Henry Frowde, M.A.
Publisher to the University of Oxford
London, Edinburgh, New York
and Toronto
Evelyn's Sculptura

*With the unpublished Second Part*

Edited by

C. F. BELL

At the Clarendon Press

MCMVI
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, annealing 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
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gathered from an examination of Evelyn's unpublished manuscripts, and his conclusion is supported by the prominent position given in the forefront of Sculptura to the otherwise incomprehensibly irrelevant eulogy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 Favi¹, 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 seem

¹ 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 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
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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 a less cryptic ac-

1 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 is in, so as is 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. No account of the art written by Evelyn has ever been published, and it is therefore

sineas a secre. 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.

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
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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 \(^1\) and Comte Léon de Laborde \(^2\) 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

\(^1\) Archaeologia, xxvii, p. 405.

\(^2\) 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 art¹, 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

¹ *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 Society¹ show that it

¹ 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 supernannuated 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 paral-
leled in this country. His travels
in Holland and Flanders (1641), in
France and Italy (1643–7), and pro-
longed 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 in-
discriminatingly 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 neces-
sary 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*,¹ 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

¹ *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 Mechanic? 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.

*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
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,
MDCCCLV.

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.

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 Pinakotheck 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-
owned Masters, and their Works.
To which is annexed
A new manner of Engraving, or Mezzotinto,
communicated by his Highness Prince Rupert
to the Author of this Treatise.

LONDON,
Printed by R. and S. Cheater, and R. Collyer, in the Mill's
Temple-Berry, and J. Crippin in St. Paul's Church-yard,
TO THE
HONOURABLE,
AND
LEARNED GENTLEMAN,
ROBERT BOYLE Esq;

SIR,

Having 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  

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 indu’d to think it more worthy your Patronage, and of my small Adventure, who professe to have nothing so much in my desires, and which I more avow the pursue 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 established; 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 accomplished Genius, great, and worthy our Emulation. But though your modesty 

c 2 do's
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do's not permit me to run through all those
Transcendencies; yet, the World is suffi-
ciently instructed by what you cannot con-
cel, 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 Conjuncture of ours, which
(since those prodigies of Virtue, the il-
lustrious 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
Phœnix 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
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(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 Sorbiere, in a discourse of his to Monsieur Vitre, concerning the utility of great Travel and Forreign Voyages; because it approaches so near 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
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has its time, and when I would redeem it to the best Advantage, it is by entertaining 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 Account of Signor Giacomo Favi
by Monsieur Sorbiere.

Giacomo 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 Sorbiere 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 consideration, 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 expressly, 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 disposed) play the Gallant as handsomely as any man, and which he was indeed able to do, enjoying a plentiful Revenue of near three thousand pounds Sterling a year, which he ordered to be paid him by Bills of Exchange, wherefoever 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 sundry 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

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 minutiae; whither it were a divice 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: fourty several wayes of Plowing the ground, a world of Forges and Mills for various uses. He visited all the excellent Workemen and Artifans, and took Samples, and Patterns of all their rare inventions, and somthing of their making. Then for Receits and Secrets, he posses’d an infinite number of all kinds the most rare and excellent; some

Let not the Reader despise this condescension of so great a person, for inept sua gratia parvis.
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 access into the best Companies, so extremely noble, distressed'd and agreeable was his fashion and manner of conversation: And though in sundry 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 finisht his harvest in three or four months, till he arriv'd at Paris, where indeed, he was infinitly 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 univerfall 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 retriv'd; but they were all immediately dispers'd, and it was never found what became of them.

The Count Marescotti his Kinsman, then
Signor G. M. Favi

then at Paris, recover'd only that single Volume, wherein was contained the Names, Armes, and Devices 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 Sorbiere is silent of it) after he had traveld 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 History 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.
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ERRATA.

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

PART II.

"The Construction of the Rolling Press."

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

Aelianus.
Angelus Roccha.
Aquinas.
Aristotiles.
S. Augustinus.
Ausonius.
Baptista Alberti.
Biblia Sacra.
Bibliander.
Boff A.
Cassianus.
C. Rhodoginis.
Cedrus.
Cicero.
Commenius.
Crinitus.
Curtius.
Cyprianus.
Diodorus.
Diomedes.
Donatellus.
Durer.
Epiphanius.
Ensebiius.
Gaffarel.
Galenus.
Gorleus.
Guaricus Pompo.
Greuter.
Herodotus.
Hesiodus.
Homerus.

Horatius.
Josephus.
Junius F.
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Kerkerus.
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Latus Pompon.
Leon Alberti.
Libanius.
Licetas.
Littleton Adam.
Livius.
Lubinus.
Lucanus.
Luitprandinus.
Maimonides.
Manutius.
Maroles.
Martialis.
Naziainen Greg.
Origines.
Ovidius.
Pancirolla.
Petronius.
Philo.
Philostratus.
Picus Mirand.
Pietro Santo.
Plato.
Plinius.
Plutarchus.
Du Pois.
Pollux Jul.

Prudentius.
Quintillianus.
Rheus.
Sabinus.
Salmasius.
Scaliger Jos.
Semedo.
Seneca.
Selinus.
Statius.
Suetonius.
Suidas.
Tallus.
Tatianus.
Tertullianus.
Theocritus.
Trallianus.
Trismegistus.
Thucydides.
Varenius.
Varro.
Varrius.
Vatablus.
Vermander Car.
Verulusius.
Virgilius.
Virwibus.
Vopifius.
Vossius.
Woodson.
Wormius.
Sir H. Wotton.
The following corrections and additions are taken from the margin of the author’s printed copy, communicated by Sir John Evelyn, B.A.

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 Wickram and others, The effigies of the Duke of Bavaria, with the rest in his Arrium 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 Singulartet 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; parce qu’il y a du Grec au bas, où il est écrit aussi Meliora retinet: il est en Ovale’ (translation follows).
Page 96, line 4; after Thesis, add The Seige of la Rachel 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.
SCULPTURA,
Or the
HISTORY and ART
OF
Chalcography.

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 commonly name Sculpture into three several Arts; and, to attribute specific differences to them all: For there is, besides Sculptura...
Sculptura, or

ptura (as it relates to Chalcography) Sculptura
(fo Diomedes) and Caelatura; both which,
according to Quintilian, differ from the
first ratione materiae. 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, Desetores: in
Clay, Plasticæ, Plastæ: in Playster Paradig-
matice, the Workmen Gypsochi. In Stone
cutting Colaptice, the Artists Lithoxoi; and
lastly, in Metals Glyphice; which again
is Two-fold; for if Wax be us'd, Ag-
gogice; If the Figure be of Cast-work,
Chemice; Anaglyphice when the Image
was prominent, Diaglyphice when hol-
low, as in Seales and Intaglia's; Encolap-
tice when leffe deep, as in plates of Brass 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 an-
tient Diatretice, which seems to have been
a work upon Chrystal, and the Calices Dia-
treti (of which somewhile the Poet Mar-
tial) whether emboss'd or engraved, as now
with the point of a Diamond, &c. for I can
onely name them briefly, the field would
be
The History of Chalcography.

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 express 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 & pusulatum, and, as the Latines terme it, Ebur pingue: for so the Poet, Expositumque alite pingue poposcit ebur, &c. Manutius calls them Dimidiae eminentiae, and the Italians do well interpret by Basso and Mezzo Relievo; hence the Figure is said stare, or exsclare: for so Mart. Stat Capr, and Juv. stantem extra pacula caprum. As from the similitude, and perfection of the work, Vivere, Spirare, calere, it seemed to breathe, and be living, as Virgil expresses it,

Excudens alii spirantia mollius aer.

And Horace, ————Et ungues

Expresset, & molles imitabiturære capillos.

Ludit Acidalio sed non manus aspera nodo
Candida non tacita respondet imagine Lygidos.

as Martial.

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

Diaglyphice
Sculptura, or

Dialiphice, and Encolaptic more properly according with our purpose; and which may happily be as well express'd by Calatura, and from the signification made a derivative \( \text{ἀπὸ τοῦ σκαπτεῖν} \) to dig, or make incision. I think Varro may have Scaptus for Calatus; as Cicero Sculptus, and Plinie, Scalpturatus; yet we rather follow them who derive Scalpo, Sculpo, from \( \gammaλάφω \) and \( \gammaλύφω \); because the best Origination is to preserve the foundation in the antienter Languages, if the mutation of Letters be warranted, as here in \( \gammaλάφω \) Scribo. The word in the Holy tongue יהב 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 Bassë with the Puntion, as our Statuaries, Goldsmiths and Repairers do. In the Glossë we meet with Calum τόρνος &c. which though some admit not, so freely in this fence; yet Martial, speaking of Embos’d Cups more then once calls them Toreumata.

Miratus fueris cum prisca Toreumata multum.  

And
The History of Chalcography.

And why may not the Tori, Brawn, or Collops of fat be express'd by these raised Figures, and they Torosæ plump, and (as the French has it) en bon point, as well as Fusil and Fiestile 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 itself, reaching its Original from the very stars. κοῖλος is another more consonant and harmonious with the antient ἐν 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 Sculptit; Vatable 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, 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, Cælatura rumpit tenuem Laminam, if the question be not rather, whether these works, like the Ancaesa Vasa, were not rais'd and em-

b 3 bofs'd
Sculptura, or
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 vetu State censeaturusque adeo attri-
tis cælaturis, 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 lo-
quendi consuetudine in ordinary discoursē
Sculptura, and Sculptura import but one, and
the same thing, as Salmasius has well no-
ted on Solinus: and therefore those who
wrought any of these hollow cut-works,
were by some call'd Cavatores, and Gra-
phatores, fayes that Learned Person, whence
doubtles, 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 moft general
and comprehensive acceptation; or, as it
concernes that of Chalcography chiefly, and
such as have moft Affinity with it; since
(as well as the rest) it may be describ'd to
be an Art which takes away all that is super-
fluous of the Subject matter, reducing it to that
Forme or Body, which was design'd in the I-
The History of Chalcography.

de a 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 itself:

As whither the γλυφέων Style, or Sculptum 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 Cæle 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 Inscripti

on out of Aldus, and GREATER. Martial, AU-

sonius, and the Poet Statius use Cælum fre-

quently.  

Laboriferi Stat. l. 4.
but we will be sparing. Γλυφίς, γλυφεῖον, γλύφανον as Junius: Also ἐγκόλαπτηρ, ὑπαγωγεῖς, λαξευτήριον as much as σιδήριον λιθουργόν; so is γλαρίς and λεῖον in Pollux. Scalprum, is κοπευτῆς, with the same Junius Graphium; Lastly, Stylus γραφεῖον, στῦλος, σμήλη, in Suidas, ἐγκεντρὶς the same Pollux; call them Point, Stile, Graver, Punition, Polisher, or what else you please, we will contend no farther about it; For these Instruments (as despicable as they appear) have sometimes proved fatal and dangerous Weapons; as the blessed Cassianus found by sad experience, whose cruel Martyrdom with these Stiles is gloriously celebrated by Prudentius, περὶ στεφάνων Hymn. ix. And thus was also Erichthon flain, for his unnatural affection, by the enraged People, with other examples to be produc’d out of Seneca, Plutarch, Sueton, and others: For, when upon severall of those disorders, σιδηροφόρειν (or the carrying about them any Weapons of Iron) was made Capital; they did mischief with these Instruments, till like Childrens knives, they were converted into Bone, which did only serve them to write with-
The History of Chalcography.

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 deleterious, apt to put out, and obliterate, when they would _Stylum vertere_, which our _Burnisher_ (another Tool us'd by _Chalcographers_) and _Polisher_ performes. 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 doubtles 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:
Sculptura, or
A rare Invention, new, expeditious, and wholly unknown to the past Antiquity. Burine then from Bolino; and why not? yea doubtless, this from Βολίνα the Modern name of a Seal, and Instrument of making Seals. To this we might also add זריז, 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 leasf too much of this Stuffe shoul (as Theocritus on another occasion) itiles it, γλυφάνων προσώπου smell of the Burine; we will here make an end with hard names, the Pedantrie and various aceptions 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 Calenpines, 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 eafe, 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.

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 affirmes, that the Protoplast our Father Adam, or (as others) his good Genius the Angel Raziel, 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
Sculptura, or

ex libro Behu, de Pœnitentia Adae, Adae 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 ῥηματα &c. We shall not add hereunto, what the Rabbins assert he compos’d of the precepts given him in Paradise, with the like truth; but pass from these conjectures to others of the Antediluvian Patriarchs mention’d
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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, profe against the two most devouring and subverting Elements, and lasting some thousands of years after the Universal Cataclysm. The Ethiopians are said at this day to glory much in posseffing 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 renoun, would transmit to Posterity the glorious Actions and Achievements 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 justify our design; The Author of the Scholastical History upon Genesis speaks of this Zoroasters ingraving the Liberal Arts on fourteen Colonns, seven whereof he affirms to
Sculptura, or
to have been of Brass, and the rest of Brick; The same is also reported by Serenus, where he adds diversorum Metallorum Laminis, together with some other Inscriptions, thus preferred, 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 Ezra, Zoroasbris, & Melchior Magorum oracula. In quibus, & illa quoque, que apud Gracos mendoza, & mutila circumseruntur, leguntur integra & absoluta, &c. The Books (farth Picus) if books it be lawful to call them, and not rather most inestimable Treasures, are all in the Chaldey 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 Predecessors. 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 deprav’d 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 Egyptian Pharaoh, which being at least four hundred years before Moses (as the most indefatigable Kirker has computed) does greatly prefigure 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 commandement is express, 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 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 stollen by Rachel? The Idols of Terah? or the Egyptian? &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 proceffe 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.

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 Abiath, who made Intaglias to adorne the High Priest's Pectoral. And we have said how the Egyptians reverenced 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
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Figures, the secrets of their Arts both Divine and Secular: For

Nondum Flumineas Memphis contextere biblos
Novarat, & Saxis tantum volucresque seræque,
Sculptaque servabant magicas animalia Linguas.

Lucanus lib. 3.

whence Tacitus calls them Antiquissimamono-
menta memoriae humanae impressa Saxis. Such
as were also the Horapollinis note, and all
those other venerable Antiquities of this na-
ture transported to Rome out of Egypt, in
no less than two and forty prodigious Obel-
sic'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 Let-
ters and Sculpture from Adam; Josephus
from Henoch; Philo from Abraham; Euse-
bius 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 Laetus) foo-
lishly deduces, that even the Typographical
Art was known in the Age of this Hero; but
thence (as we said) it descended to the
Egyptians by Misraim, and so was commu-
nicated to the Persians, Medes and Assyrians,

Evelyn thence

Vossius in Art Hist.
Sculptura, or 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 Honestia Disciplina, out of a very antient MSS. Bibliothecae Septimiæe seems to deduce, and thus summe them up together.


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 Roccia in his Bibliotheca Vaticana presumes to have been of Brass) by several other instancies; the writing with Ink, in Paper or Parchment, being altogether a novelty in comparisson to the more antient formes and materials such as were the Slitstones, or Slates which succeeded the stately marbles, and preceeded the thinner leaves of Bark, and Tablets of Wood, which from the Ger-
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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 applied: 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
Ære ligabantur 

according to the Poet. Thus were the Hieronicae 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.

*ligabantur ed. 2.*
Sculptura, or

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 less 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 affirmes Ουμυρου μόνου πρεσβύτερος ἐστιν ὁ Μωσῆς, ἔτι δὲ τῶν πρὸ αὐτοῦ Συγγραφέων, Λίνου, Φιλάμμαρους, Θαμύριδος, Ἀμφίανος, Μοσαίου, Ὄρφεως, Δημοδόκου, Φησίου, Σιβύλλης, Ἐπιμενίδου τῶν κρητῶν, ὅστις εἰς τὴν Σπάρτην ἀφίκετο, Ἀριστέα τοῦ Προκοπησίου τοῦ τὰ Ἀριμάσπια συγγράφατος, Ἀσβόλου τέ τοῦ Κενταύρου καὶ Ἰσάτιδος Δρυμώνος τε καὶ Εύμηλου τοῦ Κυτρίου, καὶ Ὀρού τῶν Σαμίου καὶ Προσμαντίδου τοῦ Αθηναίου &c. Where we have no less than seventeen Gracians 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
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Daphne a certain Devotreffe 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 supremest 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 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 extremely 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 Embossements, 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 preheminence, 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 figuration of the first breathing Statue that was ever form'd c 3 (and
Sculptura, or

(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 Enoch's 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 coeuous with Rings (what was else the Signet which Judah 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 Gorlaus, 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 wore 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
ingress into such, and such particular signes of the Zodiac, treated of by Francis Rueus the Physitian, Trianus, and instar omnium, by the learned Gaffarel at large; but we haften to that which followes.

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 Baptif Alberti ascribes it to his country men the Tuscanes.

Those who have well survei'd the Natural History of Pliny will easily commute for the
the Omission, if out of pure indulgence to their eyes only, we forbear the transcribing of at least three or four entire Chapters, industriously baulking those ample and luxurious Fields of Statues, as under the Fusile and Plaistic head; because it suits not with our present design and institution: For to passe over the Figures in Metal, those of Gypsum and other materials; The Sculptores Marmoris were so many, and the Greeks so extravagantly fond of their works, that at Rhodes alone, that small Island, were no less 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 excelse, as Pliny records of his Age, that there were almost as many Statues as Men, by a kind of noble contention (fayes 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
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which do nearest approach our design; of which fort may be esteem’d those ἀποσφαγίσματα 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 Lysippus,

Edicto vetuit, ne quis se, prater Apellem,
Pingeret, aut alius Lysippo ducet aera

Fortis Alexandri vultum simulantia.——

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

We wish the same might please his Majesty, and that none save such as for their excellent talent 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 reproachfull 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

Where my L. of Leicester then lived.
Kings and Heroes 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 Emperor. Thus Sculpture began to be most eminent in Stones and Gemms, Auro, Argento, Aere, Ferro, Ligno, Ebore, Marmore, Vitro, &c. As this Author affirmes; 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 Dipoenus, and Scyllis; For we shall not here ascend so high as Prometheus, or speak much of Ideoces, Eucirapus, Lysetratus, Demophilus, Dedalus, Leochares, Policarmus, 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
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Armour, Cups, Rings, Glasses, even to the very Figulina Vasa caelata, such as Cotys brake of purpose, least some other unexpected accident or mischance might put him into passion, as Plutarch tells the Story: Hydriae, 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 affirmes 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 3. HS. Confessus est tamen se nunquam his uti propter verecundiam aum; 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 Phialae 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 *Bos-cage, Chases, and Hunting*: Famous also were *Calamis*, *Antipater*, and *Stratonicus*, who engraved the *Satyr* Sleeping, a stupendious piece of Art; Then there flourisht’ *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 Battles, &c. To be brief (for their Works are endless) *Zopyrus*, who engrav’d the Court of the *Areopagi* in a Cup, and the trial of *Orestes*: After him lived *Pythus* and several others too long here to recite. Nor were all these Gravers in flat; but, as we said, in *Reliev* 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 tolerable engravings of the former, last’d but to *Nerva*, the best being those which were cut, and stamped in the time of *Caligula, Claudius*, and *Nero*, about which period *Sculp-
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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 Emp. 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 engraved Letters, as in their Rimstoc or Primsstaf; 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 Coafts: And Wormius in Fast. Dan. L. 1. chap. 18. mentions Danish Hieroglyphics, on the Tombs of their old Hero’s; Lions,
Sculptura, or
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 Gref, or Gref-Sex, 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 deprav'd, that they demolish'd, and ruin'd all those goodly fabricks, and excellent Works, whereever 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 upn 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 (faies Petronius) cum abhuc nuda placeret virtus, Vigebant Artes ingenuae, summunque certamen inter homines erat, nequid profuturum seculis diu lateret; Itaque omnium Herbarum succos Democritus expressit; &

ne
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nelapidum Virgultorumque vis lateret, aetatem inter experimenta consumpsit: Eudoxus quidem in caecumine excellissimi montis consensuit, ut Astrorum Caele Que motus deprehenderet: & Chrysopeus ut ad inventionem sufficeret, ter Helleboro animum deterret: Verum, ut ad plasias convertar (which comes nearest our instance) Lysippum Statuae unius lineamentis in-harentem inopiae extinxit; & Myron, quipane hominum Animas, Ferarumque Aere comprehenderat, non invenit heredem. At nos Vino, scortisque demersi, ne paratas quidem artes audemus cognoscere, sed accusatores antiquitatis, Vitia tantum docenmus & disceimus, &c. He concludes; Nolito ergo mirari, si pictura defecit, cum omnibus Diis Hominibusque formosior videatur massa Auri, quam quicquid Apelles, Phidias, Græculi delivantes 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 Mecenas's of the arts, who by their liberality and affection
Sculptura, or

section to Virtue, may stimulate, and provoke men to gallant exploits; and that being thereby once at their ease from the penury, and necessities which depress 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 ἄφνω 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 vitiou 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 reproach us: Pardon this indignation of Ours, O ye that love vertue and cultivate the sciences!

To returne to our Institution again: Sculpture
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Captive and Chalcography seem to have been of much antienter date in China then 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) Landskips, Stories, and the like. Josephus Scaliger affirms that our first Letters in Europe were thus cut upon Wood, before they invented the Typos eanovis; instancing in a certain Horologium B. Mariae, which he fayes he had seen Printed upon Parchment a great while since: But Semedo would make the World believe that the foremention'd Chinezes Hift. Chin. part. 1. cap. 7. have been possesse'd of this invention about sixteen hundred years, some others affirme 3700. However, that they were really Masters of it long before us, is univerfally agreed upon; and (it) is yet in fuch esteem amongst them, that the very Artizan who compounds the Ink for the Press, 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
Scruptura, or

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 Egyptians, though in less durable, and permanent matter: The same likewise is.

Laet affirmes of the Sculpture among the Acadia, 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, than 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 Brass and Marble; impressed and publish'd so many thousands of medals, and coynes as are in the hands and collections of the Virtuosi, and the bowels of the Earth, whereever their conquests extended themselves, or Eagles display'd their wings.

Chap.
CHAP. IV.

Of the invention and progress 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 Gutenberg; 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 D 2. M.C.
Sculptura, or

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 firnamed 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-Presse, 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 Mafo 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 brads, which
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which having engraved, he did only fume, taking off the impression with a moist 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 designs 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 wife 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 assumption of the B. Virgin, one of the rarest that ever he did; besides that St. Anthonies 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 sweetneæ, 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 desigines 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 Nuditieæ: A Country man and Woman playing on Bagpipes, with Poultrie, &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, Christ’s 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
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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 incense 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 inferior of design: Such were a Christ bearing the Croffe, and another of his Crucifixion, Sampson, David on a horfe, the Martyrdom of S. Peter, Saul, and David, the slaughter of Goliab, the famous Piper, Virgil's, and some other heads, all which works did fo 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, Abaferus 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, Mordecay 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
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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 graved 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 fallied; in the time of Raphael Urbine flourished the renowned Marco Antonio, who graved 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 estima-ble 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
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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 Martyrdom of St. Felix in the boyling Oyl, which purchas'd him so much Fame and Credit; but this Excellent Painter would always from that time forewards, have one of his Servants to attend only M. Antonio's Rolling-prefs, 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 graved all those round designes painted in the Vatican by the same hand; Likewise the Caliope,
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Caliopè, 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 Cœnaculum, and St. Cecilia's Martyrdom of Raphael's 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 Raphael's Cypher; though the latter often us'd A. V. I. his own initial letters;
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letters; of both their cutting are a Madona, with a Christus mortuus, and in a large sheet the B. Virgin praying, and a Nativ-ity in great also: The Metamorphosis of Lycaon, a Perfumer, Alexander magnus and Roxana, a Cana 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 Raphael's 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 Paffage over the red sea; The Promulga-tion of the Law; the fall of Manna, Da-vid and Goliah, 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 Testa-ment, all which were published before Raphael's decease: For after that, Augustino wrought with Baccio Bandinelli, a sculptor of
of Florence, who caus’d him to grave his
Antonius and Cleopatra, very rare things,
with divers other designs; as the slaug-
ter 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 graved;
though in the Christo mortuo not alto-
gether succeeding so well as had been wished.

But to come again to Marco Antonio (be-
cause there is not a paper of his to be loft);
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 Bar-
lacchi: We will not contaminate this dis-
course 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
fearer
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feverer Animadversion and Chastisement then was inflicted upon him for it; though to commute for this Extravagancy, he publish'd the Martyrdom of S. Lawrence, in which he also reformed those designes of Baccio Bandinelli to the great reputation of the Art of Chalcography.

About the same time flourish'd Giuannì Battista Mantuano Disciple of Giuleo Romano, who publish'd a Madonna, 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 Physitian applying of Cupping Glasses to a Woman; Christ's Journey into Egypt, Romulus and Rhemus, the Stories of Pluto, Jupiter and Neptune; the miseries of Imprisonment, Interview of the Armies of Scipio and Hanibal; St. John Baptist's Nativity, cut by Sebastiano de Reggio; all, after Giulio Romano.

Giorgio Mantuano set forth the Facciata of the Popes Chapell, M. Angelos Judgement, St. Peters Martyrdom, the Conversion of St. Paul, &c. And some plates were sent abroad about the year 1530. eaten with Aqua Fortis after Parmefano; For, as ab aere, deuentum 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 useful invention, we are not yet inform'd; and the effect was sufficiently obvious, after that of the Burine had been well considered.

Ugo 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, 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 Æneas and Anchises, descent from the Cross, story of Symon Magus, a David after the fame Urbín, and a Venus do testifie: This occasioned many others to imitate him, as in particular,
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Baldassare Peruzzi (who graved the Hercules, Parnassus, the Muses) and Francisco Parmegian, 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 Chiaroscuro, the Tyburnine Sybil and a Madonna; but none was there who exceeded those of Beccafumi; especially, his two Apostiles in wood, and the Alchimist in Aqua Fortis.

Fran. Parmegiano (whom we already mention’d) may be esteemed 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
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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, Chrifals, 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 Giovani de Medici, Charles the V. and some rare Medals 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 than 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
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descend 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 numberless: But what they published of better use were divers *Grotescos, Antiquities* and pieces 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 Shepheards and Animals; Three *Bertuccie* fitting, and encompassed with
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with Serpents like the Laocoon; not to mention what were published by Giulio Bonasone, 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.
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Nor leffe Worthy of Commendation are the Gravings of Gabrielle Giolito, in the Orlando of Ariosto; as also those eleven pieces of Anatomie made for Andrea Vesalius 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 Vasaris 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 Chrift 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 tenderness 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 encoun-
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tred 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 graved 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, Æneas of Barrochio's invention, and S. Hierom.
Sculptura, or

After Tintoret the large and famous Crucifix of three sheets in S. Rocco’s school which so ravished the Painter: Mercury and the Graces, Sapientia, Pax, Abundantia chasing 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 Veroneses, 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 Cuth one of the tenderft and rareft 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 Sullenus, all of them incomparably design’d, nor indeed, did any of the fore celebrated Artists exceed the Carracci, especially
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pecially Hannibal, for the noblenesse and freedom of his postures, bodies and limbs, which he expres'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 finisht, came into a private hand. The Triumphant Venus on the sea; Moses, some cuts after Fredrick Barrocco in Aqua fortis, divers Catfalco'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 useful book, comprehending the Historical Columnne of Trajan, design'd by
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 discovered in his rare Perspectives, Landskips, and his Roma in the Larger Chartoon; likewise in the nine privilegd and stationary Churches, with the three Magi who offer presents to our Saviour in allusion to his name.

Leonardo, Isabella, and Bernardino Paresol, 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 wasteth, the other growes perfect. These all flourished about the year 1560, and left us three little histories of the Salutation, Visitation, and St. John Baptist: Also Christs 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 Embroderies
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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 Jerusalemma Liberata, the Birds and Falconry 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' Osero, which were rarely heightened.

Raphael Guido a Tuscane, 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 Baroccio.


To these we might add those excellent things of Camillo Graffico, and Cavalier SALimbene, Anna Vaiana, with innumerable more; But we have yet other fruitful Countries to visit, to whose praises we must be just; only we may not forget the incom-para-
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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 Artist'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 Scanes and dances of the Horses at the Marriage of the Duke of Tuscany; Compartimenti, Cartells, Ornaments and Capricios for Carvers and Embroiderers: 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. Jacob's descent into Egypt: The Procession and Exposure of the Sacrament, where there is an Altar of curious Architecture inrich'd with festival Ornaments: The Cavalcado of the Polonian Embassadour into Rome, with divers other proceedings, Pieces of Polonians, Persians, and Moores on Horseback breathing a rich and noble fancy: Also Seiges, Engines for War, with Skirmishes, Land and Sea Fights:
Sculptura, or
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 Man-kind.

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 Medals, whither in Gemms or Metals; such as were (besides those we touch'd in the former chapter) Vittor, Gambello, Giovanni dal Cavino the Paduan, and a Son of his; Benvenuto Cellini, Leone Aretino, Jacopo da Tresso, 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 Ludvico his Son, Valerio

1 Benvenuto Cellini] Benevento Cellini eed.  Vincentino
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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 Ludovicco, and Vincentino, had so accurately counterfeited the antient Medals, that the most knowing Antiquaries were often at a loss to distinguish them: Such were also Luigi Arichini, Alessandro Caffari called the Greek, so much celebrated for that stupendous 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 taint, and would merit an express 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, Achatas, Corneliains, Onixes, Christal, Jasper, Heliotrope, Lazu, Ametheistis, &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 success cutting the King of Spain’s 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 ingenuous 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 Moun-ieur 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.
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We shall speak in the next of those Germans and Flemings 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 blindfold as they say; provided the impressions be black, well conserved, of equal force, and not counterfeit, as there are severall 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
Sculptura, or

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 of his initial Letters* in imitation of Durer, as likewise the Author of the Jep-tem opera misericordiae, stories of the book of the Kings, Artemisia, &c. whose gravings are countersign'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 naked which he publish'd; it shall not be requisite to recite here the Catalogue; because his mark I-s-B is fixed 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
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the Old-Testament nobly design'd by Martino, and as well graved: Also the History of Susanna: Another book of the Old, and New Testament: The Triumph of Patience, a rare Cut: the Heart on the Anvil, 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 graved for the Inventor, twelve great sheets of Sorceresses, the Battails of Charolus the V. and for Veresey 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 Carnaval; 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 Deciflion 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 Flemish Michael Angelo.
Sculptura, or

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 Raphael's; besides his Landskips and other Gravings, after Girolam Mutiano, which are very excellent: Also John Baptif, 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 Athbens; The Battail of Elephants; some Gravings after Don Julio Clovio, and Titian, which had they been accompanied with that tenderness, 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. Cor. Cort did use to work in that famous Painters house, and Graved for him that Paradifhe he made for the Emperour; St. Lazarus Martyrdom, Caliste and the Nymphs; Prometheus, Andromeda, the fore-nam'd Magdalen in the defart, and St. Hierom, all of them of Titians invention. We
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We come now to Justus, John, Aegidius, and Ralph Sadeler, who lived in the time of the Empeur Rodulpbus, 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 Consenio, design'd by Martin de Vos: The Vestigia of Rome tenderly and finely touch'd in 50 sheets: The 12 Roman Empeurs and Empressess after Titian, rarely graved by Giles, a Madona with our Saviour, and St. Joseph after Raphael, Christus Flagellatus, and the head of Rodulpbus II. with various capriccios, and inventions about it, as also that of the Empeur Mathias, 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 Aegidius; The Empeur and Empresss 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

\[f2\] great:
Sculptura, or
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 Tintorets 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 incompara-
ble gravings; that 'tis the greatest pity 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 accomplishe all the rest; Especially, John and Raphael in
what they graved after Mich. de Vos, Bas-
zano and others whose Rusticities they set
forth: those of Aegidius in great, being a
descent from the Croffe of Barroccios inven-
tion, the other a Flagellation design'd by Jose-
pho Pin\(^1\) can never be sufficiently celebrated.

After the Sadelers appeared Herman
Muller with a very bold Bolino, and like-
wise Janus who graved many things after
Sprangers, worse choisen (for the con-
vulsive and even Demoniac postures) then
executed.\(^1\) Giuseppe ed. 2

But
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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 reproach) contributed in any proportion to his dexterity.

After him came the Swisse Matthew Miriam, who had he perform'd his heightsning with more tenderness, and come sweetly off with the extremities of his hatchings, had proved an excellent Master: His works are useful and innumerable in Towns, Land-skips, 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 Daunce Macabree, 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
Sculptura, or

design'd and cut: In the Epistle whereof, one Holtzhusen 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 Brossebaecher besides several other things, hath cut in wood a triumph of the Emperour Maximilian into Neuremberge.

Vergilius Solis graved 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 Maffers that ever handled the Burin, for never did any exceed this rare workman; witness, 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 Nouvolstell was of Mentz in Germany, an admirable Graver in Wood: he pub-
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publish'd that Æneas in little, and some Historical parts of the Bible very well perform'd; also divers of the Fathers after Tempesta, besides the Jerusalemma liberata of Bernardino Castelli in Quarto, with many Cartels of Armes and Harnesse, and some Pictures to a Breviary, &c.

Matthew 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 Strafsburge, 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 infinitly exceed the Father, as may be seen by those many curious Graving 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 fakes, who are collectors of these curiosities, and may not haply be yet arriv'd to the judgment of being able to discerne them from the Originals; Also some things after Goltzius.

Cornelius Galle in his St. Priscas Baptism,
Sculptura, or Papenheim's and other heads after V. Dyke, has shew'd what he was able to perform, not to mention abundance of Frontispieces and other lesse considerable of his workes. But the Count Cloudt¹ a Knight of the Palatinat has publish'd, though very few, yet some stupendous things, especially that of our B. Saviour's flight into Ægypt by night, the story of Tobit, and about three or four more worthy of all admiration.

Swenevelts History of St. John, with divers Landskips.

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

Bronchorst's 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 Nieuwlan) 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. Matthem is famous for Fruits; Boetius, or Adam Bolfuerd for his Rufticks after Blomaert, Landersfelius has taken excessive pains in his Landskips; and so has Van Velde in some Few: but above all, Nicholas de Bruyn (after

¹ Goudt ed. 2
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Ægidius Coninxlogenfis) 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 futing with the times and places: notwithstanding has this latter performd some things in little very laudably: Nor with leffe ingratitude, amongst others may we forget the Nova reperta of Stradanus by Theodor Galle, who also published the whole process of making silk 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.

Bolsvert set forth the Sacra Eremus Asceticarum, 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 fakes, who are dilligent collectors of the renouned persons of the late Age, we shall not think amiss to mention. Such were the Dutchesse of Orleans, Arch Duke Albert, Jusitus Lyphius, and others after Van Dyke, Leffius and Bellarmine, Jesuites after
Sculptura, or
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, Caesar 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. Revestyn; Gustavus Adolphus King of Sweden, Jacobus de Breuch, the Prince of Brabonson, 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 pretermit 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 Suannebourg, the above named Pontius and Bolfivert, Nesse, Vofterman, Vorft, and other rare Matters in this
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this Art: Such are (to instance in some only) his battail of the Amazons, St. Roch, our B. Saviour composed 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; Solomon's 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 encountr'd amongst the Merchants of Prints, who frequently vend the copies for the originals to the leffle wary Chapmen: Chr. 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 Marquess Spinola; Char. de Malley, Horatius Gentilecu; Jo. Count of Na-faw, Van Milder; P. Stevens, and Cor. Sachtleven, 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,
Sculptura, or
Schut, Corn. de Vos, Deodat del Mont, Lucas
van Uden, Jodocus de Momper, Wencesl. Coe-
berger, Painters; Count de Offono, 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 Croff, 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 Erasimus, the D. of Nor-
fork, and others of the Arundelian collection.

Van Vorst, Competitor with Voserman,
has likewise graven a number of Heads
after Vandyke; I shall only name the learn-
ed Sr. Kenelme Digby in a Philosophical ha-
bit: our famous Architect Inigo Jones, and
those two incomparable figures of Charles
the Martyr and his Royal Confort the Q Mo-
ther 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 Mistres, Eras-
mus Roterdamus, and touched several of
the heads before mentioned to have been
grav’d by Voserman.

After
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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 graved 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 graved some things rarely in steel. Sniderhoef has engraven the heads of most of the Learned Dutch, after several painters, with good success: as those of Heinsius, Grotius, Barleus, &c. not forgetting that stupendious Lady Anna Maria a Schurman, &c.

Jo. Baurs 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 Primaticcio 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 tenderness, 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 engraved; 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 Mounsiwer Poussine, Pietro Cortone, &c. to be seen in the books set forth by the Jesuit Ferrarius, his Hesperides, Flora, Ædes 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 Esfou-falls after Bourdon, which seems to be a very piece of Painting: The two Madonas in contest with Poilly: The Thesis; and the chapter of the Carthusians, all after the

Sculptura, or
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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 Maps, which are the largest Planispheres, has very rarely engraven his own Head, after a painting of Vandyke: nor with leffe Art has Vankeﬄel 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 Ca-
Sculptura, or
Cavalerizzo, &c. design'd by Diepenbee, whose rare Talent, that Theater, or Temple of the Muses published by that Curiously Learned, and Universal Collector of prints, the Abbot of Villoon, (of whom we shall have occasion to discourse in the next Chapter) do's sufficiently illustrate.

Lucas Kilianus has rarely graved the Murther of the Innocents; the Miracles of the Fifth; Annunciation, Circumcision, and some Plates in the Hortus Eystettensis, &c.

Vijcher, viz. Cornelius (for there is another who has publish'd divers Landskips) hath most rarely Etched a certain Dutch Kitchin, where there is an old Man taking Tobacco, whilst his Wife is a frying of pancakes: also a Fiddler accompanied with boys and girls, 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.

Vovillemont has Etched our Saviours chasing the facrilegious Merchants out of the Temple after the fame Tintoret; which is very rare.

Nolp the twelve moneths, especially the boyffrous March.

Lombart, many plates for Mr. Oglebyes Virgil; as likewise that industrious Interpreters
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interpreters 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 Samaritane, 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.

Wenceslaus 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 preheminence) 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, 

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Titian,
Sculptura, or

Titian, Jul. Romano, A. Mantenio, Corregio, Perino del Vago, R. Urbin, Seb. del Piombo, Palma, Alb. Durer, Hans Holbein, Van- dike, Rubens, Breugle, Baffan, Ælsheimer, 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, Foulsh, 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. Ros's his Silius, Polyglotta Biblia, the Monasticon, first and second part, Mr. Dugdalaes Paules, and Survey of Warwickshire, with other innumerable Frontispieces, and things by him published and done after the life; and to be (co 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
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use of this Talent, for men of Letters, and that would be accurate in the Diagrams which they publish in their works.

The no lesse 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 Breugles, as those of the seven deadly sins, Satyrical pieces against the Nuns and Friers; with divers Histories, Drolleries, Landskips, fantastic Gryllses 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 Portrait 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, Cocciën, Maubeuse, Venius, Firens, Pierets, Quelinus, Stachade, Sebut, Soutman, Vanulch, Broon, 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 Bishop a learned advocate now of Holland,

who
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 Malters by having hitherto omitted.

Druefsken his King of the Boors in Hungary, 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 Groenghen has set forth many remarkable things, Caravans, 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 Schinffyn 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
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of the Roman Emperours in two Colours; this name recals to mind an omisison 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 Pietà; 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 impos-sible to discerne the ingenious fraud.

We did not speak of the heads of the famous men in the Court of the Emp. set forth by Aegid. 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 Petrach's Utriusque Fortunæ Remedia, which admirable treat-ise 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 gold-en Asse: and sprinkled divers pretty inven-tions and Capriccios in an old impression of Cicero's Epistles: And with this recollection
Sculptura, or

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 Carest'd by that Worthy and illustrious Mecanas 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 approch'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 Artift, 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 Horfe conflicts, and several books of Animals, and Wildbeasts. The Wid-
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; witness 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;
Sculptura, or

But that *Liberum Belgium* by *Simon de P as*
his Father, or Brother (I know not whi-
ther) dedicated to Prince *Maurice of Nauf-
saw* is a very rare cut.

Who has not beheld with admiration the incomparable *Burine of Claudius Melan*,
celebrated by the great *Gassendus* and em-
ploy’d by the moft noble and learned *Peireskius*? The *Sudarium of St. Veronica*,
where he has formed a head as big as the life it felf with one only line, beginning
at the point of the Nofe, and fo by a
spiral turning of the Graver finifhing at
the utmost hair, is a prodigy of his rare
Art and invention; because it is wholly
new, and perform’d with admirable dex-
terity: Nor has he leff merited for his
St. *Francis, St. Bruno*; the pointed *Magda-
len, Pope Urbane the VIII.* and divers others
to the life, especially those of the Illustri-
ous *Justiniani, Peireskius*, and the several
frontispieces to those truly Royal works, *Po-
et*, and other Authors printed at the *Loure*.

*Mauperch* has published some pretty
Landskips; *La Pautre* many moft usefull
varieties and Ornaments for Architectts,
and other Workmen; Florid, and full of
Fanfie; especially the ceremonies at the Co-
ronation of the present *French King*.
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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 tenderness; as also some rare Landskips and Ruines after Polemburch and others.

N. Chaperon has etched the Xystus or Gallery of Raphael in the Vatican, with incomparable success, as to the true draught: and so has that excellent painter the late Francis Perier those Statues and Bass-relievos of Rome, preferrable to any that are yet extant.

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

Couvay has engraven the three devout Captive Knights, and what may appear very extraordinary, ut quae celant nomina celaturn 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 Landskips, if not a little exceeded in the darkness of his shades: but his ruines of Rome are very rare: he has likewise a son that graves.

The excellency of invention in the Romances, and Histories adorn'd by the hand of
of Chauveau is not to be passed by; especially those things which he has done in the *Entretiennne de Beaux Esprits* of Monsieur De Marestis, 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 Henne, Begnon, Huret, Bernard, Rognesson, Roulet, a rare workman, witnesse his Frontispiece to the French *Polyglotta Bible* design'd by Bourdon and lately put forth; Bellange, Richet, l’Alman, Queuel, Soulet, Bunel, the laudable Boucher, Briot, Boulange, Bois, Champagne, Charpignon, Corneille, Caron, Claud de Lorain, Audran, Moutier, Rabel, Denisot, L’aune, De la Rame; Hayes, Herbin, David de Bie, Vilemont, Marot excellent for his buildings and Architecture; Toutin, Grand-
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Grand-homme, Cereau, Trochel, Langot du Loir, L' Enfant Disciple of Melan; Gaultier, D' Origin, Prevoi, De Son, Perei, Nacret, Perret, Daret, Scalberge, Vibert; Ragot who has graved some things well after Rubens, Boissart, Terelin, De Leu; Besides Mauperche for Histories, L' Aisne 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 Materot, Frisius, Duret, Pauce, Le Beauplan, 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-
Sculptura, or

Colignon no lesse excellent in his gravings after Lincler.

And Cochin in those large Charts and sieges of Townes after the Ingenieur Beau-
lieu: But

Israël 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 AF. 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 laft 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 Bu-
rine; and it is therefore estimable, though
unworthy of the honour of being placed a-
mongst the rest of those Illustrious persons,
whom his hand has render'd immortal:

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For such are the French King, the Queens of Poland and Sweden; Cardinal Mazarin, whose Effigies he has graven no less than nine times to the life: The Duke of Longueville; D. of Bouillon, Mantoa, Marshal Thurene; President Jeannin, Molle, Telier, Ormesson, the Archbishop of Tours, Bishop of S. Malo: L'Abbe 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 Lorrain, (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 loss 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 testify, and which likewise have exalted his incomparable Talent to the supremest point: It might not seem requisite to mi-
Sculptura, or
minute the works which he has published; because they are so universally excellent, that a curious Person should have the whole Collection, (and be careful that he be not imposed 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 Madonna after Andrea del Sarto; the four Comedians, all these of the larger Volumne, and some of them with the Burine. Also the passage of the Israelites: St. Luke's Fair dedicated to Cosimo 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 expres-
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... 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 encour'd amongst the collection of his Prints. The Duke of Lorrain's 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 Theseus, Combat at the Barriere, entrance of the great Duke with all the Scenes and representations at the Duke of Florence's nuptials: the Catafalco erect'd 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: Mast-
Sculptura, or
Mascarades, Gobbi, Beggars, Gypsys, Balli and Dances, Fantasies, Capriccios, Jubilatio Triumpi 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 Chalcegraphers 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 deititute of his entire work; especially those of his latter manner perform’d in single and masterly stroaks, without decussations and cross hatchings, in emulation of the Graver. Those Vignets, Fleurons, capital letters, Puti, and Compartiments made to a-
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dorn the Royal impressions at the Loure are worthy of celebration; because it is impossible for the neatest Burine to excell his points and Eschopps; 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 assiendant to Architecture, Dyalling, squaring of Stones, and encontring 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 industrrious Bleaus of Amsterdam, who have published the Atlas’s, and other pieces which celebrate their names to polterity; and

EVELYN

such
Sculptura, or

such an undertaking has the Ingeneere Gombouff 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 testify 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 Mecenas'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 inferior to any we have enumerated for the excellency of their
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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 adorn the Apologies of Aesop 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 Vifcount 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 inferior to Weir¹; 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 Medals and Intaglias we have Mr. Symonds, Rawlins, Rebrick, 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

¹ Wrex ed. 1
Sculptura, or
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 extremely gratifie the curious, and Virtuosi universally, that they would endeavour to publish such excellent things as both his Majesty and divers of the Noblesex 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 Desigining, 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;
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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 situate 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 Designs drawn after the life, of those surprizing Landskips, memorable Places, Cities, Iles, 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,
Sculptura, or

at the writing hereof, and that we have already introduce’d a competent, and sufficient number to give reputation to the Art, and verify our Institution. For the rest, if we have somewhat exceeded the limits of a Chapter (comparing it with those which did preced) 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 neatneffe, and accurate conducting of the Hatches; since by this means, we should be stored with many rare Desighes, Touches, and Inventions, which for being only in Crayone, are casual, and more obnoxious to accidents; and can be communicated but to
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to those few, who have the good fortune to obtain their Papers; and (which is yet more rare) the happiness to understand, as well as to talk of them.

CHAP. V.

Of Drawing, and Design previous 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 than 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. Marth.
of England.
Sculptura, or

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 perceptive of them all.

But to treat Methodically of this, or as we have already enlarged in the History and Progress of Chalcography, and the surviving labours of the most renowned Masters, would require no lese 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 jealousie, 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 finishe'd; 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 express 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 Inf. l. s. do's more recommend things to us, from a 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 address therein.

Whether Design, and Drawing, were

\footnote{Design was, ed. 2}
the production of Chance or Excogitation, we determine not; certain it is that practice and experience was its Nurse and perficient; 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* (fay 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,

\[ \textit{Pictoribus atque Poetis} \]
\[ \textit{Quidlibet audendi semper fuit aqua potestas}. \]

We could easily admit this *Art* to have been the most antient, and with *Philostratus*, *εὐγενεστάτον τῇ φύσει*, of kin even to *Nature* her self: But to take it some what lower, there goes a tradition, that some ingenuous Shepheard 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 crofs 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 leffe inlightned; and is attain'd by practice 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 Protegenes 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 Sadler, Harman, Sauredam, Voßerman, 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 Boffe; 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
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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 μισόμα 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 painting of yourself with overmuch exactness: for nuncera fape nimiam diligentiam, was an old observation; and therefore the ancient Painters (fayes Philostratus) more esteem'd a certain true and liberal Draught, then the neatness of the Figure, as he expresses it in Amphiarraus's Horse, sweating after the conflict; since Drawings and Designes are not to be like Polycletus's Canon, which took its several parts, from as many perfect bodies, by a studied, and most accurate Symmetry: It shall suffice that the prime conceptions of our Artist be perform'd with less constraint; a coal or pen-til 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
Sculptura, or

fainter shadowes, terminating them in loft and misty extreams, and thwarted (if you will counter-batch) at equal, and uniform intervals (but not till the first be dry) or, if with single strokes (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 finnically, 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 conferme, and dispose the hand to whatever it addresseth; 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
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Albert Durer, Passarotto, yea Titian himself, when the fancy took him: The forementioned 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 heightening 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 Thomas a Florentine; our ingenious friend Mr. Vander Dousc (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 hopeful, (but now deceased) 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 leisure to proceed to black, and white Chalke (as they call it) upon coulour'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 extremities, produces (on an instant) that wonderfull, and stupendious roundness, and exstancy, 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 Parneggian, and sometimes Polydor himself (not to insist on Rubens and Van
dyke) 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 then 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 itself 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 Roof: procuring Models, and endowing them with Charters, Enfranchisements, and ample Honoraries; by which they attracted to their
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 eno-
ble men of Art: the Greek and Roman of
old had them in special veneration: but in
none of their Courts, were men of Science
carried 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 stirrs abroad
without their company. These great men
fayes my * Author (meaning Physitians,
Painters, Sculptors, Musitians, &c. quos
proprio nomine appellant Contubernium Caes-
aris) march before the King whither he go
forth in Litter or on Horseback; and being
elecd of Persons of the greatest birth in
his Dominions, they always continue at
his Court, richly appointed with fallaries;
but otherwise, to bear no office whatsoever
which may in the least importune them,
eos solum eleeci, ut Imperator ad voluptatem
&
deleStationem consortium præsient, as being
therefore only chosen, to recreate and di-
vert the Prince with their excellent conver-
sation: These being men of the rarest parts,
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 inferior Nobility: Thus far the Historian: We know not how this Instance may in these days 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 posses'd something of extraordinary (besides the wearing of fine cloaths, and making the bone mine) to recommend them. We insist not on Sculptors, and painters only, especially, as such men are now for the most part Vicious, 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 renderd their Fautors and Protecors famous, by leaving such marks of their admired Virtue, as did eternize their merits to after Ages.

Thus it was, that Myron, Polycletus, Phidias, Lysippus and others of the Antients, procured such lasting names by their divine labours: They wrought for Kings, great Cities and Noble Citizens:
Sculptura, or

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 encoura-
gements, were poor and neglecte'd, 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, Nicomachus, 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-
ftribution 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, Relievos and entire
Figures, cast off from the best of the Anti-
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 bras and marble; Modells
and divers fragments of Bases, Columns,
Capitals
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Capitals, Freezees, 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 concerns the Art of Chalcography, we have already mentioned such of the most accomplifh'd Gravers, whose labours and works were proposed for exemplars and imitation: Nor let the most supercilious painter despise what we have here allledged; 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 plagiarism like, as all that have any knowledge of his works can justify) 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, Vasas, and Anatomies of old Rosso, by whomsoever engraven, and those other things of his after Domenico Barbieri: Paulo Veroneze did much
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 Designe and Drawing, as it is previous, and introductory to the Art of Chalcography; had not one curiosity more prevented us; which because it so much concerns the conducting of Hatches and Strokes, whether 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, crofs 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 stroaks: having never yet found out a certain and uniforme guide to follow in this work; so as to carry their stroaks 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
Sculptura, or

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

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 *terfe* 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 *Mafs* 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 fancied upon those lesser, and more delicate members:

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

¹ *Wails, 1662.*
Suppose, in the utmost 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 \( \text{inter} \ \text{fe} \).

Then another Thread, \( \text{viz.} \ m n \) 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 shadowes 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 shadowes parallel \( \text{inter} \ \text{fe} \), 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 \( o n x y \) are caused by the \( \text{cathetus} \ m n \), and the pointed curved lines upon the Bowle \( O \), \( \text{viz.} \ o z n 12. \) &c. are formed by the parallels which intersec 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 inferior 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 supposed 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 concourse 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 projection of the threads will not ap-
pear alike perspicuous in the deep, and
shady parts of Relievo, as upon the illu-
minated, 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, whereever he encounter it,
and after this conception, to trace them
out upon his Plate, or Draught in perspective.

And indeed, that which is chiefly con-
diderable and ingenios 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 les
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
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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 practice 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 sudden, are not commendable in these works, as seldom so appearing in the life; and therefore hatchings express'd by single strokes, 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 address much more easie with the Burin, and the Pen, then with the point. Though 

*Monseur Boffe'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 Sadeler's, Villamena, Suannenburg, Gaultier; but especially Claudia Mellan, Natalis, Poilly, Nanteuil, Cornelius Blomart, H. Goltzius: And for the Etchers in *Aqua Fortis*, Callot, and *Du Boffe* 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. Cori, Aug. Carracio and other Masters) render both an admirable and stupendous effect: For it is in this well placing of *White* and *black*, wherein all this *Art*, and even that of *painting* does consist: Thus Agalbontes 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 infeft on *Heredices* the Co-

*Corinthian*
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rinthian, and Theophranthes the Sicynian, who were both of them but Monochromists; and, 'till Cleophas came amongst them, no dissimlers, 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, Roulet, 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 Wolvon has invented, and Pietro Santo the Jesuite has follow'd, to distinguish their Blasons 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
and remit to the best resemblance of painting, the Commissures of the light and dark parts, imperceptibly united, or at least so sweetly conducted, as that the alteration could no more certainly be defin’d, then the Semitons, or Harmoge in musick, which though indeed differing; yet it is so gentle, and so 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 so difficult to copy after Desigines and Painting; and to give the true heightnings, where there are no hatchings to express them, unless he, that Copies, Design perfectly himself, and possesse 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 maisterly perform’d, and for which we have so 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 stroaks 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.
Sculptura, or

Lastly, that A. F. gives a tenderness to 
Landskips, Trees and Buildings superior to 
that of the Burine (though that exceed 
ininitely 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 illustri-
ous names and qualities there, which we 
purposefully reserved for the crown of this 
discourse; we did therefore forbear to men-
tion what his Highness Prince Rupert's 
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 here-
after 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, Georgious 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 wifiest of men, and Plato himself. Metrodorus, and Pyrrhus the Philosopher did both design and paint; and so did Valentinian, Adrian and Severus, Empes: so as the great Paulus Aemilius, 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 graving Quintilian likewise celebrates Euphranor, a Polite and rarely
Scultura, or
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 itself; because there is in these Arts say they, more of fancy, and invention, than strength of hand; more of the Spirit, than of the Body. Hence Aristotle informs 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 Embroidery, &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 Louifé has done wonders of this kind, and is famous throughout Europe for the many pieces which inrich our Cabinets, examples sufficient to vindicate its dignity, and the
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the value that has been set upon it; since both Emperours, Kings and Philosophers, the great and the wife, have not disdain ed 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 Peireski us, that admirable and universal Genius de plore his want of dexterity in this Art! Baptista Alberti, Aldus, Pomponius Guairicus, Durer, and Rubens were politely learned and knowing men; and it is hardly to be imagin'd of how great use, and conducible, 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 Lunar works of Hevelius, and are no les obliged to celebrate some of our own Country-men famous for their dexterity in this incomparable Art; such was that Blagrave, who himself cut those Diagramms in his Mathematical Jewel; and such at present, is that rare and early prodigy of universal science, Dr. Chr. Wren, our worthy and accompli h'd friend. For, if the study of Eloquence and Rhetorick were cultivated by the greatefi Genius's and Heroic persons which
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.

Quintil. 

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 instance'd in Calatura & 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 fame 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
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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 Catholiques) 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 paffage is thus,

Dieu m'a fait la grace, &c.

I am (faith 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 les 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 leaft exaggeration, that I have some prints of all the Masters that are
Sculptura, or

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, Tactics, Sieges, Circumvallations, Battails, Single-Combats, Naval Fights, Maritime Pieces, Landskips, Townes, Castles, Seas, Rivers, Fountains, Vases, Gardning, Flowers, Ruines, Perspective, Clocks, Watches, Machines, Goldsmiths Works, for Joiners, and Workers in Iron, Copper, Embroudering, Laces, Grotesque, Animals, Habits of several Countries, Anatomies, Portraiture, Cartouches and Compartiments, Antiques, Bas-reliev's, Statues, Cataphalcos, Tombs, Epitaphs, Funeral pomps, Entries, Cavalcados, Devises, Medalls, Emblems, Ships, Cabinet pieces, Trees, Fruits, Stones, Dances, Comedies, Baccanalias, 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
The History of Chalcography.

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 Mechinier, &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 store with these works, preferrable 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
Sculptura, or

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 belief in a Child at present not fix 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.

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

Horat.

What can there be more likely to informe and delight them, dum animus majora non capiit, 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 universall, 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, than 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 pro-
Sculptura, or

proceed farther upon that most usefulness
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 skill-
full hand of some rare Artist. In the mean
time, what a Treasury of excellent things
might by this expedient be conveyed, and
impressed into the waken Tables and Imaga-
inations of children; seeing, there is nothing
more preposterous, then to force those things
into the Ear, which are visible, and the pro-
per objects of the eye. For picture, is a kind
of Universal Language, how diverse soever
the tongues and vocal expressions of the se-
veral Nations which speak them may appear;
Solet enim pietura tacens loqui, maximeque
prodeffe, 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 numberless
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 reft
which make up the Cycle of the Learned
Abbot; some of them haply never seen be-
fore,
fore, or so much as heard of, as Ἁλιαν does upon occasion ingenuously acknowledge. And what do we find more in request amongst the Antients, then the Images of their Heros 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 Strrippings well advanc'd in Age, might receive incredible advantages, preparatory to their entrance into the Schoole 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 Encyclopaedia 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 subsidaries and helps as may best represent it to them in Picture, Nomenclator,
Sculptura, or

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 Mestalla 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:
The History of Chalcography.

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 Athenians a Philosopher to instruct his little ones, they prefer'd one Metrodorus an excellent Painter before any of the rest: What Quintilian fayes of Euphranor is sufficiently known; and if some great Princes have not disdain'd to take the Pincel 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.

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
Sculptura, or

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 complyances, and lesse significant diverisions: For these was Aratus a great Collector, nor lesse knowing in the judgement of Pictures; so was Vindex and many others.

---namque hae, quoties Chelyn exuit, illi.
Desidia est: hic Aniiis amor avocat antris.

He allows himself these relaxations only when he is tyred with the more weighty affairs and concerns: 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 promote-ment 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-laft the vicissitudes of fortune.

CHAP.
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 published.

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
Sculptura, or

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 perité and dextrous Artists the greatest trouble, and is longest finishing (for such are the hatches, and deepest shadowes 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) pieces 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
The History of Chalcography.

This Obligation then we have to his Highness PRINCE RUPERT, Count Palatine of Rhyne, &c. who has been pleas'd to cause the Instruments to be expressly fitted, to shew me with his own hands, how to manage, and conduct them on the plate, that it might produce the effects I have so much magnified, and am here ready to shew the World, in a piece of his own Illustrious 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 most valuable) but a particular grace, as a Specimen of what we have allledged, and to adorn this present Chapter.

It is likewise to be acknowledged, that his Highness did indulge me the Liberty of publishing the whole manner, and address of this new way of Engraving with a freedome perfectly generous, and obliging: But, when I had well consider'd it (so much having been already expressed, which may suffice to give the hint to all ingenious Persons how it is to be perform'd) I did not think it necessary that an Art so curious, and (as yet) so little vulgar (and which indeed does not succeed where the Workman is not an accomplished Designer, and
Sculptura, or, &c.

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 Aenigmatical; and yet that this may appear no dissembling Rodomontade in me, or invidious excuse, I profess my self to be always most ready (sub sigillo, and by his Highnesse's permission) to gratifie any curious, and worthy Person, with as full, and perfect a Demonstration of the entire Art, as my talent, and address will reach to; if what I am now preparing to be reserv'd in the Archives of the ROYAL SOCIETY concerning it, be not sufficiently instructive.

FINIS.
AN

ADVERTISEMENT

There is a Treatise of Monsieur du Bosses 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 Artist; that I might neither anticipate the World's exspectation, nor the Workmans pains, to their prejudice, I desisted from printing my Copy, and subjoyning it to this discourse. In the mean time, it is to be acknowledged, that the Author thereof, has discover'd his skill so honestly, and entirely, that there seems nothing more desirable, as to that particular: And I could wish with all my heart, that more of our Workmen, would (in imitation of his laudable example) impart to us what they know of their several Trades, and Manufactures, with as much Candor and integrity as Monsieur Bois has done. For what could so much conduce to their profit and Emolument? when their several Mysteries
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.

End of Part I.
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-
Introduction

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 7½, 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
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.¹ 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

¹ Elected F.R.S., Jan. 26, 1737.
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 127b–141b. Until the recent re-discovery of Evelyn’s original paper, Dr. Stack’s transcript of the year 1733 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_
SCULP TURA

BOOKE: II.

The Construction of the Rowling Press, and manner how to worke off the Pla}

By Mr. Evelyn.

ADVERTISEMENT

It 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 Etch- ing, to which it is so nessessary an appen-
dix: 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 engrav- ing so lately described and celebrated; and
to
Sculptura: Part II.

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

CHAP. I.

Of the Severall pieces belonging to the Rowling-Press.

THERE are several pieces which compose the Press, for the printing of engraved 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 deficient, take the particulars as they follow, together with their exact proportions.

First then provide yourselfe of good and well season'd Oak, of which you are first to frame the two feet, marked C. D., and lower 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.
The Rowling Press.

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 Tenons 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,
l'un des Costés de la pressé
avec ses mesures
La Presse vue de front avec ses mesures

Eschelle de deux pieds

To face p. 5 (Part II)
The Rowling Press.

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 cavities 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
have 3 feete, 3 Inches in length, in breadth 1 foote, 9 Inches and about six parts of an Inch; and in thickness about a Inch and 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 smoother 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.
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 between 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 Architype and original: 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 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 exceede the neithermost a little, and so of the rest how many soever.

These Blanketts thus smoothly layd one above another, he turnses 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
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
Sculptura: Part II.

Press A, so as the Roller touch only 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 peele 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 blanketts without any more moistning: Then returne the blanketts upon it, laying them even and smooth, as you did before; and abiding still at A tournig 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 blanket, 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
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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 incomode 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 Sumner 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 sumer, 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.
Sculptura: Part II.

It will also be expedient either the same evening, or the next morning, to hang your impressions upon clean 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, betwene a pair 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 discretion, for this handling and ordering them, does both finish their drying, and greatly improve the colour.

CHAP. III.

Of the other nessesaries, Instruments and appurtenantes 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
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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 yourselfe 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 wore, it is the better: having enough of this, roule it up together as you would a garter or list; and as closse and hard as you can posibly 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.
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 Francf ord, 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 Trevenet, to a corner of the chimney perpetually stirring it, yet soe as the burn-ing 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 imediately 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.
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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
Sculptura: Part II.

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 worn or not profoundly 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 worke-men 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 to violent, covered with some Ashes.

CHAP. V.
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 dispaied, 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 downwards) 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 wet more paper than you can print off in that tyme; let that which remains 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 stiffe of the gume in the making, should be more wette 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, besmear 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 dis-continuing to use it, you find it grow too hard; pare off the crusted 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 exceeding 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 entirely 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
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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 necessary 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

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many
many other coloures, well ground and tempered, as well with the same Oyle for the browner coloures, 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 guilded 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 coloures, tooke occasion to invent a way of making some impressions likewise upon coloures, which is contrary to what is usually practised by our washers of Prints, who lay their coloures 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 coloures: for instance, the Hatt grey, the haire browne, the cloake red, the Hose and doublet of one coloure, 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 moulinet, 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 poynct, 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 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 Proose, and what a countre proose: The proose is the first, second or third Impression of a plate which was never before in the Rolling-press, The countre-proose, is made by the same proose, 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 after-wards
wards the blankette; Then worke it off, and taking up the leafe, you will find a Countre-proofe which the proofe 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 Ashes 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 scraizing of it.

The Printers are sometymes obliged to Alume their paper: It is don by dissolving a little common 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 contours and hachings 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 proffe accurately; then pass it under the Rollers; and you shall receive a counter-proffe 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 yeallow
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 vessels, in the sun, 'till it be come as thick as the weake oyle for the printers-Inke, of which we have allready spoken: And for the stronger sorte, expose one of the vessels 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 essaid whither oyle of Popies now of late in request with our great painters in England, and other Countries, may not succeede better on these occasions, then the best which can be extracted from walnuts.

FINIS.