yet farther, when we seriously reflect, how capable this *Art* is above all other whatsoever, to insinuate all sorts of *Notions* and things into *Children*, and be made an Instrument of *Education* superiour to all those *Abstracted termes*, and *secondary intentions* wherewith *Masters* commonly torment and weary their tender and weak Capacities: And this we have discover'd by much experience, and could here produce examples beyond beliefe in a Child at present not six years old, who does both know, and perfectly comprehend, such things and Actions as hardly any at sixteen, some at twenty have yet attained, who pursue the common Method of our *Grammar Schooles*, without these aids, and advantages: For, since *Nihil est in Intellectu, quod non prius fuit in sensu*; and, that as the *Poet* had well observ'd,

Aristot.

Horat.

*Segnius irritant animos demissa per Aurem  
Quam quæ sunt Oculis subjecta fidelibus ---.*

What can there be more likely to informe and delight them, *dum animus majora non capit*, then the pictures and representations of those things, which they  
are

are to learn? We did mention before the *Hieroglyphical Grammar* published by Dr. Couvay; and it is well known, how Eilhardus Lubinus in an *Epistle* to the Duke of Stetin, has celebrated and contriv'd an Institution of youth by this *Art*: Such as was also the Design of that Prodigie of a Man, La Martelay, who had already collected and digested such a choice number of *cuts*, and so univerfall, as by which he more then pretended (for he really effected it) to teach all the *sciences* by them alone, and that with as much certitude, and infinite more expedition, then by the most accurate method that was ever yet produced: What a *specimen* of this Jo. Amos Commenius in his *Orbis sensualium pictus* gives us in a *Nomenclator* of all the Fundamental things and Actions of Men in the whole World, is publick, and I do boldly affirm it to be a piece of such excellent use, as that the like was never extant; however it comes not yet to be perceived: A thousand pitties it is, that in the Edition published by Mr. Hoole, the *cuts* were so wretchedly engraven: I do therefore heartily wish that this might excite some gallant and publick minded person, to augment and  
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proceed farther upon that most usefull design, which yet comes greatly short of the perfection it is capable of, were some additions made, and the *prints* reformed and improved to the utmost, by the skillfull hand of some rare Artift. In the mean time, what a Treasury of excellent things might by this expedient be conveyed, and impressed into the *waxen Tables* and Imaginations of *children*; seeing, there is nothing more preposterous, then to force *those* things into the *Eare*, which are *visible*, and the proper objects of the eye, For *picture*, is a kind of *Unversal Language*, how diverse soever the tongues and vocal expressions of the several *Nations* which speak them may appear; *Solet enim pictura tacens loqui, maximeque prodesse*, as *Nazianzen* has it.

So as if ever, by this is that long sought for Art most likely to be accomplish'd: Nor can any words whatever hope to reach those descriptions, which in a numberlesse sort of things, *Picture* do's immediately, and as it were at one glance, interpret to the meanest of capacities: For instance, in our *Herbals*, books of *Insects*, *Birds*, *Beasts*, *Fishes*, *Buildings*, *Monuments*, and the rest which make up the *Cycle* of the Learned *Abbot*; some of them haply never seen before,

fore, or so much as heard of, as *Ælian* does upon occasion ingenuously acknowledge. And what do we find more in request amongst the Antients, then the Images of their *Heroes* and Illustrious predecessors? such as *Atticus*, and *Marcus Varro* collected; all which consider'd, we do not doubt to affirm, that by the application of this *Art* alone, not only *Children*; but even *Striplings* well advanc'd in Age, might receive incredible advantages, preparatory to their entrance into the *Schools Intellectual*, by an Universal, and choice Collection of *prints* and *cuts* well design'd, engraven and dispos'd, much after the manner and method of the above nam'd *Villeloin*, which should contain, as it were, a kind of *Encyclopædia* of all intelligible, and memorable things that either are, or have ever been *in rerum Natura*. It is not to be conceived of what advantage this would prove for the Institution of *Princes* and Noble Persons, who are not to be treated with the ruder difficulties of the vulgar *Grammar Schooles* only, and abstruser *Notions* of things in the rest of the *sciences*, without these Auxiliaries; but to be allur'd, and courted into knowledge, and the love of it by all such subsidiaries and helps as may best represent it to them in *Picture*, *Nomenclator*,

*menclator*, and the most pleasing descriptions of *sensual Objects*, which naturally slide into their fluid, and tender apprehensions, speedily possessing their memories, and with infinite delight, preparing them for the more profound and solid studies.

*Seneca* indeed seems to refuse the *Graphical Sciences* those advantages which others of the *Philosophers* have given to them amongst the most *Liberal*, as reckoning them somewhat too voluptuary for his *Stoical* humour: yet did *Socrates* learn this very Art of Carving of his Father; *Diogenes* drew the picture of *Plato*; and the Orator *Messalla* commends it most highly: But what more concerns our present instance, is, that it was by the approbation of the great *Augustus* himself, that *Q. Podius* the *Mute* should be diligently taught it: We could tell you of a person of good Birth in *England*, who (labouring under the same imperfection) does express many of his conceptions by this Art of *Drawing* and *Designing*: And if (as 'tis observ'd) it furnish us with *Maximes* to discern of general Defects and Vices, especially, in what relates to the proportions of humane bodies, it is certainly not to be esteem'd so inconsiderable as by many it is. *Polygnotus* could express the *Passions*, and *Aristides* the very interior motions of the soul, if we will believe what is recorded:

ded: But whither it advance to that prerogative; *this* we read of for certain, (as to our pretence for the *Education of Children*) that when *L. Paulus* demanded of the Conquer'd *Atthenians* a *Philosopher* to instruct his little ones, they prefer'd one *Metrodorus* an excellent *Painter* before any of the rest: What *Quintilian* sayes of *Euphranor* is sufficiently known; and if some great *Princes* have not disdain'd to take the *Pencil* in the same hand in which they sway'd the *Scepter* and the *Sword*; and that the knowledge of this divine *Art* was usefull even to the preservation of the life of an *Emperor* (for such was that *Constantinus Porphyrogenitus*) it is not without examples sufficient to support the dignity of these *Arts*, that we have with so much *zeal*, recommended them to *Princes* and *Illustrious Persons*.

Luitprand.  
Hist.

And now we have but one thing more to add before we conclude this Chapter, and it is for caution to those who shall make these Collections for curiosity and ornament only; That where we have said all that we can of *This*, or any other particular *Art*, which may recommend it to the favour, and endearment of great persons; our intention is not, that it should so far engage them in its pursuit, as to take from the nobler parts of life, for which there are more sublime and  
worthy

worthy objects; but, that with this (as with the rest which are commendable, innocent, and excellent Company) they would fill up all such spaces, and opportunities, as too often lye open, expose and betray them to mean compliances, and lesse significant diversions: For *these* was *Aratus* a great Collector, nor less knowing in the judgement of Pictures; so was *Vindex* and many others.

*Statius*  
*Vind. Herc.*  
*Epitrapez.*

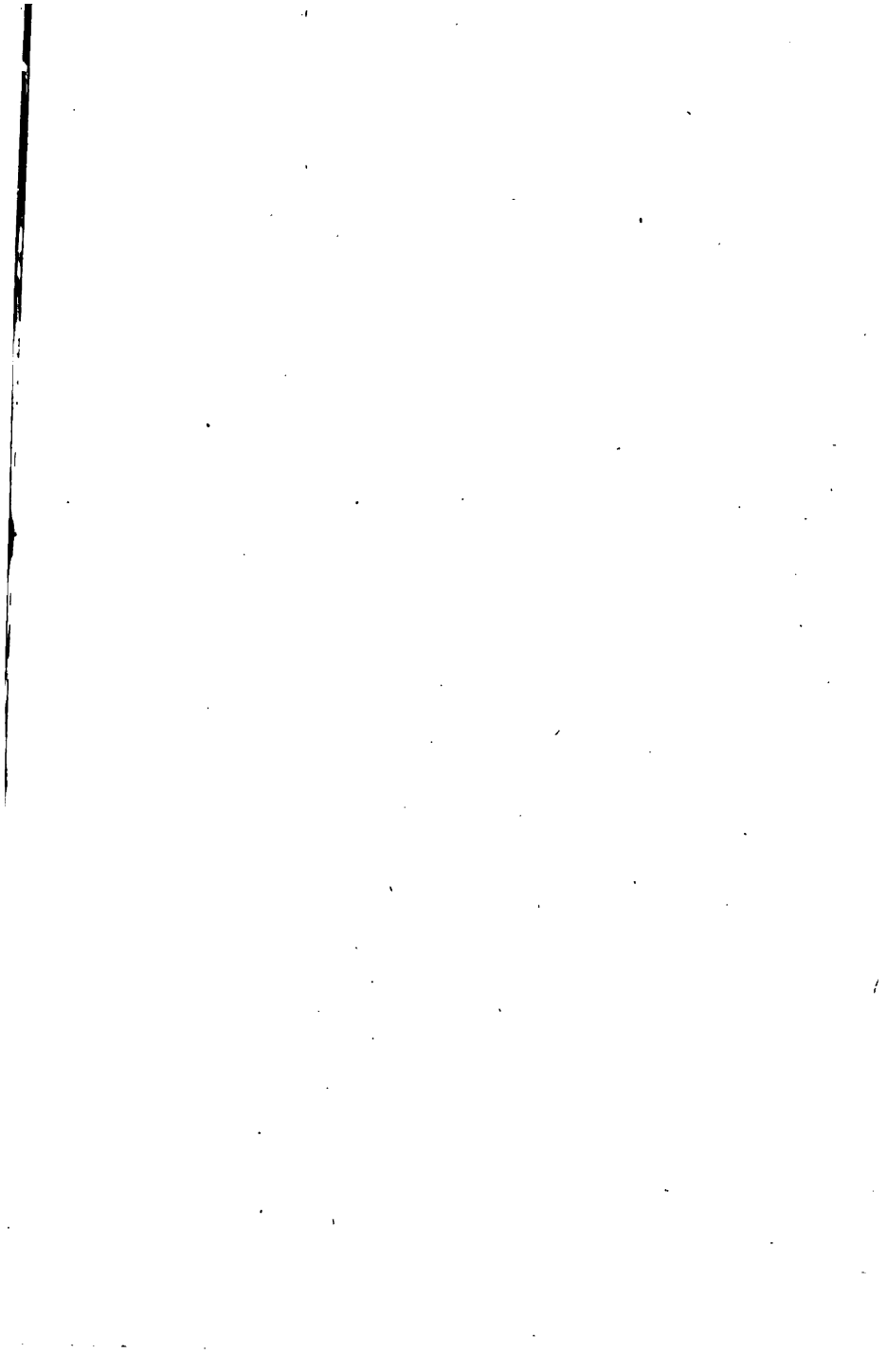
--namque hæc, quoties Chelyn exuit, illi  
Desidia est; hic Aoniis amor avocatur antris.

He allows himself these relaxations only when he is tyred with the more weighty affairs and concernments: Finally, that they would universally contend to do some great thing, as who should most merit of the *Sciences*, by setting their hands to the promotion of experimental, & usefull knowledge, for the universal benefit, & good of Mankind.

This, this alone, would render them deservedly honorable indeed; and add a lustre to their Memories, beyond that of their *Painted Titles*, which (without some solid Virtue) render but their defects the more conspicuous to those who know how to make a right estimate of things, and, by whose *Tongues*, and *Pens* only, their *Trophies* and *Elogies* can ever hope to surmount, and out-last the vicissitudes of fortune.

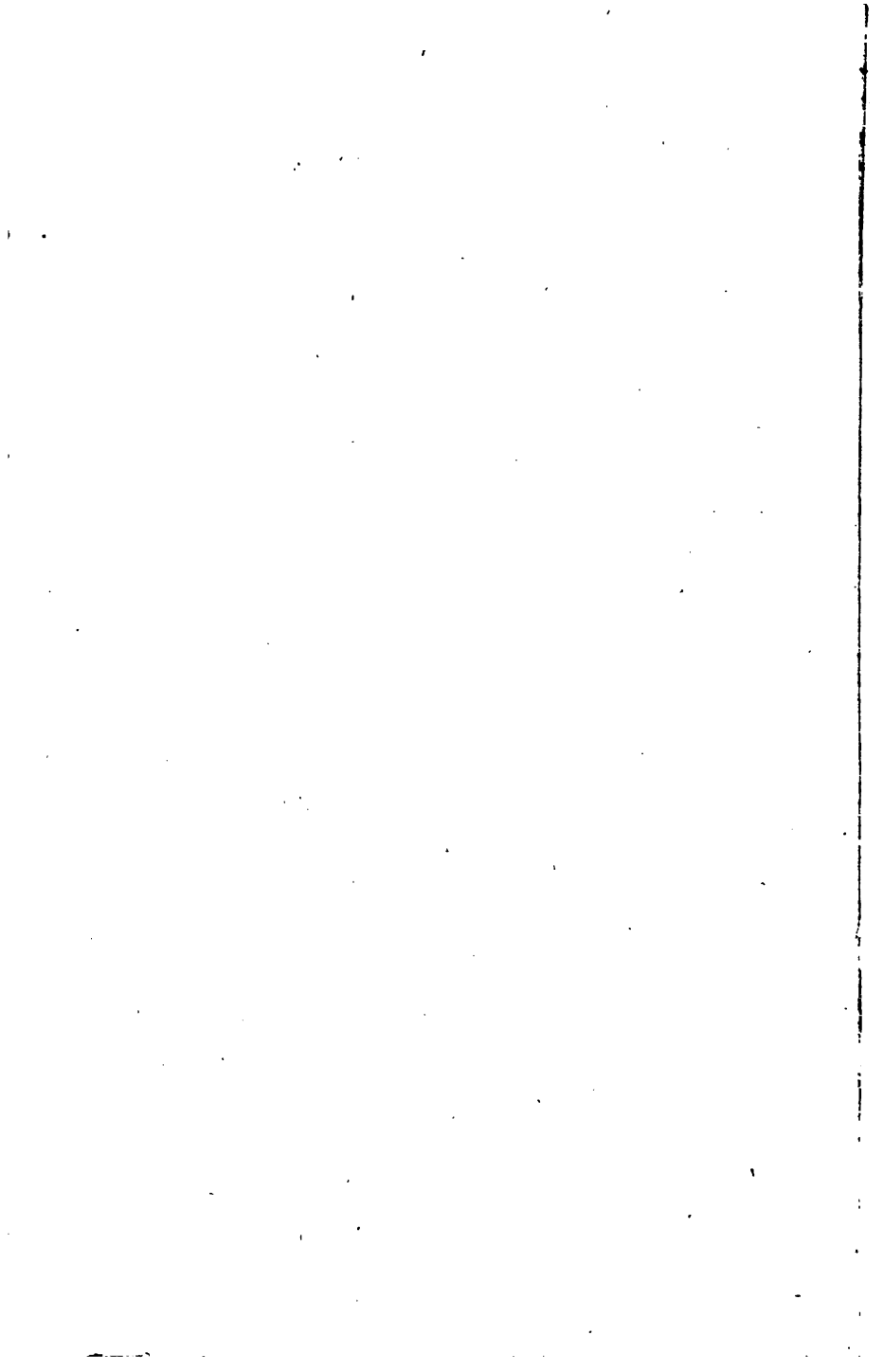
CHAP.











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CHAP. VI.

*Of the new way of Engraving, or Mezzo Tinto, Invented, and communicated by his Highness Prince RUPERT, Count Palatine of Rhyne, &c.*

WE have already advertis'd the *Reader* in one of our *Preliminaries*, why we did omit what had been by us prepar'd for the Accomplishment of the more *Mechanical* part of the *Chalcographical* Art; But it was not out of the least Design to abuse him in the *Title* at the Frontispiece of this *History*; since we believed he would most readily commute for the defect of a *Mystery* so vulgar, to be gratified with another altogether *Rare, Extraordinary, Universally approv'd of, admired by all which have consider'd the effects of it, and, which (as yet) has by none been ever publish'd.*

Nor may I without extraordinary ingratitude, conceal that *Illustrious Name* which did communicate it to me; nor the obligation which the *Curious* have to that

heroic *Person* who was pleas'd to impart it to the *World*, though by so incompetent, and unworthy an instrument.

It would appear a *Paradox* to discourse to you of a *Graving* without a *Graver*, *Burin*, *Point*, or *Aqua Fortis*; and yet is *This* perform'd without the assistance of either: That what gives our most perite and dextrous *Artists* the greatest trouble, and is longest finishing (for such are the *batches*, and deepest shadows in plates) should be here the least considerable, and the most expeditious; That, on the contrary, the *Lights* should be in *this* the most Laborious, and yet perform'd with the greatest facility: That what appears to be effected with so little Curiosity, should yet so accurately resemble what is generally esteem'd the very greatest; viz. that a *print* should emulate even the best of *Drawings Chiaro oscuro*, or (as the *Italians* term it) peices of the *Mezzo Tinto*, so as nothing either of *Vago da Carpi*, or any of those other *Masters* who pursu'd his attempt, and whose works we have already celebrated, have exceeded, or indeed approach'd; especially, for that of *Portraits*, *Figures*, tender *Landskips*, and *History*, &c. to which it seems most appropriate, and applicable. This

This Obligation then we have to his *Hignefs* PRINCE RUPERT, *Count Palatine of Rhyne*, &c. who has been pleas'd to cause the *Instruments* to be exprefly fitted, to fhew me with his own hands, how to manage, and conduct them on the *plate*, that it might produce the effects I have fo much magnified, and am here ready to fhew the World, in a *piece* of his own *Illuftrious touching*, which he was pleas'd to honour this *Work* withall, not as a Venal addition to the price of the Book (though for which alone it is moft valuable) but a particular grace, as a *Specimen* of what we have alledged, and to adorn this prefent *Chapter*.

It is likewife to be acknowledged, that his *Hignefs* did indulge me the Liberty of publishing the whole manner, and addrefs of this new way of *Engraving* with a freedome perfectly generous, and obliging: But, when I had well confider'd it (fo much having been already expreffed, which may fuffice to give the hint to all ingenious Perfons how it is to be perform'd) I did not think it neceffary that an *Art* fo curious, and (as yet) fo little vulgar (and which indeed does not fucceed where the *Workman* is not an accomplished *Designer*,

and has a competent talent in *painting* likewise) was to be prostituted at so cheap a rate, as the more naked describing of it here, would too soon have expos'd it to.

Upon these considerations then it is, that we leave it thus *Enigmatical*; and yet that this may appear no diffingenuous *Rodomontade* in me; or invidious excuse, I profess my self to be alwayes most ready (*sub sigillo*, and by his *Highbesse's* permission) to gratifie any *curious*, and worthy Person, with as full, and perfect a *Demonstration* of the entire *Art*, as my talent, and addressse will reach to; if what I am now præparing to be reserv'd in the *Archives* of the ROYAL SOCIETY concerning it, be not sufficiently instructive.

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*FINIS.*

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\*\*\*\*\*

AN  
ADVERTISEMENT

**T***Here is a Treatise of Monsieur du Boffes in French, concerning Etching in Aqua Fortis, Construction of the Rolling Press, &c. which (with some improvement of the Method) I did long since interpret, and deliver to the Royal Society, in obedience to their Commands: It was my intention to have added it to this History of mine, as what would have render'd it a more accomplish'd Piece; but, understanding it to be also the design of Mr. Faithorn, who had (it seems) translated the first part of it, and is himself by Profession a*  
Graver,

Graver, and an excellent Artift; that I might neither anticipate the Worlds expectation, nor the Workmans pains, to their prejudice, I defifted from printing my Copy, and subjoyning it to this difcourse. In the mean time, it is to be acknowledged, that the Author thereof, has discover'd his skill fo honestly, and intirely, that there feems nothing more defirable, as to that particular: And I could wifh with all my heart, that more of our Workmen, would (in imitation of his laudable example) impart to us what they know of their feveral Trades, and Manufactures, with as much Candor and integrity as Monfieur Bofs has done. For what could fo much conduce to their profit and Emolument? when their feveral

Myfteries

Myſteries being ſubjected to the moſt accurate Inſpection and Examen of the more polite, and enquiring Spirits, they ſhould return to their Authors again ſo greatly refin'd and improved, and when (through this means alſo) PHILOSOPHY her ſelf, might hope to attain ſo conſiderable a progreſs towards her ultimate Perfection.

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*End of Part I.*

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## INTRODUCTION TO PART II

DURING a recent search in the Library of the Royal Society for John Evelyn's promised account of the process of mezzotint, an interesting discovery, or rather re-discovery, was made. One of forty-three guard-books, containing a large number of manuscripts, opens with two papers by our author. The first of these, occupying four pages, is wholly in the handwriting of John Evelyn, and is signed and dated by him January 16, 1660-1. It contains a conspectus of the subjects to be treated in a proposed 'History of Arts Illiberal and Mechanick'. These Arts are classi-

EVELYN

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fied

fied into eight groups, of which the eighth and last group contains those which are termed 'Exotick and very rare Seacrets'. Almost the last entry here refers to Prince Rupert's new process of engraving. The second manuscript in this guard-book (which is labelled '3. Mechanicks, Trades, 2') consists of eight leaves 12 inches by  $7\frac{1}{2}$ , the watermark of which is a device which may represent a covered vase. The leaves are numbered on the recto of each, 33 to 39, with 37 in duplicate. The manuscript is shown to be complete by the word FINIS on the fifteenth page: it begins with the description 'Booke: II'; while the heading 'Sculptura' often recurs. It is probable that this manuscript is the remaining part of that from which Evelyn's *Sculptura*, Book I, was printed

printed in 1662. The paper was read before the Royal Society on May 14, 1662, just one month before he presented a copy of his *Sculptura* to that body. It would appear that this manuscript originally consisted of forty leaves, of which the first thirty-two carried the contents of Book I. A rough calculation as to the number of words in the printed pages of the first edition of the first Book of the *Sculptura* and the number in the Royal Society manuscript tends to confirm this suggestion.

The spelling and punctuation of this manuscript are somewhat erratic. It may well be that it was written by an amanuensis from Evelyn's dictation. Colour is lent to this suggestion by the occurrence of three blanks in the manuscript representing

three missing words. These blanks have been filled in by words in pencil written in a much later hand, probably that of Thomas Stack, M.D.<sup>1</sup> For under the Presidency of Sir Hans Sloane Dr. Stack made, or caused to be made, a copy of Evelyn's original paper in order that it might be inserted in a volume which is now in the Sloane MSS. at the British Museum. This volume contains a copy of the several papers in the original Register Book of the Royal Society, vol. i, with the exception of six, but it also includes three papers not to be found therein. Of these, Evelyn's 'The Construction of the Rowling Press, and Manner how to worke off the Plates', is by far the longest. However, in Dr. Stack's transcript

<sup>1</sup> Elected F.R.S., Jan. 26, 173 $\frac{7}{8}$ .



transcript there is no hint of the fact that he had before him what Evelyn intended to form the second and concluding part of the *Sculptura*. The date of this transcript may be fixed by the statement on folio 268, 'Collated Jan: 20: 1732 by T. Stack.' The volume in question is Sloane MS. 243, in which Evelyn's paper occupies folios 127 b-141 b. Until the recent re-discovery of Evelyn's original paper, Dr. Stack's transcript of the year 1732<sup>2</sup> remained the only known text. The paper, it seems, was never printed.

One point remains for consideration. The 'Advertisement' to Book II of *Sculptura* refers to Abraham Bosse's *Traicté des Manières de Graver en Taille Douce sur l'airin* in such a way as to lead one to suppose  
that

that Evelyn intended to offer nothing more than a translation of the Appendix to that work. On comparing the Second Book of *Sculptura* with Bosse's Appendix, 'La Manière d'Imprimer les Planches en Taille Douce : Ensemble d'en Construire la Presse' (pp. 57 to 75 of Bosse's first edition, 1645), such supposition is confirmed. The six plates with their lettering are exactly described by Evelyn, while the bulk of the French text is reproduced in the translation. But Evelyn has in some degree rearranged the original material, and has made additions, alterations, and omissions.

The Assistant Librarian of the Royal Society, Mr. A. H. White, has been indefatigable in the search for Evelyn's missing description of the  
process

process of mezzotint. And although that search has not been successful in this quarter, yet to Mr. White is due the credit of suggesting the series of guard-books as a likely hunting-ground, and also of recognizing the importance of Evelyn's paper, now for the first time printed with the permission of the Council of the Royal Society.

According to the Advertisement appended to his *Sculptura* Evelyn withheld his adaptation of Bosse's Appendix from publication because he did not like to forestall the similar undertaking of Mr. W. Faithorne. But Faithorne published only the first part of Bosse's treatise in an English version, omitting the Appendix with its six additional plates.

A. H. CHURCH.

NOTE :

NOTE: The six plates, here reproduced from the second edition (1701) of A. Bosse's 'Appendix', differ only in one particular from the description given by Evelyn of his figures;—the abbreviations *pi.* and *p.* of the French terms for foot and inch are used instead of *f.* and *i.*

## *SCULPTURA*

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# SCULPTURA

## BOOKE: II.

*The Construction of the Rowling Press, and* <sup>Read</sup>  
*manner how to worke off the Plates:* <sup>May 14: 62.</sup>

By Mr. Evelyn.

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### ADVERTISEMENT

**I**T is for their sakes; who are many tymes remote from the places where this convenience is to be found, that we have thought good to add this peice of the construction of the Rowling-Press; and the Instruments which appertaine unto it; and for that it is no where (as we know of) published in print by those who have translated *Mons: Bosses* Treatise of *Etching*, to which it is so nessessary an appendix: But that which has rendred me more willing to gratifie some persons who desired it, is the great convenience, and allmost necessity of having a *Rowling-Press* to be able to accomplish that new way of engraving so lately described and celebrated; and  
to

to persue (as far as my talent reaches) that part of the *History of Trades* promoted by our illustrious Assembly.

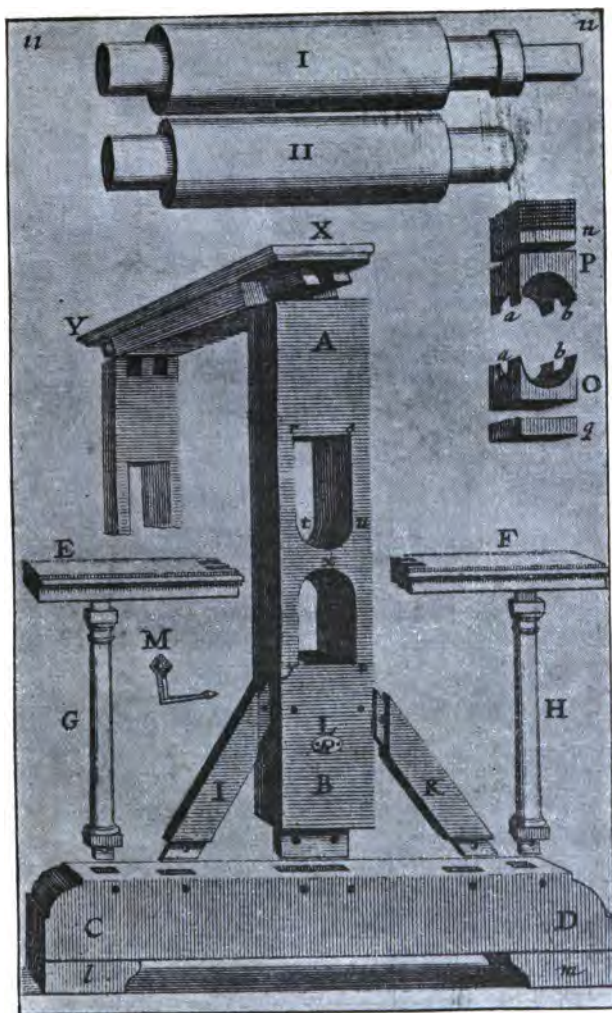
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## CHAP. I.

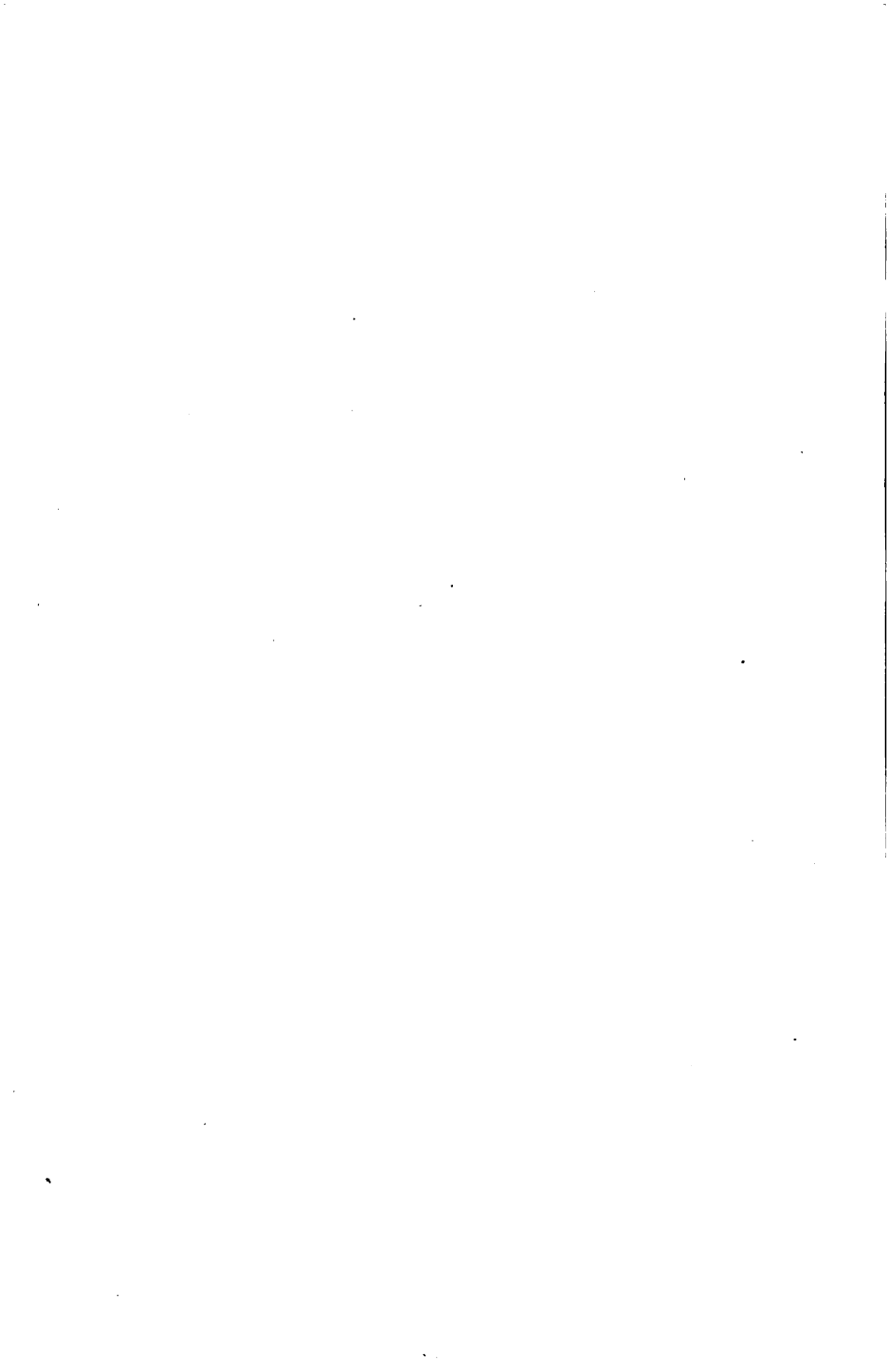
### *Of the Severall pieces belonging to the Rowling-Press.*

**T**HERE are severall pieces which compose the Press, for the printing of engraven Plates and Copper cutts; all which are for the most part represented by the next figure in Perspective so distinctly, that any Joyner or Carpenter of an indifferent understanding may easily comprehend it, without much discourse: However, that there be nothing difficient, take the particulars as they follow, together with their exact proportions.

First then provide yourselve of good and well season'd Oak, of which you are first to frame the two feet, marked C. D., and fower blocks l. m. to raise, and keep it in the firme posture. two pieces like A. B. which are called the side-beames, or cheeks of the Press; in each whereof are two *mortaises* cut with arches r. s. t. u. and x. y. z.



*To face p. 2 (Part II)*





x. y. z. pierced quite through in right-angles: fower Boxes cutt in like the two P. O. And fower other pieces of wood, viz. n. q. which they alsoe name blocks, and which are made to lodge in the mortaises of the foresayd side-beames, and to embrace the Tenons of the Rowlers, as wee shall shew hereafter: These fower Boxes are likewise to be notched at a. b. and their two sides lined with braces of Latten. There are alsoe fower spurrs made like I. K. which serve to support the side beames: Fower pieces call'd the Armes of the Press E. F. fower Colomns G. H. whose Tennons are mortais'd into the ends of the feet and Armes of the Press. The *Vise* marked L. of which their are two for the traverse piece have after to be explained: the Iron key to skrue the vice M.

The head pieces X. Y. to be dove-tayl'd into the side-beames of the Press to keepe it even above.

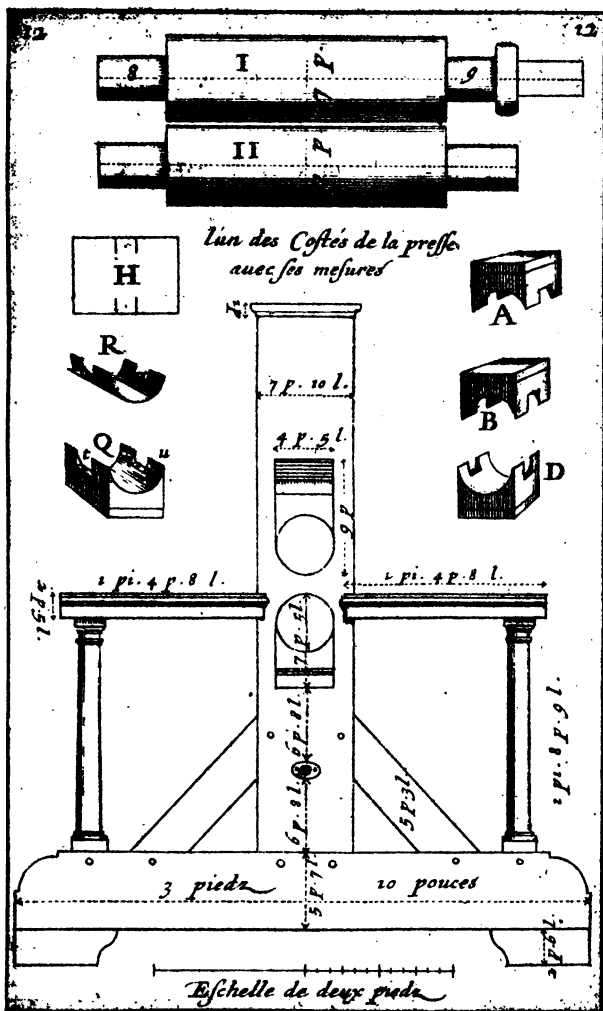
The two Rowlers, the upmost I, the neithermost II, these had need be made of excellent walnut-tree, well season'd, and voide of the least sap or knott.

You have now in the next figure most of the pieces already explained, assembled and formed into a side aspect of the Press: so  
that

that making two such sides, their will need onely three or fower pieces more (which the next figure will present you) to perfect its intire construction.

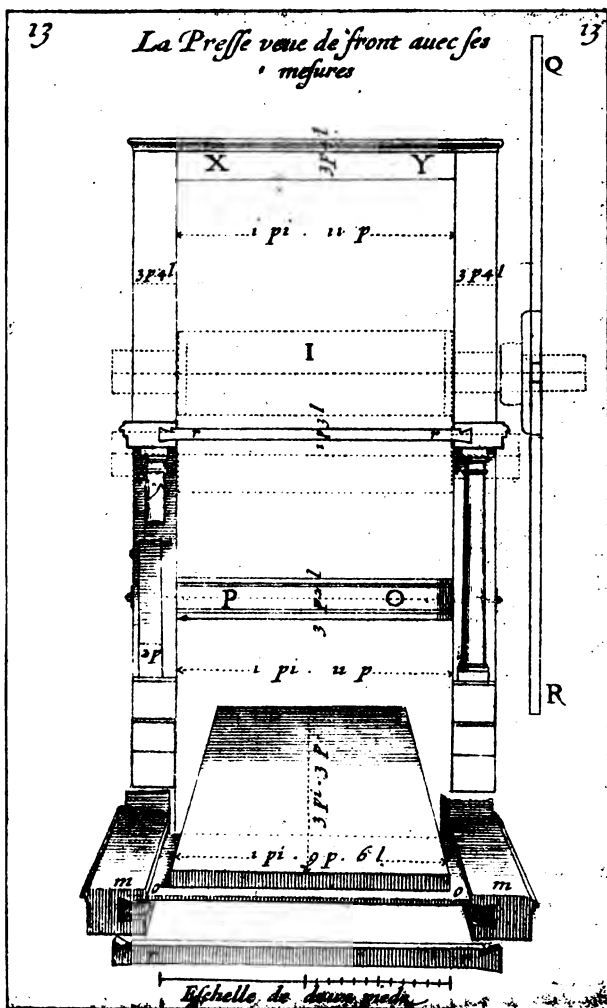
And in this we have noted the proportions marking f. for a foot and i for an Inch, and p for parts or divisions of every Inch : to avoyd the repetition: we have alsoe represented the two Rowlers, and the two upper Boxes A B, together with the two neither-most C. and D, as well to describe the measures, as to shew that the Rowler I ought to have one of its extreames put into the arch, and be mortais'd above by its tenon ; the other tenons to be placed in the mortaise and arch of the other side-beame which is opposite to this: then putting a block of wood in the mortaise below, and upon that one of the boxes; soe as placing one of the Ténons of the Roller viz. II. it compass the neck about; you must place the other extreame in the very same manner, as you did for the upmost Roller which is marked I.

You are therefore to remember that the Tenons of the upmost Roller are to be put into the boxes of the mortaises together with the two blocks, and then to fill or wedge in the upper part. to the top of the mortaises,









To face p. 5 (Part II)

mortaises, as the figure shews. But first, as we sayd, the Boxes should be shod with latton plates, that the motion or working of the tenons doe not weare, and disorder the Boxes so as not to be able to play freely: The two pieces H. R. and the box Q sufficiently explaine what we meane hereby: For the piece H, is the latton plate cutt in just proportion for the lining the cavitys of the Box which is made to embrace the Tenons of the Roller, which being bent crooked as R. must be applyd to the said cavity, and fastned by the two eares, with a couple of nailes, upon the mortaises t u of the Box Q. And in this sort you must prepare fower boxes, which before you set the Press to worke you must well grease, together with the Tenons of the Rollers.

In this figure, together with its measures, you may see how it is mounted and framed; How first, the Traverse P O doe with its two Tenons and Vises hold the cheeks or side beames fast together. Then the head piece or *Summer* X Y holds the same cheeks firmly above, being fram'd square and dove tayld into them: or they may [be] fastned by skrews with vises, as the traverse P O is, and as some presses have it.

You have likewise described by the prick'd  
lines

lines how the Tenons of the Rollers lye in their Boxes, and the mortaises of the two side-beams, alsoe the moulinett or cross (by our workemen called the wheele) Q R, which is placed on the square Tenon of the upper Roller I, but of that there is an express hereafter :

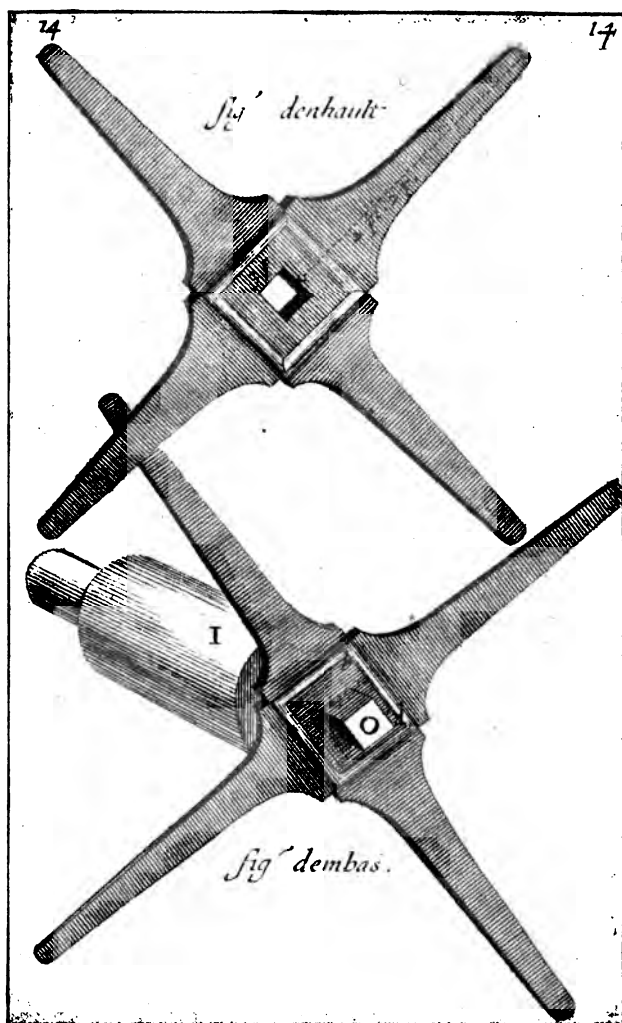
The Colomne or right foote y is cutt off in this figure onely to discover the place where the spur is fastned to the foote, and the side-beame: the other three to be set in the same manner. But for the more accurate explanation of this machine we have described below a part of the two Armes of the Press in a larger figure, where the ends of the piece r r be dove-taild, after the small board o o has bin made to slide into the Cullis or furrow marked on the two Armes m m; But you must remember to make the upper part of the neithermost Roller (where the Table or (as our men call it) the planke of the Press is to pass) higher by an Inch, or thereabouts, than the dove-taild piece marked r r, and the thin board which it encloses; for else the table will move to stiffely upon it, which it ought not to doe.

Note that  
every Inch  
is divided

Now the Table or Plate of the Press (which you have alsoe in figure) should have







To face p. 7 (Part II)

have 3 feete, 3 Inches in length, in breadth <sup>into 12</sup>  
1 foote, 9 Inches and about six parts of an <sup>lines or</sup>  
Inch; and in thickness about a Inch and <sup>parts.</sup>  
a halfe, because sometymes there may be  
occasion to redress and amend it.

The Roller must be exquisitely turned,  
every way paralelle; and to prevent the  
splitting of the topmost, it will not be amiss  
to feroll the ends with a paire of Iron  
circles, abating the wood to the thickness  
of the ferolls, as is noted by the printed  
lines upon the extreames of the Rolle I.

The Moulinet, or wheele represented in  
the next figure is made to turne the upper  
Roller, which pressing hard against the  
interposed Table moves it along with the  
same motion, and causes it in like manner  
to turne the undermost Roller, though in  
a contrary motion :

And here you must be very circumspect  
that the Table or planke passing betweene  
these two Rollers, be equally pressed by  
their surfaces, especially the uppermost,  
and therefore the Table ought to be exactly  
even, and the Rollers turned in forme of  
perfect Cilinders; so as being applyed to  
the foresaid Table, there may noe light  
appeare betweene the Comissures.

The figures of the Moulinett or wheele  
are

are twice described on this plate, the first above, before it be applyed to the Tenon of the Roller, and noted with its measures, neare the mortaise and upon one of its handles: the same is alsoe beneath fastned to the Tenon O of the Roller I which Tenon and mortaise are made both square; a b c d is a peice of wood of about an Inch thick, serving onely to fortifie that part of the Moulinet which in working beares the greatest stress.

The severall members of the Rolling-Press being in this readiness, to fitt and adjust the Table and Rollers in their places, you must first take out the blocks and the boxes which embrace and support the Tenons of the upmost Roller, to which the wheele or moulinett is to be joyned, that thrusting in the Table, or Planke, and lifting up the Roller, it may pass under it, and lye betweene both the Rollers, with its smother side upmost: This don, put in the boxes and blocks againe into their places, and then trye if in turning, the moulinett, the Rollers doe universally touch the imediate surfaces of the Table. Note, that the moulinett is made to take off, and put on without any stay or pin, being made very just to the Tenon O.

CHAP. II.

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CHAP. II.

*The Press compleate, with all its members, represented in Perspective, together with its furniture, preparation, and working.*

THE Table or Planke being thus adjusted, to be more sure of its effects: you shall spread a sheet of paper upon it, and on that a reasonable large plate of Copper of equall thickness throughout, and lastly upon the plate one or two pieces of cloath, and cause it all to pass betweene the Rollers; If the print which the plate leaves on the paper doe perfectly correspond, it shews that the Table is sufficiently well fitted: But however it will be requisite that in printing off for good and all, you have often your eye upon the impression, and examine its resemblance to the Archetype and originall: which you shall discover by comparing them together; since every the least touch and hatcheur ought to appeare black upon the paper.

Now; albeit we have spoken nothing as yet concerning the cloaths The Printers

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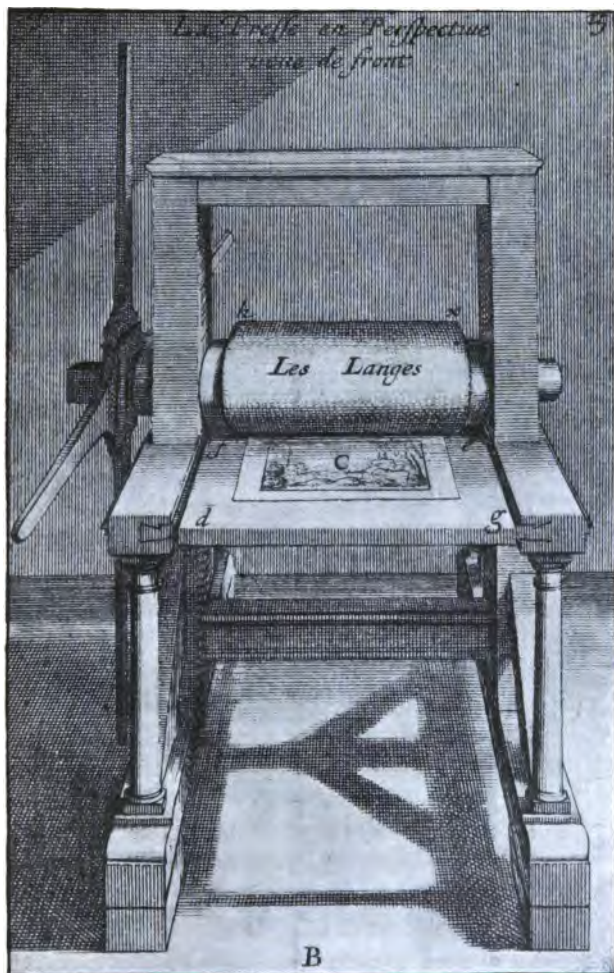
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black.

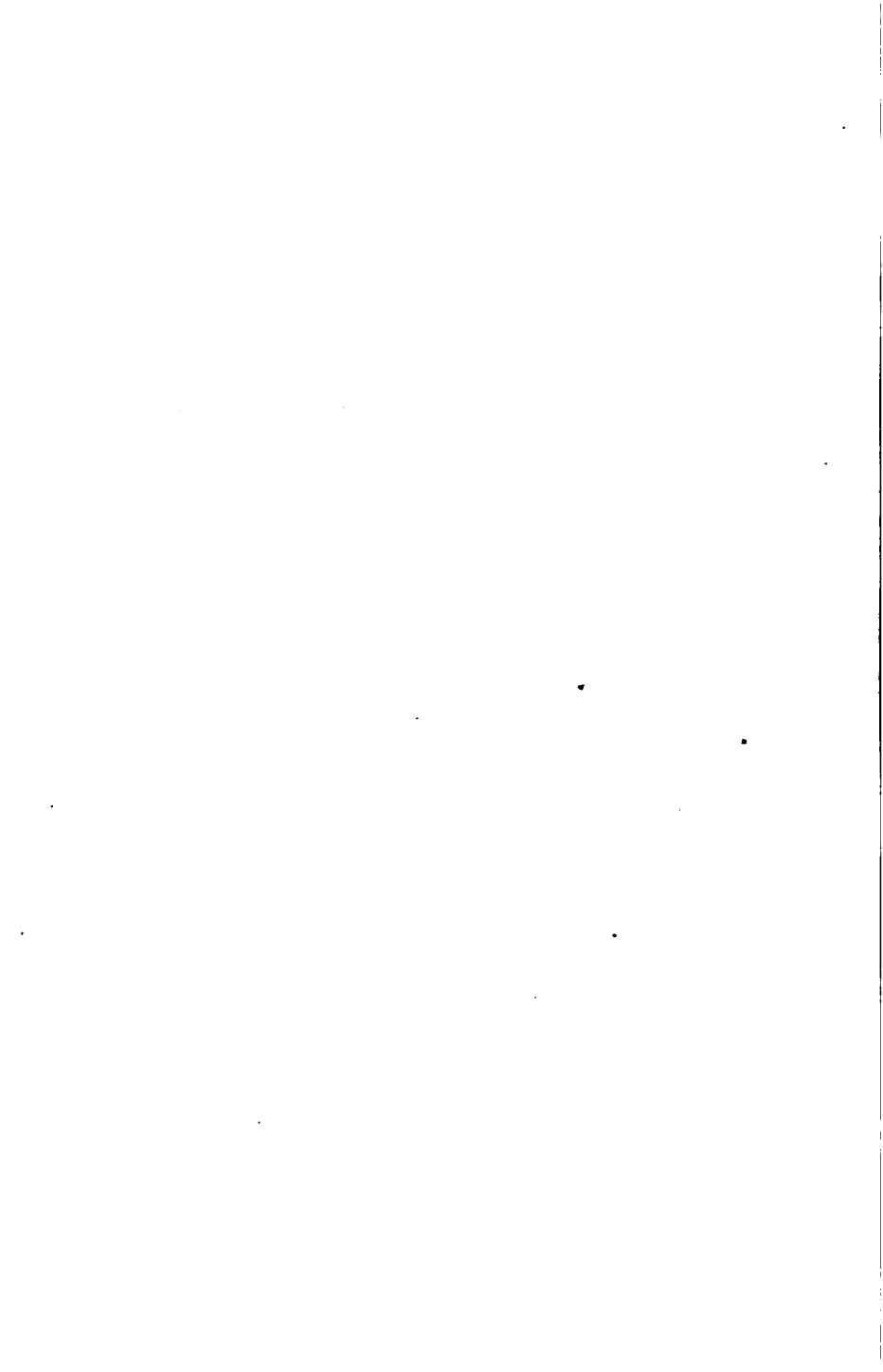
black. how to prepare the paper and Inke the plate: with other particularities that follow hereafter: Yet supposing all this furniture in a readiness, we will proceed to shew how you are to worke off the Plates:

The Printer standing before the middle of the front of the Press, and having his feete at B, the greater part of the Table towards him; lett him place one of the blankets evenly upon it, and then put two more upon that; soe as towards the Roller, the upmost blankett excede the neithermost a little, and so of the rest how many soever.

These Blanketts thus smoothly layd one above another, he turnes the moulinett, and the Roller in moving the Table will easily surmount the Blanketts, and when it has taken hold of about an Inch upon the lowermost, let the Printer turne all the rest of the blankets over the Roller, laying them exactly smooth and without the least wrinkle, as is noted by the letters f x h e, after this, lay a dry sheete of paper of the same size with that which he hath ready moistned and prepared for the impression (as shall be hereafter taught) upon the Table or Planke betweene the space d e f g, to serve as a margent to the plate: upon this  
sheete



To face p. 10 (Part II)





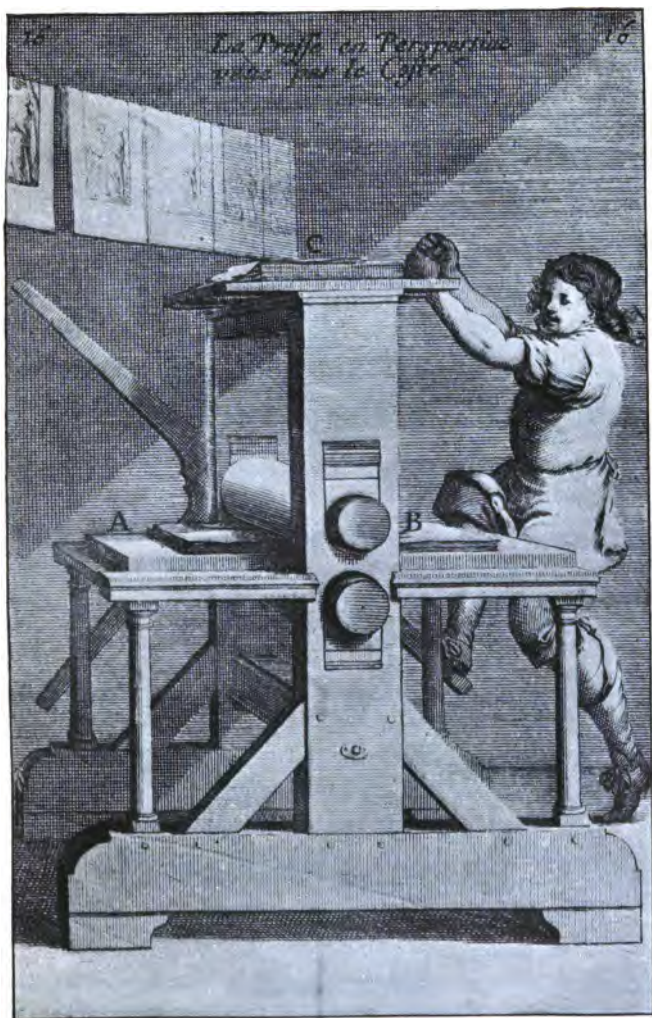
sheete place the plate which is graved, Inked and a little warme, and according to the margent it will afford, as the figure noted C on the face of the graven plate represents, cover it with a sheete of faire paper moistned, such as you desire should receive the impression; and upon this lay another sheete somewhat moistned with a sponge; this they usually call the maculatorie or bottome-paper.

This don, and spread exactly even, take off the blankets from the Roller very gently, and lay them upon the maculatorie, and then turning the moulinet softly, with an even force, it will pass the Table, together with all that you layd upon it, to the other side of the frame, as the Ichonisme demonstrates.

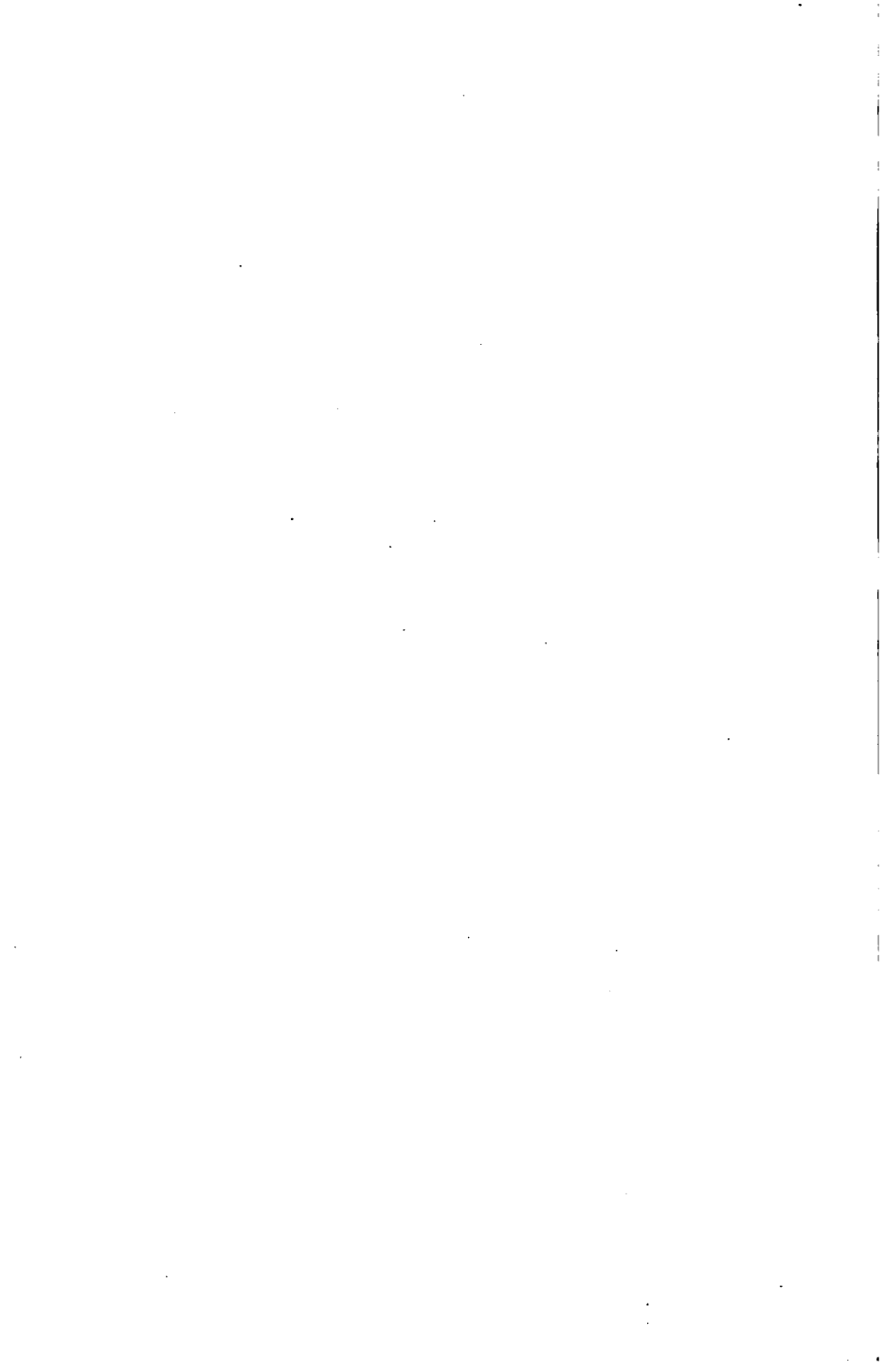
The Rollers thus turned gently, roundly and without joulting (which would indanger the potching, blurring and wrinkeling of the impression) he will find all well, and as it ought to be, But in case the Plates be any of them of unequall thickness, he may rectifie the posture of it, by interserting some small morcells of pastborde or course paper torne and boulstred in, where the inequalities appeare: To proceede then The Plate being passed to the side of the

Press A, so as the Roller touch onely the edges of the blanketts B and noe part of the paper, let the workeman goe to the same side or end A, and lift up the blanketts altogether, turning them over the Roller, as we shewed above, and after that the maculatorie; Then with the ends of the fingers of both your hands, take off the paper which lyes immediately upon the Plate, but doe it plomb, and gently, least otherwise the sticking of the Inke peelee of any part of it: Then consider the Impression, if it hath well taken; Inke your Plate againe (as we shall shew anon) and place it as you did before on the Table in the very same position, laying a cleane wet sheete upon it, and on that the maculatorie, which you had lay'd upon the blankets without any more moistning: Then returne the blankets upon it, laying them even and smooth, as you did before; and abiding still at A tourning the Moulinet as formerly, the plate will pass to the other end of the Press B from whence it came: This don, following the Plate, take up the blankett, maculatorie, paper that is printed, Inke the Plate, and governe it as you did before, continuing this process as long as you thinke fitt.

But



*To face p. 12 (Part II)*



But it will not be impertinent for the ease of the Printer, to place a little Table neere each end of the Press, yet so as they may not incommode his worke; upon each of these Tables spread a sheet of cleane paper, and on these let him lay the impressions one upon another, as fast as he takes them up from the Plate, viz. those which he receives from the end of the Press A, on the table next it, and those of the other end upon the Table which is placed next to B.

Then upon the Sum̄er or head of the Press marked C let the paper prepared and moistned for the impression lye ready.

Thus when the Printer has finished his taske, and wrought off (as they tearme it) as many as he thinks fitt for that day, let him with a little oyle of olive and a Tampon or morcell of searge, oyle his plate, to prevent the drying of the Inke, and sticking thereof in the hatches: especially in the summer, and where the weather is hott. The same he shall alsoe observe when he has quite don with his plates, and then see that he fetch it out, and cleanse them very perfectly, wrapping them up in papers, and securing them in a drie place till you have farther occasion to make use of, or reprint them.

It

It will alsoe be expedient either the same evening, or the next morning, to hang your impressions upon cleane lines well stretched, taking them from the Tables where they lay piled up; and thus let them hang till the next day: when being drye and layd againe one upon another they may be kept in a Press for that purpose, betweene a paire of smooth boards one or two dayes; then handling and turning them by dozens, sort them as you thinke best, and dispose of them according to your discreation, for this handling and ordering them, does both finish their drying, and greatly improve the colour.

### CHAP. III.

*Of the other nessessaries, Instruments and appurtenances belonging to the Press; and touched onely in the precedent chapter.*

BESIDES the Printers Inke, preparations of the paper &c., which are set downe in chapters apart; There is appertaining to the Press, and mentioned in what went before, The blanketts, the cloutes of linnen, and the Tampon. And first, the Blanketts should

should be made of wollen cloath, or Cotton perfectly well full'd, and purged from the earth. There are some curious Printers who have their Blanketts of a searge which is purely fine on both sides of it, and that they place next to the Plate with two or three other of the more ordinary sort upon it; But those white and cleane Blankets must neither have list or hemm about them; and it will be convenient to furnish yoursele with Blanketts of two or three sizes, some larger than others, according to the severall dimensions of Plates and Papers which you have occasion to print off: And forasmuch as by their frequent passing under the Roller, they are squeezed together and become stubburne, and churlish: you shall doe well to spread and extend them at night; and the morning (ere you employ them) to wreath, rub, slap and smooth them till you have rendred them very soft and gentle: Alsoe it will be nessessary to have change and store of them to make use of, whilst those which are too hard, soiled, and full of a certaine glue (which the moistned papers doe in tyme infect them with) be washed and made cleane.

You must likewise be provided with a good quantity of pieces of old linnen-raggs,

raggs, to be employed about cleansing the plates after every impression; These the Printers call wiping clouts. The Tampon or (as we in England call) Rubber and some the ball, is made of good hempen linnen, soft and fine, and if it be halfe worne, it is the better: having enough of this, roule it up together as you would a garter or list; and as close and hard as you can possibly together: and thus shape it like a Painters Muller, then take browne thread doubled and very strong, and with a small pack-needle pierce it in severall places, passing through with the thread, and strongly quilting it till it being reduced to about 3 Inches diameter, and 5 Inches thick from end to end; cutt and pare off one of the ends of it with a very sharpe knife, like a rolle of a saucidge; quilting and shaping the other extreame like to an halfe bowle, that soe you may the better press it downe with the hollow of your hand, when you are to use it for Inking of the Plates.

## CHAP. IV.



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CHAP. IV.

*How to make the Printers Inke.*

THE Printers black used for our Plates, is call'd in French *noir d'Allemayne*, and by our Drugists Keen-rus; it comes from Francford, and is sold by the Salters: That which is excellent is of a velvet colour and somewhat resembling it, friable betweene the fingers like the finest chalke, or flower: and of these properties it is fitt to take notice, for there is a counterfeit sort made of Lees of wine burnt, which is nothing so faire, but harsh and injurious to the plates.

But first, you must take a good quantity of the purest nut-oyle and put it into a large Iron-pot, to which is fitted a cover which must lye exactly close, Fill it within 4 or 5 Inches, and then apply the cover: Thus sett it or hang it on a good fire, letting it boyle, but be carefull that it rise not at the begining, nor yet when it doe boyle, least it endanger the house, and therefore your eye must be continually upon it, to keepe it in motion and stirr it  
about

about with some Iron ladle or spatula; soe as being now very hott, it may take fire gently of it selfe. or be easily inflamed with the blaze of a paper, as wine is burnt: When thus it has taken fire, remove it from the Trevet, to a corner of the chimney perpetually stirring it, yet soe as the burning may continue above halfe an hower: and this to make the weaker sort: after it has thus burnt, clapping the cover upon the pot it will be extinguished, provided it be very close, other wise you must cast a cloath upon it, which will immediately suffocate the flame. Then let it coole a little, before you poure it into the vessell, in which you intend to keepe it.

When this is don, fill the pott againe with more raw nut-oyle, as you did before: To make a stronger sort boyling it in the same manner, with this onely difference, that it be suffered to burne a great deale longer, moving and stirring it till it become very thick and glewy, filing and drawing into threads like a syrupe, which you may essay from tyme to tyme, by letting a few droops coole upon the plate. There are some who boyle an onion, or a crust of bread in the oyle, to render it (as they thinke) the less greasie.

If

If the fire (as frequently) have too violently seized upon it, cast in halfe a pint of fresh oyle: but to prevent all danger, you may boyle it abroad in the open aire, if the weather be calme and seasonable. The Oyle thus prepared, you must grind the black upon a Painters marble with a good large muller; Thus take about halfe a pound at a tyme, and bruise it on the stone, then put to it about halfe a pint of your weakest oyle, (being that which you first boiled) or in quantity according to that of your black; for some colour will drinke up more than other, and it were better to put to little than to much, and therefore in grinding, use discretion; for the drier it be ground, the better: having thus coarsely ground it, range and heape it up at one of the corners of the marble, or some other convenient thing which may hold it; then take it in smaller portions, and grind it over againe by degrees till it be exceeding fine, and range this alsoe towards another coine of your stone, and when 'tis all thus ground; spread it againe upon the marble, and add to it of your strongest oyle about as much as you judge may fill a hens egg: Grind and incorporate these very well, and reserve it for your  
use

use in some earthen pott glaz'd, covering and securing it from dust and ordure; and thus have you the Inke prepared for your plates; which if very much worne or not profourfdly graven, may have the Inke more [diluted] with the weaker sort of oyle, discreetly tempered; for the care of well making this Inke is soe nessessary, that the black being course, or ill ground, though the ingredients good, both marr the impression and spoyle the plates: Alsoe that the oyle be of a fitting consistency, and not too thin; for then the blacking will stick to the hatcheurs, and not on the paper.

Being thus furnished with Inke, the next thing to be provided is a large pan of Iron, to kindle and containe the coales in, alsoe a kind of Grid-Iron (by our workemen call'd the blacking Iron) which is made with feete, upon which to lay the Plates when you are to heate them, the better to receive the Inke: let the fire for this purpose be gentle, and not too violent, covered with some Ashes.

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CHAP. V.

*How to prepare the paper for the Press, Inke the Plates and worke of the Proofs. and counter-proofs : with other curious particularities.*

TO dip your paper of the largest, and all other sizes, you must procure a Tub or vessell of a competent bigness, which you shall halfe fill with water that is very pure and cleane, then having two large and strong boards, broad enough to containe a sheet of paper displaied, and well planed ; let these boards be barred on the other sides, that the paper being on it, you may the better come with your fingers to take it up, by passing them betweene the board and the plate upon which it rests.

Then take 5 or 6 sheets of paper spread open, taking them up with your hands at the two edges, and plunge them into the foresaid vessell of water, three or fower tymes, according as the stiffning and guminess of it requires, performe this dextrously and without rumpling : and then carring of them gently, lay them smooth and  
evenly

evenly upon the polished side of one of the boards; This doe till you have soaked as much paper as you intend to print off in a day, placing and heaping the sheets thus one upon another: Then lay the other board (the smooth side downewards) upon the uppermost sheete of the heape, soe as it be all contained betweene the said boards. lastly set a lusty weight upon the top of this board soe as equally to [squeeze] the paper, and press out that which is superfluous: And thus let it continue till you are ready to worke at the Press; which should be the next morning if this were done the evening before: But if it chance that you have wett more paper than you can print off in that tyme; let that which remaines be still pressed betweene the boards with the next which you dip that night; and then place it upmost, to be first spent. The paper which is most stiff of the gumme in the making, should be more wett than that which is more weake and limber.

Having all things in this readiness, place the wrong side of your engraven Plate upon the grate, or blacking Iron, warming it upon the embers till it be reasonable hott; then with a cleane cloute, take it  
by

by one of the corners, and lay it flat upon a Table which you ought to place neere your pan: Then with the Tampon (which we but now taught you to make) dipped into the Inke-pott, besmeare the graven face of the plate, sliding, rubbing and tapping it all over; so as the blacking may enter all the stroakes and gravings of the Copper. If the tampon be new it will require more Inke, than if old and often used, which is already sufficiently soaked. When you have thus done, be carefull to lay your Tampon in such a posture and place, as noe dust or other ordure may stick to it, and if, by discontinuing to use it, you find it grow too hard; pare off the cruisted blacking with some of the rolle it selfe, doeing as before.

When your plate is sufficiently Inked, take an other cloute (not that which you used before) and wipe off the upper and grosser part of the blacking, together with what may have fould the edges, and the planke about them; soe as to make them very cleane; then laying aside that cloute, and resting the plate still on the Table, wipe the palme of your right hand exceed-  
ing cleane with a fresh cloute (which you must hold in your left hand) especially the  
brawny

brawny part which is next to the little finger: Then pass your hand firmly over the plate, and wiping it, from end to end, and cross the other way againe, with the same brawny part of your hand; ever now and then wiping it with the cloute held in the hand which staies the plate upon the edge of the Table; till by this meanes you have intirely cleansed the plate from all the superfluous Inke and blacking, except onely that which is of necessity to remaine in the hatchings and stroakes engraven, the rest being as cleane and immaculate as the margent, or whitest part of the paper: Remember also to wipe and cleanse the edges of the plate, that it may not leave the least staine in the impression; This don, lay your plate a little while on the grate, and when it is a little hott, take it off upon your hands, being before well wiped, and carefull that you touch the edges and back side of it onely, and soe place it upon the Planke of your Rolling-Press as we shewed you in chap. 2.

But in this worke of cleansing your plates, be sure your hand be not sweaty: For the rest, the cloute with which you wiped off the first blacking whilst it lay thick may serve you severall tymes upon  
the



the like occasion provided it be not to hard and stiff, but for that with which you wipe your hand, it must be frequently changed, and therefore you should be plentifully furnished: You shall likewise put an Apron before you or something like it, to wipe your fingers on, before you take up your wett paper, to applie on, and take off from the plate before and after the Impression.

There are severall other observations, which would be tedious to deduce, since a little judgment and practise will more easily supplye them.

Onely you are to know, that it will be sometymes nessessary to place the blankets upon the Planke or Table of the Press first: and upon these the Maculatorie, then the paper, or what ever else you would have receive the Impression, and then you shall reverse the plate turning the graven part downewards; and upon that 2 or 3 blankets, to prevent the plate from warping, and spoiling the rollers whilst the moulinet is turning, passing and printing it as before. And this is done onely when there is need of redressing the Plate: as when you print on Satin &c of which more anon.

One may alsoe make Impressions of

EVERY

o

many

many other coloures, well ground and tempered, as well with the same Oyle for the browner colours, as with other made thick, purified and cleane from greasiness, farr more lively and cleare.

And for as much as there is some difficulty in making the black Impression upon gilded paper, wheither overlaid with gold or silver; you shall onely remember to temper halfe a sponfull of oxes gall, to a portion of Black of the quantity of an Egge, mixing it with a little vinegar and bay-salt. But prepare noe more of this blacking than you will imediately employ, as from two howres to two, (*sic*), because the galle is subject to spoile and corrupt.

Here Monsr. Bosse having sometymes considered prints upon Sattin of divers colours, tooke occasion to invent a way of making some impressions likewise upon colours, which is contrary to what is usually practised by our washers of Prints, who lay their colours upon the Impression onely. And thus it follows. Suppose you have a plate graven, and representing a single figure onely, and which you would cloath with 2 or 3 colours: for instance, the Hatt grey, the haire browne, the cloake red, the Hose and doublet of one colour, the stockings

stockings of another, and soe of the rest.

First of all you must have another plate filed exactly to that, soe as being applyed one upon another there appeare no difference betweene them: then vernishing it with your hard vernish, and [hatching] it as you have bin taught, taking the Impression of the graven plate, freshly wrought off upon some thick paper or card a little moistned, clap the vernished plate imediately upon it adjusting it perfectly to the contours, and edges which the graven plate had imprinted; and thus transpose them together upon two blankets, evenly applyed upon the Table of your Rolling-Press, then lay 2 or 3 more blanketts upon the said Impression and plate, Then turne the moulINETT, and you shall find the figure (which was first printed on the paper) will have left its perfect Impression upon the vernished plate as counterproofes use to doe. This performd, grave your vernished plate with a very fine poynt, running over onely the simple profiles, and out stroakes of the hatt, cloake, habitt and other particulars, and eate it but shallow with your Aqua Fortis; then take off the vernish, and print off some of these Pictures upon very white

o 2

paper

paper, or grosser (provided it be Allum'd) or upon the like matter somewhat thicke, and a little moistned, which you may either doe by laying it in some humid cellar, or betweene your other wett papers for a night. These out stroakes being drie, paint all the cloake with a red colour, the Hat with grey, the haire with browne, and soe the rest; then Inking the first more finished plate, place the coloured paper on the blanketts and the Inked plate precisely, and in due posture upon the said paper, then 2 or 3 blanketts upon that againe, and so worke it off as before, This don, you shall find an Impression upon your colours, which dos polish and become them so rarely, as dos infinitely exceed those washings of prints which we mentioned [before].

But you are now to be taught what it is the Printers call a Prooffe, and what a countre prooffe: The prooffe is the first, second or third Impression of a plate which was never before in the Rolling-press, The countre-prooffe, is made by the same prooffe, being applyed fresh, and all wett as it is evenly upon the Planke or Table of the Rolling-press, then lay upon it a wett paper, on that the maculatorie, and afterwards

wards the blankette; Then worke it off, and taking up the leafe, you will find a Countre-prooffe which the prooffe has rendred you, though somewhat more faint and sweet: And this is ordinarily don, that, exactly answering to the posture of the originall designe, you may the more easily reforme the omissions.

If at any tyme (for want of caution) the Inke become drie in the stroakes and gravings of your Plate, you must boyle it in Lie, or else revert the plate upon two Iron doggs, and strew about a fingers thickness of Asshes finely searsed and tempered with water upon the surface engraven covering it all over: Then with a little paper or straw inflamed underneath, heate the plate, till the Ashes and the water boile upon it, this will chase out the Inke which was dried in the stroakes, and mixe it with the Ashes, which you shall then wash off with cleane water, being very circumspect, that when you wipe it drie, none of the ashes remaine, which may endanger the scrazing of it.

The Printers are sometymes obliged to Alume their paper: It is don by dissolving a little comon Alume, in faire water upon the fire, and by plunging their paper in it,  
as

as you were taught in the other. It is not long, since Monsr. Perrier a Bourguignon one of the ablest painters of this age, published some papers, which were a little browne, wherein the contoures and hatchings of the figures were printed black, and the heightnings white, in forme of medaills, which was not onely looked upon as a new Invention:—But so pleasant and beautifull, that it is worth the imitation: The manner whereof Monsr. Bosse thus setts downe.

There must be had two plates of equall size, and exactly adjusted, as in those we have mentioned before: upon one of them grave what you please and finish it; Then print it off upon large paper, or carte; and vernishing the other plate (as you did that of which we spake in this chapter concerning the different colours) place the vernished side upon the printed prooffe accurately; then pass it under the Rollers; and you shall receive a counter-prooffe upon your vernish: upon this grave onely the places which you will have heightned, catching them profoundly with the Aqua Fortis, unless you will grave them with the Burine, which is the surest. This don, the greatest difficulty will be the finding of paper and oyle that may not contract or impart a  
yealow

yealow or russet upon the white. For this, the best is nutt-oyle very cleane, to be drawne without fire, and then set in two leaden vessells, in the sun, 'till it be come as thick as the weake oyle for the printers-Inke, of which we have already spoaken: And for the stronger sorte, expose one of the vessells a longer tyme. After this, procure of excellent white-lead, and when you have washed and ground it exactly fine and cleane, drie it, and then grind it with the oyle somewhat driely; afterwards temper it with the thicker oyle, as you did the printers black: Thus, having Impressions of the first finished plate, black or any other colour upon a gross strong paper, lay them adrying 10 or 12 dayes. Then well moistning or wetting them againe, fill the plate destind for the heightnings with the white colour which you prepared; and having well cleansed the engraven places with the cloute and your hand, place it accurately upon the black impression, and with the blanketts beneath and above, worke it off with the Roller, as you were instructed in the former.

But this says Monsr. Bosse upon conjecture onely, if the good man may not have

have forgotten to have seene the whole process more exactly described by Georgio Vassari in the first part of the lives of the painters. chap 35 where he speakes of Vago da Carpi. To conclude

You may with the same Oyles print for a need with white massicot, or other light colours instead of white: But first it would be essaied whither oyle of Popies now of late in request with our great painters in England, and other Countries, may not succede better on these occasions, then the best which can be extracted from walnuts.

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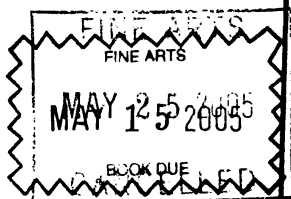
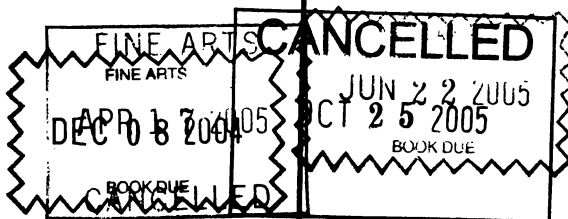
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