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Vol. XXXIV 34  
A N Art. 33<sup>m</sup>  
A D D R E S S

TO THE  
P U B L I C,  
O N T H E

POLYGRAPHIC ART,

O R T H E

COPYING OR MULTIPLYING  
P I C T U R E S,

R  
I N  
O I L C O L O U R S,

B Y A

C H Y M I C A L A N D M E C H A N I C A L P R O C E S S,

T H E I N V E N T I O N O F

M R . J O S E P H B O O T H ,

P O R T R A I T P A I N T E R .

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*Utque Artes pariat Solertia nutriat usus.*

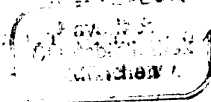
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L O N D O N :

P R I N T E D A T T H E L i n o g r a p h i c P r e s s ,

F O R T H E P R O P R I E T O R S , A N D S O L D B Y T . C A D E L L , I N T H E  
S T R A N D ; R O B S O N A N D C L A R K E , B O N D - S T R E E T , A N D  
J . S E W E L L , C O R N H I L L .

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O F T H E

P O L Y G R A P H I C   A R T .

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**M** E C H A N I C A L I N V E N T I O N is one of <sup>Of mechanical inventions in general.</sup> the great pillars that support the grandeur of the British Empire. Though there are various manufactures and arts, in which other nations, especially the Germans, equal us, in respect of excellence ; with regard to expedition we are unrivalled. Hence, notwithstanding the high expence of living, and the growing pressure of accumulated taxes, in articles of iron, steel, wool, cotton, turnery, earthen ware, and others, we are able to undersell nations where labour is twice as cheap as in England, the expence of living twice as low, and taxes more than twice as moderate.

B U T it was reserved to Mr. BOOTH, the author <sup>The inventor and nature of this art.</sup> of this invention of multiplying pictures in oil-  
colours,



colours, with all the properties of the original paintings, whether in regard to outline, expression, size, variety of tints, or other circumstances, to apply with success, Mechanical invention, and particularly the power of Chymistry, to the diffusion, perpetuation, and, in some respects, even the improvement of the most generally pleasing and captivating of the liberal arts.

Name applied  
to this art.

THE multiplying or copying pictures in oil colours by a mechanical and chymical process, as invented by Mr. BOOTH, was at first stiled POLYPLASIOSMOS, a Greek word, signifying multiplication. But the Gentlemen who have united themselves, with the inventor, into a Society, for the purpose of protecting and patronizing this ingenious art, have determined to design it, in future, by the title of POLYGRAPHIC: a term equally calculated to distinguish it from other attempts of copying Pictures; and, at the same time, more analogous, and more expressive of the invention in question, the grand object, and distinguishing property, or characteristic of which, is, to produce many pictures.

Its utility.

THE great end and advantage of the Polygraphic Art, then, is, that by a mechanical and chymical process, without any injury whatever  
to

to the original painting, it produces such an exact copy, or likeness, as cannot, without difficulty and close attention, be distinguished from the archetype, at the distance from which every good picture ought to be viewed; while the price it can be delivered at to the public, is a mere trifle, commonly under, but never exceeding the tenth part of the value of the original. The experience of twelve years, renders it probable, and, indeed, almost certain, that these pictures, being done in oil colours, will, at least, equal their originals, in point of duration. Duration of the colours.

OF the perfection to which the inventor of the Polygraphic Art, supported by the other members of the Polygraphic Society, has been enabled to raise it, at a great expence of money and of time, the public will judge,

The originals are always intended to be shewn with the copies, in a public exhibition, placed in such a manner that the public will be able to compare one with the other in the same point of view, and determine of their perfections and defects, and how near a copy they are to the originals from whence they are taken. Originals exhibited with the copies.

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Original not in the least injured, but rendered more valuable.

As the original picture receives not the least injury from the operation of multiplying copies, so neither does it suffer any diminution in point of value. On the contrary, the more that copies of any piece of painting are multiplied, and the more widely they are diffused, like the Cartoons, or the Madonna della Sedia of the divine Raphael, they become more known, in greater repute, and of higher value ; while the Polygraphic copies will hold the next rank in the estimation of the Connoisseur, from the closeness of the imitation.

Painting considered under three different views.

PAINTING may be considered under three different views : first, as an ingenious art ; secondly, as influencing morals ; and thirdly, as an object of policy and an article of commerce. In all these respects the invention now offered to the patronage of the public will be found worthy, it is hoped, of their countenance and protection. With regard to the first of these considerations, whatever ingenuity and skill may be displayed by the painter, whatever emotion may be excited by fancy combining, from the stores of nature and history, separate particulars and facts in unity of design, whatever, in a word, the most ardent and most cultivated genius can invent, will be found to be promoted and encouraged by the Polygraphic Art. For this invention is not necessarily

necessarily confined in its exercise or application,  
 to such paintings as are already in the possession  
 of the public. New designs may be formed which  
 this art may multiply. And as no copy can be  
 made without an original, and as the Polygraphic  
 Society will make a point of having a certain  
 number of new subjects done for them every  
 year, the interest of living Artists, and especi-  
 ally of the British Painters, instead of being in-  
 jured by this mechanical and chymical process,  
 will be greatly promoted. And, as it will encrease  
 the employment of eminent artists, so it will  
 contribute, in no small degree, to the improve-  
 ment of students, who, being accustomed to imi-  
 tate the style and manner, will catch, in some  
 degree, the genius of the greatest masters, and  
 attain to distinguished excellence in grandeur  
 and elegance of contour, correctness of design,  
 brilliant colouring, and well effected masses of light  
 and shade. On this head, let it be further ob-  
 served, that the first introduction of young artists  
 into practice and fame, is commonly that of  
 portrait-painting, a branch of business which  
 will still remain in their hands, and which the  
 facility of multiplying copies of originals will  
 infallibly tend to encrease. And, in general, at  
 a time when we have many painters of establish-  
 ed reputation, and others are rising into fame,  
 an invention, which by a general diffusion of the  
 most

Artists encour-  
 aged by this  
 discovery.

most admired subjects creates a more general taste for the arts, cannot but have a favourable influence on the fortunes of artists; Mechanical Inventions of every kind, by reducing the price of commodities and manufactures, multiply customers, and extend their sale: so that those who at first are alarmed by their introduction, reap, in the issue, great advantage therefrom. The invention of cotton mills at first excited among the labouring manufacturers of cotton, yarn, and stuffs in Lancashire a general alarm, yet the extension of trade, by the lowering the price, and encreasing the demand, which those mills have occasioned, has rather augmented the number of hands employed in the manufactures of cotton than diminished them. In like manner, may we not fairly suppose, that the multiplication of pictures, of capital and approved masters, may cherish and diffuse a general taste for painting, and thereby give employment and encouragement to the masters and adepts in that imitative art? At present fine paintings, are to be purchased only by men in the possession of large fortunes. Reduce their price; they may be purchased, and will be purchased by men of middling, and even of humble fortunes. By this means the use and love of paintings, and even the desire of having originals will be encreased; few houses will be without

without paintings of one sort or another ; and the ingenious artist will find from a multiplication of pictures, such a diffusion of taste for painting, that an addition of patrons and consequent employ will of course take place. He will likewise be able to perform such designs, as will induce the proprietors of the Polygraphic Art to treat with him for the copy-right of the original, in the same manner that booksellers treat with authors.

BEFORE the invention of printing, books were so dear that they were within the compass only of Lords and Princes, or men in general of Princely fortunes. The press has put books in the hands of all ranks of men ; and so, it may be reasonably presumed, this invention will adorn the halls and other apartments of all ranks and orders of the people. And, as the art of printing has multiplied Authors, so that of Polygraphy will, in all probability, encrease the number of painters.

THE same thing, however paradoxical it may at first sight appear, may be predicted with respect to engravers, whose art has ever been looked on, and justly, as an ingenious acquisition to the stores of elegant amusement ; and in many businesses as particularly useful. The inventor

Engraving promoted by this art.  
and

and the patrons of the Polygraphic Art, are very far from entertaining a wish, and if they did, they never could hope that it would ever, in any degree discourage engraving. It will in all probability extend it, and bring it more and more into general vogue and request, among all orders and conditions of men. Not only will such persons as delight in prints, continue to purchase prints, as those who take pleasure in pictures, will purchase pictures, when these are within the compass of their fortune; but the multiplication of pictures, by the general diffusion of a taste for painting, instead of giving a check to the ingenious art of engraving, will tend greatly to encourage it; and these sister arts must share one common fate, and rise and fall together.

Other good effects of this invention.

THE inventor and the patrons of the Polygraphic Art, anxious to vindicate this discovery, and the use they intend to make of it, from false anticipations, beg leave to confirm and illustrate the foregoing position. The whole of the arts and sciences are linked together in one chain, and taste and proficiency in any one of them, naturally leads to taste and proficiency in others. It is the object of science to trace the laws, and of the liberal arts to imitate the appearances of nature. In nature, therefore, they meet and are concentrated;

concentrated ; and he who is conversant with one of them, from their vicinity and alliance with each other, has an opportunity, and is naturally induced to form an acquaintance and intimacy with the rest. Accordingly, in every age, and every nation, the arts and sciences, the sister Muses go hand in hand, and advance in their collateral courses in the most perfect harmony. Does a taste for Architecture repel, and destroy a taste for painting ? Does a taste for painting imply an aversion to poetry ? or is the mind and heart which is sensible to the charms of poetical fancy and design, indifferent to the strains of music ? No : It is quite otherwise. It is in the beautiful and magnificent palace that we naturally look for paintings. The mind that delights in the contemplation of landscape and historical painting, relishes also a well conducted epic poem, or history : and the investigation of cause and effect, again, in legitimate historical composition, is near a-kin to investigation of every kind, and to the exercise of the reasoning faculty in general, whether it be employed in morality, pneumatics, physics, or in mathematics, pure or mixed.

As all the Arts and Sciences, then, are harmoniously connected, and mutually influence and support each other, it is not unreasonable to suppose

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Paintings preferable to prints, as ornamental furniture.

pose that the general diffusion of a taste for painting will be accompanied with a general diffusion of a taste for engraving, as well as sculpture, statuary and every kindred art. Pictures and prints have their respective advantages; and both may be sought after, and admired by the same person. It will readily be allowed that prints are not by any means such proper articles of furniture as paintings: for the most characteristical beauties of prints, are in a great measure lost when framed, glazed, and disposed as ornaments for large rooms, halls, and galleries. The delicate touch of the engraving tool loses its enchanting effect, when placed at any distance from the eye. The finest engravings are accordingly kept in small cabinets or in port folios; a situation which undoubtedly furnishes the most commodious opportunities of contemplating their beauties.

HAVING thus considered the invention of Polygraphy as an art, and shewn the favourable influence it will have on the advancement and diffusion of painting, engraving, and all kindred arts; we proceed under the second view, in which we said, painting might be considered; to observe that the multiplication of pictures by means of the invention of the Polygraphic Art, has a tendency to strengthen religious principles and

and conceptions, and to improve the morals of the people. The most striking scenes recorded in the sacred scripture, faithfully delineated by the glowing pencil, pass into the minds even of the rudest beholders, with equal ease, efficacy, and delight, and awaken those sentiments of devotion and love, which they are so well fitted to inspire. And, independently of the effect of subjects taken from the Sacred Scriptures, painting softens and humanizes the mind, and purifies it from gross and pernicious appetites and passions, by cherishing a taste for elegant and virtuous pleasures. It inspires, like the other liberal arts and moral sciences, a social sweetness of disposition. A taste for the fine arts is incompatible with ferocity of manners. It even restrains the fury of war, and by exercising sympathy, promotes friendly intercourse, peace and good will among men. Polite literature and the fine arts exhibit representations of human nature, placed in various interesting situations. The reader, as well as the amateur, enters by sympathy into a thousand characters, circumstances, and situations, and is influenced by a thousand social and humane emotions, which would not have been excited in his breast, by all the occurrences and vicissitudes of the most variegated life. Thus they become in some measure citizens of the world. The antipathies

Happy consequences of the liberal arts in general

and prejudices which set men at variance with one another, are gradually worn off. The enlarged mind acquires an habit of indulgence and forbearance. Nothing that belongs to human nature; no peculiarity in national character, no failing or imperfection of the individual member of society moves either the ridicule or the aversion of the ingenuous mind, accustomed to contemplate nature and humanity under an infinite variety of forms, and to feel that sentiment so often quoted from the Latin comic Poet, " I myself am a man, and I cannot remain untouched by the joys or sorrows of human nature." Painting, in particular, is favourable to virtue: it teaches important lessons in a language universally understood: and by recording merit, excites a noble and virtuous emulation. It is foreign to the present purpose indeed to celebrate the praises of the liberal arts; but it is difficult to abstain from some sally of panegyric, when the domain of the imitative art is on the point of being so greatly enlarged, and the prospect that is opened by the Polygraphic Invention, is so pleasing, as well as vast and unbounded.—What influence may not this invention have over the pursuits and pleasures of men? and what polish may it not give to their manners?

BUT

BUT it is, in a political and commercial light, which was the third view, as was observed, in which painting might be considered, that this multiplying art is of the highest importance. It must appear obvious to every person of discernment, that painting, as an art, contributes in an eminent degree to the grandeur and consequence of a nation. It tends to raise a national character, and to invite to the countries in which it flourishes, travellers of distinction from other kingdoms: the invention of Polygraphy encourages a genius for painting, and, by reducing the prices of the ornamental branches of that art, it will give an air of elegance, and magnificence, to our houses in the eye of foreigners, who will be tempted to carry into their own countries those articles of splendid furniture which are purchased at so easy a rate in this. And thus this invention, it is to be hoped, will prove no inconsiderable source of national wealth. But on the important head of its utility it will be proper to speak at greater length.

This art considered in a commercial light.

REAL grandeur does not consist in a profusion of gold and tinsel shew, which dazzles the sight by the vividness and richness of colour, but neither amuses the fancy nor engages the heart. The eye is never so much pleased, as when the object of perception gives exercise to the fancy, and calls  
into

into action the various energies of the mind : a purpose for which allegorical and historical paintings are particularly adapted.

THERE is no method now in use, of producing an expressive, interesting, and highly finished picture, that is not attended with the most exquisite pains and trouble. As pieces of this kind are to be produced only by the closest labour and application, they are necessarily advanced to so great a price that very few can afford to purchase them. Indeed highly finished pictures are seldom to be met with at all. By this new method of drawing and colouring, however, all the effect of the finished graces and perfections will be introduced, of which paintings are susceptible. The prices now given for the finished paintings of the Flemish and Italian masters sufficiently evince the value of the copies that are made, with such exactness, by the Polygraphic Art. And, from this circumstance, the author, and patrons and proprietors of this invention, are encouraged to hope for the public countenance and protection, as they will produce pictures for a mere trifle, possessed of a degree of elegance, and perfection of colouring and varnishing, as cannot be equalled but by an immensity of labour in a first-rate artist.

COPIES of good originals, diffused through the country at a cheap rate, will induce many gentlemen to purchase them who never would have thought of giving the value of high-prized original pictures; but though beginning with such a trifle, they may imbibe a taste for painting, be induced to enlarge the collection, and, by degrees, gain such a taste and knowledge of the art, as not to be content with copies alone; but, in the end, will be urged on to bespeak originals, of the best masters, and thus become patrons and encouragers of the art. This has generally happened with most gentlemen who have made capital collections of paintings. It has often been from a small beginning, perhaps from a single picture, that they have been led to form those collections, which are now the admiration of every person of taste.

It is well known that very considerable sums of money are annually carried out of this kingdom, for the purchase of foreign paintings, both copies and originals, and that in this traffic many impositions have been made, and frauds committed. The invention of Polygraphy evidently tends to remedy these disadvantages and abuses, while, at the same time, it does not oppose itself to the honest industry and ingenuity of the collector and dealer in pictures, who

has

has the same market as usual ; and there is no doubt of the Polygraphic copies becoming hereafter a good object of speculation, from an increase of value, as the Society mean to adhere to the mode of striking off only a certain number of copies of each subject, which, when finished, the apparatus is destroyed, and no more done of such subject by means of the Polygraphic Art.

An advantageous field of traffic.

In consequence, when that number is sold and distributed, such of them as may, by eventual circumstances, come to sale, will open as extensive a field for advantageous traffic as originals. These productions must likewise become a safe adventure for foreign markets, in every country where the polite arts are encouraged.

It is unnecessary to display more fully the utility of the Polygraphic Art. Other advantages, besides those that have been here enumerated, will be discovered by time and experience, which not only unfold the mysteries of nature, but also new purposes to which these discoveries may be applied.

In the mean time it may be safely affirmed, that the Polygraphic Invention, instead of injuring, will promote the art of painting, by increasing the demand for pictures, by preserving the style and the masterly colouring of the  
greatest

greatest artists in their genuine and natural taste, handing them down unimpaired to the latest posterity, displaying their peculiar excellencies, and tracing their analogies to each other. In one word, this invention may be considered, in every respect, as being *that* to painting, which engraving is to design, and which the art of printing is to that of writing.

THE Inventor and Proprietors of the Poly-graphic Art, although they have embarked a very large property on the maturation and improvement of this invention, have rejected such offers from the Continent as would at once indemnify their expence, and bestow a present reward, trusting that the most liberal, as well as the most pleasing recompence for ingenuity and patient toil, is to be found where they would wish to find it, not in a foreign, but in their own country; not under an arbitrary, but a free government; and in a land that has exhibited so many examples of ingenious invention, and knows so well how to appreciate improvement in every mechanical, and every liberal art. While, therefore, they solicit the patronage of all liberal and cultivated minds in every quarter and kingdom of the world, to their own countrymen they look up with anxious hope, that they will afford that encouragement at home, which the proprietors  
of



of this invention have declined to accept abroad ; that they will protect it from the discouraging effects of interested and rash insinuation ; that they will not give credit to vague assertions and representations ; but that they will honour the specimens they have exhibited of their art with candid attention, so that in the judgment they form, they may be guided, not by uncertain reports, but by their own sense and observation.

F I N I S.







