



Matt. Lee

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Lee

Wm Lloyd Garrison -

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1878.

Sculptura-Historico-Technica :

O R T H E

H I S T O R Y

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I N G R A V I N G.

CONTAINING,

I. The Rise and Progress of Engraving.

II. Of Engraving in General.

III. An Idea of a fine Collection of Prints.

IV. The *REPERTORIUM*; or Collection of the various *MARKS* and *CYPHERS*, by which the Prints of the best Engravers, &c. are distinguished. *With Large Additions.*

V. Of Engraving, Etching, and Scraping on Copper, *as now practised*, with Cuts to illustrate it.

Extracted from *Baldinucci*, *Florent le Comte*, *Faithorne*, the *Abcedario Pittorico*, and other Authors.

L O N D O N:

Printed for S. HARDING, on the Pavement in
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P R E F A C E.

TH E *First Edition of the Repertorium Sculptile-Typicum having been favourably received by the Admirers of the useful and agreeable Art of Ingravings, the Editor, at the Desire of several Gentlemen, who thought this Work might be made more extensively beneficial to the Curious, has, in this Edition, not only considerably enlarged the Number of Marks, or Cyphers, used by Ingravers; but given a short Abridgment of the History of the Art, with an Idea of a fine Collection of Prints: which will inform the Curious of the Beginning and Progress of this noble Invention, and give them an Idea, how to range their Prints in a useful Manner. For the Benefit of those, who either profess the Art, or desire to learn it, he has also added, Directions for Ingravers, selected from the*

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best

best and most approved Writers on the Subject, which will be also very serviceable to all Gentlemen, who make Collections, by enabling them to judge of the Goodness and Beauty of Prints. To these, hereafter, will be subjoined, another Volume of the Lives of such Masters, who have most eminently contributed to the Perfection of this Art; with Catalogues of their Works, and particularly one of those of REMBRANDT, which has never been yet printed.

When I reflect on the Usefulness of this Art, I am surprized to find so few Gentlemen professed Admirers of it. It requires a large Fortune to make a fine Collection of Paintings, and great Judgment to avoid Imposition, and understand their Beauties; but Prints are adapted to all Ages, all Ranks of Men, and all Fortunes; they cost much less than Paintings, the Knowledge of them is more easily attained; and as they comprehend all Sorts of Subjects, they are equally as useful and entertaining.

*Prints divert Youth, and instruct them at the same Time, by the lively Impression they
make*

P R E F A C E.

v

make on their Minds ; and this Instruction is not only more readily received, but is more durable than that conveyed by Words. If you would have a Child learn any Passage in Sacred or Profane History ; by amusing him with a Representation of it, and explaining the Subject, he will rarely forget the Impression, the different Characters that compose it, will make on him. They are also an Amusement to those who are arrived at Years of Maturity, by recalling many Things to their Minds, which Length of Time had effaced.

Prints are also as useful as entertaining ; they represent absent Things to us, as if they were present ; they convey us instantly, without Hazard or Expence, into the most distant Countries, and make us as well acquainted with them, as with our own ; they communicate to us the Knowledge of many beautiful Objects in those Countries, which we must have been ignorant of, without their Assistance, and make us Contemporaries (in a Manner) with the greatest Men of past Ages, by giving us their lively Resemblance.

If the Ancients had enjoyed this Advantage, we should have known, by the Means of Prints, whatever they had, either fine or curious; the famous Temples and sumptuous Palaces, so celebrated by Historians; the magnificent Works of the Asiatics, Ægyptians, Greeks, and Romans; which Descriptions give us but a faint and imperfect Idea of; the famous Statues, whose sad Ruins cause the Admiration and Regret of all Connoisseurs; in short, all the Wonders of Antiquity would have been transmitted to Posterity, by the Help of Ingraving, and we by that Means should have inherited all their Arts and Knowledge.

*Nothing is also more proper to form a Taste than Prints: they give us a Tincture of the fine Arts; they assist us to arrive at the Knowledge of Paintings; for if we examine them attentively, they make us easily discover the different Manner affected by each School and Master; and give us an Idea, and, as it were, the Possession of an infinite Number of Pictures, which it would require an immense Sum to purchase, and many of
which*

which cannot be purchased. These are general Advantages of Prints; particular ones every Body will find, according to the Extent of his Taste, Understanding, or Inclination. There is nobody, of whatsoever Rank or Profession, but may reap great Use and Instruction from the Productions of this Art; as there are an infinite Number of Subjects engraved or etched: Histories, Maps, Fables, Emblems, Devices, Ornaments, Medals, Animals, Plants, Flowers, Fruits, Portraits, Cabinets, &c.

Lastly, there is hardly any Subject, with Regard to which, we cannot either acquire some Knowledge, or enlarge that we already have, by the Help of this noble Art.

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T H E

THE
H I S T O R Y
OF THE
ART *of* INGRAVING.

OF all the Arts which are descended from *Designing*, none, except Architecture, Painting, and Sculpture, has given so much Pleasure, or has been of more Use, to all Lovers and Professors of the Liberal Sciences, than that of *Ingraving*; whether on Copper, or Wood: for, by this Means, all the celebrated Performances and Inventions of the most eminent Masters, are exceedingly well imitated, and reduced to so small a Size, as to be communicable to the whole World. 'Tis by the Assistance of this Art, those who have never crossed the Seas, are acquainted with the magnificent Structures, beautiful Statues, inimitable Paintings, &c. with which the Cities, Churches and Palaces of other Countries, and particularly *Italy*, are adorned: Which is a singular Pleasure to the Lovers of those Arts, and of no less Use to those who

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profess

2 *The HISTORY of the*

profess them; for, as it is an evident Truth, that we have no Ideas but what arise from Sensation, so consequently the readiest Way to form them, is by contemplating the noble Works of others.

This Art, which by the best Authors is placed among the *μονοχρώματα*, was accidentally discovered in the fourteenth Century, by one *Maso Finiguerra*, an ingenious Goldsmith and Sculptor of *Florence*; who was famous not only for designing and imbossing Figures on Gold and other Metals, but also for engraving, and afterwards inlaying them with Metals of other Colours; which he did in the following Manner. Having designed and engraved his Figures, he used, before he inlayed them, to fill the Engraving with Earth, and cast melted Sulphur on it, which gave it a Sort of an Olive Colour; after which, pressing a Piece of damp Paper on it, with a smooth wooden Roller, the Engraving on the Metal remained imprinted on the Paper, just as if it had been designed with a Pen. *Baccio Baldini*, another Gold and Silver-Smith of the same City, began to do the same; but as he understood very little of Designing himself, he employed *Sandro Botticelli* to assist him in most of his Performances: Some of which being seen by *Antonio del Pol-*
laiolo,

Iaiolo, a celebrated Designer of the same City also, who had studied Anatomy to learn the Situation and Action of the Muscles of the human Body; he ingraved some of his own Designs on Copper, and amongst the rest a fine Representation of a Battle.

This new Manner of Designing began now to be the Subject of Conversation, and *Andrew Mantegna*, who was then at *Rome*, having seen some of these Prints, was so exceedingly pleased with them, that he applied himself with the greatest Diligence to ingraving his Triumphs; which being probably the first Prints that appeared in Publick, met with universal Applause, and obtained him great Part of that Glory, which was due to the first Inventors of this Art, because he, by great Study and Application, brought it to a tolerable Degree of Perfection. But if *Mantegna*, after what he did, had boasted that he had perfected this Art; his Vanity would have deserved as justly to be laughed at, as old *Palæmon's* Tears, who lamented bitterly, believing the World by his Death would loose the Use of Letters: For whoever rightly considers, will see very clearly, that this fine Art of *Ingraving*, first with the *Graver*, and afterwards with *Aqua Fortis*, in the Course of about 280 Years, since *Mantegna's* Death, has made such Progress,

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and is arrived at such Perfection, that it is not only, as I have said, of great Use to the Professors of Architecture, Painting, Sculpture, &c. by communicating to them the noble Inventions of others; but to all Mankind in general, by acquainting them with whatever is worthy of Observation, even in the most distant Parts of the Globe. However, we must do this Justice to *Mantegna's* Memory, to acknowledge, that what he did, excited others, after his Example, to apply themselves to this Art; since in 1490, *Germany* produced *Il Tedesco*, and *Israel Martin*, who first shewed an uncommon Diligence in their Works, and gave this Art to the renowned *Albert Durer*, their Disciple, *Lucas of Leyden*, *Aldegrave*, and others, who afterwards became much abler Artists than their Masters. And indeed, to say the Truth, from this Time, the *Graver* would have begun to rival the Pencil, had not their Prints, imitating the *Dryness* of the Paintings of those Countries, which want much of the *Mellowness* and *Delicacy* of the *Italian*, been less beautiful than they would otherwise have been; which was not a little augmented by the Variety of Invention, different Air of the Heads, and particular new Manner of cloathing Figures, introduced into the Art of Painting by the eminent

rent *Italian* Masters, among which are reckoned *Bacchiacca*, *James* of *Pantormo*, and lastly, *Andrew del Sarto*, all *Florentines*, who were continually adding something new and graceful to their Works.

In the fifteenth Century, and Time of *Raphael*, *Italy* produced the celebrated *Mark Antonio Raimondi*, to whom this Art is very much indebted, as he was the first who began to reduce it to so fine a Manner, that even *Raphael* himself was so much pleased with it, as to desire him not only to engrave many of his best Paintings, but also a great Number of his Designs and fine Inventions, which 'till then had never been seen in *Rome*, or *otherwise*. His Disciples and Imitators were *Augustin* of *Venice*, and *Sylvester* and *Mark* of *Ravenna*, who, between the Years 1535 and 1560, engraved almost all *Raphael's* Paintings, Designs and Inventions; as also those of *Julio Romano*, his favourite Disciple, from his and *Raphael's* own Designs. We have of *Augustin's* Ingraving, the fine Print of Anatomy, the Slaughter of the Innocents, and naked Men, who are tormenting the Martyr Saint *Laurence* with Fire; all done from the beautiful Designs of *Baccio Bandinelli*, a famous Sculptor of *Florence*: The last Piece of which, had the Reputation of exceeding the original De-

sign. *John James Coraglio*, of *Verona*, also imitated *Raimondi*, and ingraved most of *Rosso's* Works, with many Designs of *Perin del Vaga*, *Parmigianino*, and *Titian*. After these, *Lamberto Suave* applied himself diligently to ingraving, as may be seen by his thirteen Prints of our blessed Saviour, and his twelve Apostles; the fine Piece of Saint *Paul* sitting and writing, and the Story of the Resurrection of *Lazarus*. *John Baptista*, of *Mantua*, a Disciple of *Julio Romano*, besides many Prints of Portraits, with a Sort of antique Crests, published two fine Pieces of the Burning of *Troy*. There was also *Æneas Vico*, of *Parma*, who ingraved the Works and Designs of *Rosso*, *Bandinelli*, and *Salviati*, with many Books of ancient Medals, representing the Effigies of the Emperors, and their Wives, with their Reverses; and also the Genealogical Tables of the Emperors, and of the Family of *Este*. *Julio Bonafone* ingraved the Inventions of *Raphael*, *Julio Romano*, *Parmigianino*, and others; and *Baptista Franco* published many Prints of other Masters; and *Girolamo Cock*, a *Fleming*, ingraved the fine Works of *Martin*, *Hemskirk*, his own Inventions, and those of many other Masters, which it would be tedious to mention.

And as it is the particular Property of the human Understanding to be always inventing something, and as every Body has an innate Desire to surpass the rest of Mankind by some peculiar Excellency; it was not long before *Hugo*, of *Carpi*, a Painter of no great Renown in other Respects, began to publish wooden Plates of two different Impressions; the first of which shewed the *Shade*, just as Copper Plates do; and the second, the *Light*; for the Wood being cut away very deep, left the *White* of the Paper, wherever there was Occasion of Light; so that the Prints appeared as if they had been illuminated with *Spanish White*. He afterwards invented another Manner of Ingravings, by which he made his Prints of three Impressions; that is to say, of the *deepest Shade*, the *lightest*, and of a *middling* one, making the *Lights* appear in the White of the Leaf. He ingrav'd many of *Raphael's* Works after this Manner, and was the Occasion, that *Balthazar Peruzzi*, *Francis Parmigiano*, *Anthony* of *Trent*, *John Nicholas* of *Vicenza*, and *Dominico Beccafumi*, afterwards ingrav'd many more of them in the same Manner, which succeeded so well, as to please the Lovers of this fine Art very much, and also be of great Use to them; but those

most of all, that came from the Hand of *Beccafumi*.

Cornelius Cort, a *Fleming*, succeeded these, and ingraved the Landskips, and other fine Works of *Girolamo Mutiano*, *Frederick* and *Taddeo Zuccherò*, *Frederick Barrocio*, *Marcellus Venusto* of *Mantua*, *Caravaggio*, and the inimitable Picture of the Transfiguration, by *Raphael*. There was also *Anthony Tempesta*, who etched many Pieces of Battles, Huntings, and of all Sorts of Animals, as I shall observe in his Life; *Martin Rota*, who ingraved the celebrated last Judgment of *Michael Angelo*, in two Plates, one of a greater, and the other of a lesser Size, and several others from the Works of *Raphael* and *Frederico*; *Cherubino Alberti*, who did many of *Polidoro's* Inventions; and the never enough to be commended *Augustin Caracci*, whose most beautiful Prints are so well known to the Lovers of this Art, who were all eminent Masters. *Villamena* of *Assisi*, also a free, easy Ingraver, and good Designer, published his Labours, amongst which, the fine Print, of the Presentation of our Saviour in the Temple, from the famous Picture of *Paul Veronese*, is very much esteemed. In the Time of the Emperor *Rodolph*, *John* and *Raphael Sadalaer*, flourished in
Germany,

Germany, and gave great Proofs of their Abilities by the many fine Plates which they published of the Works and Inventions of *Martin de Vos*, *Bassan*, *Titian*, *Joseph of Arpino*, and other Masters. Their School produced *Egidius Sadalaer*, their Nephew, who was universally allowed to be the best Ingraver of his Age, and led the Way to that fine Manner, which was copied by the best Masters of the succeeding one. There was also *Raphael Guidi*, a *Tuscan*, who ingraved many fine Plates from the Works of *Joseph of Arpino*, *Harman Muler*, a very bold and free Ingraver, and the ingenious *Henry Goltius*, a *Hollander*, who had the Talent of imitating the Stile of many preceding Masters; *Philip Tomafini*, who ingraved at *Rome* the Fall of *Lucifer*, the last Judgment, the Dispute of our Saviour with the Doctors in the Temple, and the School of *Athens*, by *Raphael*, with many Inventions of other Masters; *Matthew Greuter*, a Native of *Strasburg*, who, besides ingraving many Plates of his own Invention, retouched some of *Tempesta's* Plates of Hunting Pieces, and some of other Ingravers; and *Theodore Crager*, whose fine Plate of the last Supper, from a famous Painting in *Fresco*, by *Andrew del Sarto*, is preserved in the Grand Duke of

Tuscany's Wardrobe. One cannot behold without Astonishment, the beautiful Prints of *Saenredam*, and of the celebrated *Swanburg*, who ingraved the Designs of *Rubens* and *Bloemaert*, with extraordinary Delicacy. The next, who became eminent, were *James Callot*, who, for small Figures, excelled all his Predecessors in this Art; and the renowned *Stephen della Bella*, a *Florentine*. *Peter Tempesta*, a good Painter, etched about the same Time his fine Inventions; and *Salvator Rosa*, a *Neapolitan*, and celebrated Landskip Painter, published many of his comical Conceits; in which the Trees and Herbage are touched with surprizing Freedom; and after him, that excellent Painter, and worthy Priest, *Peter Aquila*, who etched the admirable antique Statues, and beautiful Paintings of *Hannibal Caracci*, in the Gallery of the *Farnese* Palace; and also the fine Works of *Lanfranco* in the *Villa Borghese*; those of *Peter* of *Cortona*, in the *Sachetti* Palace; and some of *Ciro Ferri's*; with the noble Inventions of *Carlo Maratti*, and some of his own.

Sometime after this, *France* boasted of her *Mielan*, who invented a Sort of Ingraving; by which he gave his Figures both *Light* and *Shade*, with single Strokes only, without

without ever crossing them : He was also a Painter, and ingraved chiefly his own Works. There was also Mr. *Lane*, who ingraved History and Portraits almost after *Villamena's* Manner ; and M. *Roussellet*, who ingraved the Labours of *Hercules* from *Guido Reni* for the *French King's* Cabinet, in a very beautiful and expressive Stile, peculiar to himself ; M. *Anthony Bos*, who both etched and ingraved in a Stile of his own, did not succeed so well ; we have of his Ingraving the Figures in all the Books of M. *Desargue's* Works, who was a Mathematician, Geometrician, and Professor of Perspective in the Academy at *Paris*, and in a printed Volume of his Lectures. In the Time of *Bos*, the famous *Nanteuil* began to engrave Portraits in a most beautiful Manner of his own Invention ; and *Francis Poilly* made himself eminent by engraving with great Sweetness an infinite Number of Pieces of Devotion, from the Works of *Raphael*, *Caracci*, *Guido Reni*, and others ; whilst *Cornelius Bloemaert* gained great Reputation at *Rome*, by engraving many of the Works of *Peter of Cortena*, and other Masters, in the most soft and delicate Stile, that was, perhaps, ever seen 'till his Time ; and excited that celebrated Ingraver, *Francis Spierre*, to apply himself

to imitate his fine Manner in the beautiful Prints which he published; the Out-lines of which are exceedingly fine, but the In-graving is not so soft and delicate as *Bloemaert's*. M. *Rulet* afterwards ingraved at *Rome* many beautiful Prints, with the Assistance of *Ciro Ferri*, from his Designs, and was followed by M. *Bodet*, who ingraved in the same Stile, at *Paris*, for the King's Cabinet, the four Pictures of *Albano*, which are in the *Falconieri* Palace at *Rome*. There was also M. *Vansculp*, who did many History Pieces and Portraits with great Sweetness; and M. *Masson*, who with *Mignard's* Assistance, ingraved the Portrait of the Count of *Harcourt* from one of his Paintings. After this, Madam *Claudia Stella* etched at *Paris* many very fine Prints, by which she not only acquired great Renown, but almost put the Male Sex to Shame; and, among others, this ingenious Lady did a beautiful one of *Mount Calvary*, from a celebrated Painting of the famous *Poussin*, which she preserved with more Care than her choicest Jewels. Lastly, M. *Edelink*, a *Fleming*, with the Assistance of M. *Charles le Brun*, first Painter of *Louis* the XIV. ingraved his Works in a Stile something different from that, which M. *Rouffellet* practised at *Rome*, but more bold, expressive, and

and harmonious: We have also of his In-
graving, the *Family of Darius*, a Print very
much esteemed in the World, and a *Ma-*
donna, from a Painting of *Raphael*, which
is preserved in the *French King's* Cabinet
of Pictures.

I have here given you an Epitome of the
useful Art of Ingraving, from its first Dis-
covery at *Florence*, 'till through a Series of
many Years, it was gradually brought to a
State of Perfection by the successive united
Labours of the great Masters I have enu-
merated; as any ingenious Lover of this
Art may easily perceive, by examining and
comparing their Works: And therefore,
though most Countries in *Europe* have pro-
duced many eminent Men of this Profession,
since the Time of *Edelink*, shall, to avoid
Prolixity, omit them, because few of the
Curious can be unacquainted with their Per-
formances, which have introduced into the
World a noble Emulation between the
Graver and the *Pencil*, inasmuch as the Ex-
cellencies, Requisites and Prerogatives of
these fine Arts, are nearly the same, that
is to say, Design, Relief, Expression of the
Passions, Multiplicity of the Objects, near
and distant Prospects of the Country and
Buildings, Delicacy of the Out-lines, and,
I might almost say, Colouring itself. This,
I be-

I believe, will evidently appear to all, who attentively examine and reflect on the Works, which these Masters have published, having a due Regard to the Time and Place they lived in; from the Beginning of this Art, to its Perfection, by their united Endeavours, to the common Advantage of all Mankind.

of

Of INGRAVING in General.

MY Intention, in treating of this noble and useful Art, is not so much to instruct the Masters of this Profession, as to inform the Lovers of it, what are the Sentiments of the most eminent Ingravers of the Academy at *Paris*, with Regard to it, and endeavour to inspire the Publick with a Love for it, by giving them some short, easy and useful Directions, how to judge with Certainty of Performances in this Art.

The Principles, on which this Art is founded, are the same as those of Painting, *viz.* *Design*, which an Ingraver ought to be a perfect Master of, because, without it, he will never be able to imitate a Picture, or Design, with any tolerable Degree of Perfection; they may indeed be finely engraved, but will want both the Justness of the Out-lines, and beautiful Expression of the Originals.

I shall pass over in Silence the Manner in which an Ingraver ought to design, because it should be the same in which a Painter does, and only observe, that he should diligently apply himself to design Hands and Feet from the antique Statues,
Nature,

Nature, and the Paintings of the best Masters, and that he ought particularly to study the Prints of *Augustin Caracci* and *Villamena*, who have designed those Extremities with great Ease and Perfection: This I say, that the Ingraver may acquire a Facility of doing them with a good *Goût*, and be able to correct Errors, when he engraves from the Works of Painters or Designers, who were not perfect in this Branch of their Profession.

But when he is to copy the Paintings of eminent Masters, then he ought entirely to lay aside any particular Manner of Designing he has acquired, and conform himself to that of the Works he would imitate, in order to preserve that Character, which distinguishes the Stile of one Master from another; and to this End, he should design from the Paintings of *Raphael*, *Caracci*, *Dominichino*, *Poussin*, and others; and if he has only an Opportunity of seeing them, and not Time to copy them, he should remark all their particular Beauties, and their different Manners of forming the Out-lines of their Figures.

It is very necessary also, that an Ingraver should understand *Perspective* and *Architecture*.

Perspective, by the Degradations of *strong* and *faint*, enables him with Ease to throw

throw backwards the Figures and other Objects of the Picture, or Design, he would imitate; and *Architecture*, to preserve the due Proportion of its several Orders, which good Painters very often do not give themselves the Trouble of doing in their Designs, which are only done by the Glance of the Eye, and commonly left to the Discretion of the Ingraver.

Of the Quality of the COPPER requisite for
PLATES.

THE Red is the best, and most frequently made Use of, because it is the *toughest*, and adheres most to the Graver; many deceive themselves, when they heat it to soften it, on the contrary, 'tis better it should be a little hard, provided it is not brittle: To prevent which, they need only give Directions to those, who prepare the Plates, to hammer them a little Cold, and take Care, that they are made perfectly smooth, without Cavities or Flaws, and of equal Strength throughout.

Before the Ingraver begins to trace any Thing on them, although they appear very well polished, it will not be improper to take a Burnisher, and rub them well with it, in order to clear them of what the Stone and Fire may have left, which frequently renders

renders the Bottom of the Ingravings foul and tarnished. As to the Gravers, all Artists know, that they ought to be made of the best and purest Steel, without any Mixture of Iron, and well tempered; their Form 'tis needless to speak of, because most Ingravers chuse them according to their Fancy; however, those are best, that are of a moderate Length, almost square, and smaller at the Point, but Care must be taken that they be not too thin, that they may be able to resist the Work, without bending or breaking: and the Ingraver ought to take particular Care, that his Instrument is very sharp, and a little turned up at the Point, that he may the more easily disengage it from the Plate; and never engrave any Thing with a blunt Instrument, if he desires his Work should be neat and fine, for if he does, it will appear as if it was only scratched.

There are some who shew great Facility in their Ingravings, others great Labour; and some who affect in crossing their Strokes, to form acute Angles, others, perfect Squares.

Those, who have the Facility I speak of, are *Goltzius*, *Muler*, *Lucas*, *Kilian*, and some others; whose principal View in many of their Performances seems to have been to shew the World, by the winding Cuts
of

of their Gravers, that they were Masters of them; without giving themselves any Concern about the Justness of the Out-lines, the Expression, or the Effects of the Light and Shade, that were in the Picture or Design they would represent.

The Manner of Ingraving, which appears to me to be done with great Labour, is that which has an infinite Number of Strokes and Points, confounded together without any Order, which make it look more like a Design than Ingraving.

An Ingraver should never, in crossing the first Strokes with the second, make very acute Angles, particularly in representing Flesh; because it forms a very disagreeable Piece of *Taby-like Lettice-Work*, which deprives the Eye of that agreeable Repose, with which it desires to view all Sorts of Objects.

The Squares made by crossing the Strokes should never have very acute Angles, except in the Representation of some Clouds, in Tempests, and the Waves of the Sea, as also in representing the Skins of hairy Animals, and the Leaves of Trees.

The Medium, between Square and acute, seems to me the best and most agreeable to the Eye; as 'tis also the most difficult to do, because the Irregularity of the Strokes is most perceptible: However, they

they must not be quite Square, because that resembles Stone too much.

DIRECTIONS for conducting the
STROKES or CUTS of the GRAVER.

FIRST, the Ingraver should observe the Action of the Figures, and of all their Parts; with their Out-lines; remark how they advance towards, or recede from his Sight, and conduct his Graver according to the Risings or Cavities of the Muscles, or Folds, widening the Strokes in the Lights, and contracting them in the Shades; as also at the Extremity of the Out-lines, to which he ought to conduct the Cuts of his Graver, that the Figures or Objects represented may not appear as if they were gnawn; and lightning his Hand, that the Out-lines may be perfectly formed without seeming stiff or cut*. And although he break off his Strokes at the Place where a Muscle begins, either out of Necessity to form it, or to give it greater Expression; yet they ought always to have a certain Connection with each other, so that the first Stroke should often serve to make the second; because this shews a Freedom of the Graver, and all Ingraving is more or less beautiful, in Proportion as it seems

* The ingenious *Rouffellet* excelled in this Respect.

free and easy. He ought, however, to take Care, that they always flow freely and naturally, and avoid all odd fantastical Windings, which proceed rather from Caprice than Necessity; and yet not run into the contrary Extream, and like many young Artists, who, when they have a Mind to engrave *finely*, make none but strait Strokes, because 'tis easier to do so, than conduct the Graver with Judgment, according to the various Risings and Cavities of the Muscles, which they do not well understand, because they are ignorant of Anatomy and Design.

DIRECTIONS for engraving the HAIR of MEN and BEASTS, and the BEARD.

THE Ingraver should begin these by making the Out-lines of the principal Locks, and afterwards sketch out the principal Shades, omitting the great Lights, because they may be covered at Pleasure, as he finishes them, to the very Extremities. They should be sketched out, as it were, in a careless Manner, that is to say, with a few careless, free, and at the same Time, unequal Strokes, to have Room as he finishes them, to throw into the void Spaces, which proceed from these Inequalities, some finer and thinner Strokes.

When

When Hair is ingraved in this Manner, it appears much more free and natural, than when done otherways; and indeed, it should be expressed, as far as possible, particularly when the Figures are not very large, by single Strokes only; for which Reason the Ingraver should not attempt to throw in any Strokes, when 'tis well expressed without them; and if he does slip in any on the shady Side, to mix and unite it the better with the Flesh, they must be exceedingly small and fine.

For SCULPTURE.

IF he has a Mind to represent Sculpture, he should never make his Work very dark, because, as Statues, &c. are commonly made of white Marble, or Stone; the Colour reflecting on all Sides does not produce such dark Shades as other Matters do. Neither should he make Balls in the Eyes of his Figures, as if he had copied a Painting; or the Hair of the Head and Beard, as it is naturally, which shews us some Hairs detached from the rest, and flying in the Air; for it would be representing Things contrary to Truth, because Sculpture cannot do this.

For STUFFS.

LInnen should be ingraved finer and thicker than other Stuffs, it may be with one single Stroke, and if they do use two, it must be only in some small Places, and the Shades; to give it a Sameness, and prevent that Harshness it would otherwise have, when opposed to, or layed on Drapery, and other darker Bodies, which are crossed with many Strokes. If it is white Cloth, it should be ingraved with Strokes, large or small, proportionable to the Fineness or Courseness of the Stuff represented, but with two Strokes only. It may be objected, there are Instances where 'tis ingraved with three; to which I answer, those who have done so, sought to be expeditious, and that if the Diversity of Stuffs can be represented by Ingraving, it makes the Piece more agreeable, but then the Labour is much greater, and more fatiguing. It ought to be observed, that on all Occasions, when there is a Necessity of crossing the Strokes, the second should be finer than the first, and the third than the second; because it makes the Work more soft and mellow.

Stuffs that have a Lustre ought to be ingraued with stronger and straiter Strokes than others; because, as they are commonly of Silk, they produce flat and broken Folds, particularly if it is Sattin, which is stiff on Account of its Gum: These being expressed by one or two Strokes, according to the Lightness or Darkness of their Colours, should have finer ones between them.

Velvet and *Plush* are expressed in the same Manner, by fine Strokes between others, only with this Difference; the first Strokes ought to be much stronger than for Stuffs, and the finer ones between them, should hold the same Proportion to them, as those in Stuffs do.

Metals, as Vessels of Gold and Copper, or Armour of polish'd Steel, are to be ingraued in the same Manner, with fine Strokes between strong ones; it is the Opposition of Light to Shade, that causes the Lustre.

For ARCHITECTURE.

Perspective shews us, that the Strokes which form receding Objects, tend to the Point of View; if a Piece to be ingraued contain any entire Columns, it will be proper to represent them, as far as can possibly

possibly be done, by perpendicular Lines; because in crossing them according to their Roundness, those Strokes which are near their Capitals, being opposed to those which are near their Basis, produce an Effect very disagreeable to the Sight, unless they are supposed to be at a very great Distance, which renders the Objects almost parallel.

For LANDSKIPS.

THOSE, who practise Etching, may form the Out-lines by it, particularly of the Leaves of Trees; this is something more expeditious than Ingraving, and does as well, provided it be done with Discretion, and not too strong, and that Care be taken in finishing it with the Graver, that the Etching be not perceptible, because it has not the Softness of Ingraving. I think an Ingraver cannot do better than conform himself to *Augustin Caracci's* Manner, who etched exceedingly well, but may finish higher, as Occasion requires; *Villamena* also, and *John Sadalaer*, etched very well, as likewise *Cornelius Cort*, who did some Pieces from *Mutian*, which are very fine, and may serve as Guides to him.

*For the STROKES or CUTS of the
GRAVER.*

IN the Representation of Objects that are *steep*, the first Strokes should be frequently interrupted and broken off; the second strait, cutting the others with acute Angles, and accompanied with some long Points. If Rocks are represented, the second Strokes should not form the Angles so acute, as for other Things; because Flints and Pebbles commonly shine more than other Matters.

The Objects receding towards the Horizon ought to be touched very lightly, and charged with very little Shade, though the Mass should appear dark, as it may happen from some Shades, supposed to proceed from Clouds intercepting the Rays of the Sun; inasmuch as these Shades, however strong they may appear, are always faint, compared to those which are on the Figures and other Bodies in the Fore-part of the Piece, on Account of the Distance and Air that intervenes between the Objects.

For WATER.

ALL Waters are either *calm*, or agitated with *Waves* like the Sea; or by *Cascades* and *rapid Currents*, like Rivers, &c.

As for the *calm*, they are represented by strait Strokes, running parallel with the Horizon, with finer ones between them, which are to be omitted in some Places to make that shining Reflection which proceeds from the Water. By the same second Strokes also, made more or less strong, according as the Nature of Things requires; and sometimes by perpendicular ones, the Forms of Objects, either reflected on the Surface of the Water, or advanced at a Distance on its Banks, are represented: observing that they are to be represented *strongly* or *faintly*, in Proportion as they approach to, or recede from the Fore-part of the Piece; and if *Trees* are to be represented, it should be with Out-lines, particularly if they are in the Fore-part of the Piece, and the Water clear, because they are naturally so represented by the Reflection of the Water.

Those which are *agitated*, as are the Waves of the Sea, are represented by Strokes, bending according to the Agitation

tion of the Water, with finer ones between them, cutting them with very acute Angles.

Lastly, those which fall with Rapidity from Rocks or Precipices, are to be expressed by first Strokes, according to the Nature of their Fall, with finer ones between them, leaving the Lights formed by the Light or Beams of the Sun, falling directly on them, very bright, and the more so, as they approach the Fore-part of the Piece.

For CLOUDS.

WHEN the Clouds appear *thick* and *agitated*, the Graver ought to be turned about, according to their Form and Agitation, and if they produce any dark Shades, which require double Strokes, the second should cut the first with more acute Angles than in Figures, because it gives a certain Transparency very proper for those Bodies, which are only Vapours; but then the first Strokes ought to be stronger than the second.

Flat Clouds, loosing themselves insensibly with the Sky, must be formed by Strokes parallel with the Horizon, waved a little, according as they appear more or less thick; and if it be necessary to use se-

cond Strokes, they should cut the first, with rather acuter Angles than in the former, and the Extremities of them should be done with so light a Hand, as not to form any Out-line.

The *calm, serene Sky* should be expressed by parallel Strokes, very strait, without any Winding.

For preserving an EQUALITY and HARMONY in his WORKS.

THE principal Objects of a Piece should be wholly sketched out, before any Parts of them are finished ; as for Example, if 'tis an historical Piece, containing Groupes of Figures, two or three of the principal ones should be so perfectly designed, that their Expression should be as visible as if they were only intended for Sketches : For if the Ingraver waits to perfect the Designing as he finishes them, he will frequently mistake ; and sometimes not be able to recover himself, without defacing the whole, and beginning again, which many will not do, for Fear of spoiling the Neatness of their Ingraving, in which they have exerted their utmost Abilities, thinking the whole Merit of an Ingraver consists in that ; which is the Reason one sees Abundance of Plates finely ingraved, but with-

out Expression. If any one objects to this, that it is then uselefs to engrave neatly; I answer, an Engraver ought, as far as he can, to join Correctness and Justness of Design, with Neatness of Engraving; but not neglect the former, and place his whole Merit in the enticing Allurements of the latter, which frequently render his Works insipid and lifeless. On the contrary, I would not have him run into the other Extreme, and make his Works faint, but would have them strong and bold; for the Force of a Print does not consist in its Darkness, but in the just Degradations of Light and Shade, which ought to be more or less strong, according as they approach to, or recede from the Sight.

If we examine the Works of eminent Masters, we shall find they are not dark, unless they are become so, through Length of Time; they have perfectly imitated Nature, which is not so, particularly in Flesh, except in *Night Pieces*, where the Objects are represented enlightened by Torches or Lamps.

Small Works require finer Engraving than large ones, and in crossing, the Strokes should form more acute Angles, that the Engraving may not appear stiff and dry, notwithstanding the Figures are small. If the Work requires to be highly finished,

it ought not for that Reason to be over-laboured, but ingraved so artfully, as to appear done with Ease and Expedition, although it has cost great Labour and Pains.

Large Works, I mean when the Figures and Objects are large and bold, require strong, firm, and bold Strokes, and continued as much as can be; that is to say, never broken off, but when the Muscles or Folds absolutely demand it: and the Ingraver, as I have said before, in these, as well as small Works, ought to endeavour to persuade the Spectator, that they were done with Facility and little Labour.

If it is necessary to cross the Strokes (as it often is, particularly in the Shades, to express well the Force and Harmony of a Painting) they should be crossed the contrary Way to that they were sketched, and the Angles formed by the second Strokes should be more acute; this contributes much to the Neatness and Life of a Print.

There should never be too much Ingraving on the Lights, but they should be lightly passed over, and with few Strokes; I mean they should be unconfined, and that the half Shadings, if the Ingraver desires to finish to Perfection, should be very bright; because, if they are very dark, they destroy and hinder the Effect intended by them, as it will be difficult to find a

Darkness in the Shades sufficient to give them Life and Roundness: and if the Ingravings is from a Design taken from a Painting, the Lights and Shades ought to be rather larger than in the Original; because, though it be finished ever so highly, it is never so exactly done, as the Painting; which for that Reason requires more Labour and Trouble, on Account of its Colours.

Some may perhaps say, 'tis impossible to imitate Colours by Ingravings, because we have only *White* and *Black*; when I speak of imitating them, I do not pretend to make a Distinction between *Blue* and *Green*, *Red* and *Yellow*, and the same of other Colours; but only to imitate their *Masses*, as *Vostermans*, *Bolswert*, and some others have done, in their Ingravings from *Rubens*: and it is certain, that those Works, in which this is done by an ingenious Ingraver, will be much more agreeable, and produce a much better Effect. A good Ingraver must therefore, as I have said, be a very ingenious Man, because he will sometimes meet with *bright* Colours, one upon another, which produce no Effect, but by their Difference, and cause what is called a *pierced Body*; an Accident, which ought to be carefully avoided, because it destroys the Intelligence of Light and Shade.

Shade. Care must also be taken not to spoil the principal Lights, by affecting to imitate Colours too much, and particularly of the Figures in the Fore-part of the Piece, because this would prevent their advancing, and entirely thwart the Painter's Intention.

But as *Etching*, or Ingraving with *Aqua Fortis*, is at present so much in Vogue, I find myself obliged to tell you, it was never carried to such Perfection, as at this Time. In this, a strong Expression of the Passions, a fine Understanding of Light and Shade, and beautiful Manner of Ingraving, are equally conjoyned, when it comes from the Hand of an ingenious Artist, who is able to express himself with equal Force and Judgment in all the different Parts of his Profession. I mean that *Etching* which cannot be fine without the Aid of the Graver, which gives it all the Perfection that can be desired; and which the Ancients have not shewn in their Performances of this Kind, because they did not so well understand the various Graces proper for Painting and Ingraving, as the Moderns. However, it will be necessary to specify the Properties peculiar to this Art, to enable the Reader to judge of its Merit. By the Means of *Aqua Fortis*, all Subjects are carried even beyond Nature, it acts with

such Quickness, that it equals the Expedition of the Pencil, and enables an Artist, almost instantly, to express the Productions of his Genius with all its Vivacity and Force; for which Reason, as 'tis much more expeditious than the Graver, and its Manner easily known; we see many apply themselves to engraving with it, because they can express the Sprightliness of their Fancy, with more Freedom and Expedition than with the Graver.

Having treated of the Art of *Ingraving* in general, I think it will not be improper in this Place to endeavour to obviate some Prejudices, which certain Criticks entertain with Regard to it.

The *First* is, That 'tis easy to distinguish those Prints that have been engraved by the Painters themselves, or by other Painters from their Works.

The *Second*, That an Ingraver by Profession can never acquire a Painter's Stile of Ingraving; so that they pretend to be able to know by a Print, whether it was engraved by a Painter, or an Ingraver by Profession.

The *Third* and *Last*, That the modern Ingravers cannot possibly express the Works of the ancient Painters, so well as those have done, who were their Contemporaries; because, say they, every Ingraver
 engraves.

ingraves according to the *Gusto* of the Time he lives in, and therefore 'tis impossible for a modern Ingraver to express the Works of *Raphael*, in the same Manner as *Mark Antonio*, *Augustin of Venice*, *Sylvester of Ravenna*, &c. have done.

After having diligently examined these three Opinions, and the Prints in Dispute, it appears to me, that there is more of Prejudice than Reality in them.

For Example, with Regard to the *first Opinion*, I have found there are some Prints engraved by *Simon Cantarini* from *Guido* and *Louis Caracci*, that are preferable to many, that were incontestably engraved by *Guido* himself. And as these Gentlemen are at Variance amongst themselves, concerning many of *Guido's* Prints, which * some of them affirm were engraved by *Guido* himself, and others, by other Hands: I think this Diversity of Sentiments sufficiently proves, that their Opinion deserves to be very little relied on.

In Opposition to the *second Opinion*, viz: *That an Ingraver by Profession can never acquire a Painter's Stile of Engraving*: There are many Pieces engraved by *Gerard Audran*,

* Amongst others, a Print from *Louis Caracci's* engraved by *Simon Cantarini*, representing a Man possessed by an evil Spirit, which most of these Critics believe was engraved by *Guido* himself.

which, I am perswaded, if these Gentlemen had seen without knowing they were done by him, they would rather have thought them the Productions of a Painter than an Ingraver; for they are touched with so much Life and Judgment, that I much question whether any Painter could have exceeded them. To be convinced of this, they need only look on the *Judges* in the Print, of the *Martyrdom of St. Laurence*, from *Le Seur*; on the *Pyrrhus saved*, from *Poussin*; the *Rape of Truth*, from the same; on the *Passage of the Red Sea*, from *Verdier*, &c. 'Tis true it may be objected, that the Figures in the Fore-part of these Prints have a *Boldness* and *Strength* of Ingravings, which you do not find in any Piece engraved by Painters; but this is a Perfection their Works have not, and no Way invalidates my Opinion: which is, that these Prints have as much *Life* and *Force*, and even more than are to be found in many Prints engraved by Painters themselves.

To remove this Prejudice, the famous *Bernard Picart* chose several Designs which had never been engraved; and having privately engraved them, and printed some Copies on dirty Paper, he dispersed them under-hand, and had the Satisfaction to find, that not one of these Criticks ever suspected

suspected they were not Prints, which had been engraved and printed in *Italy*. One of these Pieces was from *Poussin*, and only sketched out, as if with a Pen, which many People took for a Design; another was a small *Holy Virgin*, in an Oval, from *Carlo Maratti*, which had been engraved before at *Paris*, almost as large as the Life, by his Father *Stephen Picart*. Those, who had never seen the large Print, thought the small one the Work of one of *Guido's* Disciples, from *Guido*; and those, who had seen it, took the small one for an Original, engraved by *Carlo Maratti* himself. There was also a Print of *Rebecca*, which they did him the Honour to attribute, both for the Invention and Engraving, to *Carlo Maratti*. Three other Prints, the one a *Jesuit*; another, a *St. Jerom*; and the third, a *Holy Virgin* on the Clouds: Some thought were done by *Guido* himself, and others, by some of his Disciples.

With Regard to the third Opinion, *That the modern Engravers cannot attain the Stiles of the ancient Painters, because they live in another Age, and every Age has, as they pretend, a peculiar Manner*; These Gentlemen do not observe, that they confound the Manner of Engraving, they are used to see, in these old Prints, with the Stile of the Painter; so that when they see
a Print

a Print of one of *Raphael's* Compositions, with all the Out-lines traced with an equal *black* Stroke, and with a *fine* and *faint* Ingravings, without Degradation of *Light* and *Shade*, or *Roundness* of the Figures, as all the Ingravings of that Time are; they approve of it, as if it was *Raphael's* Manner, which is absolutely false. Those, who have it in their Power, have nothing to do, but compare *Mark Antonio's*, or any other Ingraver's Prints of that Age, with the original Designs, as I have done, with Regard to many of them; and they will see, that they have been far from imitating them exactly. They have even taken the Liberty to make Grounds to some Designs that had none, and finish some Parts, that were but lightly touched, according to their own Fancy. I do not design to diminish the Esteem, that is due to the Merit of those Prints, but value them as much as any Body, and esteem those who ingraved them, on two Accounts; first, because they have preserved us many fine Works, the Originals of which are either lost, or cannot be seen by every Body; and secondly, because we ought to regard them as the *Inventors* of *Ingraving*; and therefore ought to admire, that they were able to carry the Art to such Perfection as they did, particularly *Mark Antonio*, and those
who

who are called *les petits Maitres*, whom we ought to use with great Indulgence.

It would be ridiculous to expect from the Inventors of any Art, all the Perfection it acquires in a Series of Years; and it is no less ridiculous, in admiring their Works, to shut our Eyes against the Discoveries that have been made since their Time. I think it very reasonable, that their Prints should bear a better Price than the fine modern ones, not because they are better, but because they are very scarce, there being but few good Copies of them extant; but am persuaded, if one of the fine modern Prints was as rare, and as ancient as those of the first Masters, it not only would, but ought to bear a better Price than they do. For Example, the ancient Print of *Raphael's Holy Family*, taken from a Painting in the *French King's Cabinet*, is, in my Opinion, infinitely inferior to that engraved by Mr. *Edelink*; and yet there are *Virtuosi*, who have the ancient one, and disdain to look on Mr. *Edelink's*, out of meer Obstinacy, because they will esteem nothing but what is ancient and scarce.

Gentlemen, who know the intrinsic Value of Works, can hardly conceive that Prejudice can go so far; and indeed the Dealers in Prints themselves are to be chiefly

chiefly blamed for it, for as very few Lovers of Prints are competent Judges of them, and therefore rely on what they say, they out of a mercenary View inspire them with a Contempt for modern Prints, because they are easily to be had, and are continually filling their Ears with the Merit of those Pieces, which are very rare, and consequently not always to be purchased. Mr. *Picart* gives us an Instance of this, which I will relate in his own Words; “ One *Pesne*, an excellent Designer on Paper, but very indifferent Ingraver, engraved the *seven Sacraments* of *Poussin*, each, on two Plates. After a certain Number of them had been work’d off, and dispersed in the World, *Gerard Audran*, having bought the Plates, with *Pesne*’s Designs of them, retouched, and mended them from the said Designs, and made them incomparably better than they were before. *Gerard Audran*’s Merit is so well known, that it needs no Recommendation; nevertheless, a Dealer in Prints (at *Paris*) had the Assurance one Day, offering to sell me one of the first Copies, to say; *These are fine, these are not those that were retouched by Audran.* And thus it is these mercenary Wretches prepossess the Minds of young Gentlemen, who by frequenting the Company

of

of others, who have been imbued with the same Prejudices, are so confirmed in them, that they are not afterwards to be undeceived, even though a more equitable *Connoisseur* should undertake to do it; because they think it a Sort of Shame to abandon an Opinion, which they have for many Years believed true, and defended."

But this is no new Prejudice, we find, as I have remarked in the Life of *Henry Goltzius*, there were some Critics in his Time, who laboured under it, and were not less mortified, when they found themselves imposed on, by that great Master's Imitation of the Stiles of *Albert Durer*, *Lucas of Leyden*, &c. than those were, whom *Bernard Picart* deceived in the following Manner, which I will also give you in his own Words; "To undeceive some who were prepossessed with an Opinion, that the modern Ingravers could not represent the Works of *Raphael*, so well as those did, who were his Contemporaries, I was obliged to engrave some Prints, which had been engraved before by some of the ancient Masters, as by *Mark Antonio*, or some other; but the Difficulty was to find the Originals, from whence they had engraved them: At last, by Accident, I had the good Fortune to meet with two of them, and after having examined and compared

compared them with the Prints, which had been formerly made from them, I found so great a Difference between them, that I did not think myself incapable of succeeding better, and accordingly re-ingraved them, to see if I could not approach nearer the original Designs, than my Predecessors had done."

The *First* was a *Venus*, who touches one of *Cupid's Arrows*, and shews, that she feels the *Effects of the Touch at her Heart*: This I ingraved exactly like the Design, without Ground, or any Addition.

The *Second* was a *Bacchanal*, which had been formerly ingraved by *Augustin of Venice*. The Design, from whence I did it, is certainly the same from which *Augustin of Venice* ingraved it; the Strokes are the same, the Size the same, and one sees that the *Out-lines of the Figures* are exactly the same, but the *Muscles within* are quite different. The *Satyrs* have *Crowns of Ivy* on their Heads, which, in the old Print, are like *Cuttings or Slips*; the ancient *Ingraver* has made *small white Leaves*, all of the same Form, ranged on a *Ground* equally *dark*; whereas, in the Design, they are *Leaves carelessly* disposed, which form a *Mass of Light*, on a *Light*. There is a *Child*, the back Part of whose Head you see, the *Hair* of which resembles *little Iron*

Iron Hooks ranged round it. The *Hair* of the Head, Skin and Beard, are all *extremely stiff*, and *equally black*, which are not so in the Design, where the Masses of Light and Shade are observed. For Example, the Belly of *Silenus*, in the old Print, has *Wrinkles* as dark as possible, and between his *Paps* are three or four Things that look like *Laces* to tie them together, which one knows not what to make of. Lastly, if any one will give himself the Trouble to examine the whole, Part by Part, he will find there is not one of them exact. Nay, even without having the Original before him, he need only have a just Idea of the Construction of the *human Body*, to judge, that *Raphael* could never have acquired the Reputation he justly has, if his Works were like those ancient Prints; because he would have been inferior to many Painters, who are much inferior to him. I cannot then comprehend, how these Gentlemen will persuade us this is the *true Stile* of *Raphael*; and that it is impossible to engrave his Works at present, as the ancient Engravers did. For, supposing a modern Engraver is a Master of the Art of Engraving, and can give Figures *Roundness*, and the Degradations of *Light* and *Shade*; why cannot he express a Picture, or Design, where all these are observed,

served, I do not say as well, but better than the ancient Ingravers, who had neither that Freedom of Hand, which the good modern ones have, nor understood how to give Figures *Roundness*, or the Degradations of *Light* and *Shade*? Those Ingravers might possibly understand *Designing on Paper* very well; but admitting that, it is still certain, they had not Freedom of Hand enough to trace with the Graver what they would on Copper; and that nothing hinders the modern Ingravers from being as good Masters of *Design* as they were. And 'tis to no Purpose to alledge, that all Ages do not produce *great Genius's*; for it does not require a *superior Genius*, as it does to compose, or produce Things of their own Invention: Every Body knows, that all Ages have produced very good *Copiers*; and that is all is requisite in the present Case.

But these Gentlemen's Prejudices do not only extend to the Prints from *Raphael's* Works; they pretend also to draw Consequences from them, for those from *Rubens*. It cannot be denied, but that they are in this Respect, in Part, much more in the Right; for the Prints of *Bolswert*, *Vostermans*, *Pontius*, and *Soutman*, are so well ingraved, and have so much of the Painter's Stile in them, that I do
not

not think they can be exceeded; and in this, *Rubens* has been more happy than *Raphael*. But there are many other Prints ingraved from the Works of *Rubens* by other Ingravers of that Age, which are very ill done, and which these Gentlemen hunt after, whilst they despise others ingraved by Masters of this Age, though infinitely more in the Stile of *Rubens*. In this they are to blame, for, I believe, there are Ingravers now living, who can copy his Works, as well as the best of his Time, and much better than the others.

The Reasons I have here assigned, I think sufficient to convince those, who are desirous to be undeceived; but if not, I shall not desist from my Opinion; being perswaded it proceeds more from my Incapacity to establish it, than from the Falsity of my Maxims, which I leave to some other more ingenious Artist to justify.

An IDEA of a fine COLLECTION
of PRINTS.

THIS Collection, which will be very numerous, may be divided into three principal Parts; the *First*, to contain all *Historical Subjects*; the *Second*, all the *Subjects of Morality*; and the *Third*, every Thing that concerns the *Progress of the Arts of Painting, Sculpture, and Ingraving*; to which may be added a *Fourth*, containing *mixt Subjects*.

The *Historical Subjects* will contain the *History of the World*, according to its different *Ages, Monarchies and Nations*; represented by many *Maps, Battle-Pieces, Medals, Statues, Bass-Reliefs, Portraits and Buildings, Atchievements and Seals, Devices, Tombs, and other Monuments of illustrious Persons*.

The *Moral Subjects* will contain a great Number of *Emblems, Enigmas and Devices*, concerning the *Religion, Manners and Politicks* of different Nations, with *Representations of the Virtues and Vices*.

The *Subjects of the Progress of the Arts*, will contain the different *Stiles of the Arts*; by comparing the antique *Remains and Ruins of them*, with the *Works of the*
Gothick

Gotbick Ages, and of those Masters who have flourished within these 250 Years; in order, by that Means, to observe their Original, Increase and Decay; and lastly, their Re-establishment in the Perfection and Beauty we now see them.

The *mixed Subjects* may contain Volumes of Portraits of eminent Women, Hunting-Pieces, various comical and grotesque Subjects, &c.

But as these three different Sorts of Subjects deserve a more accurate Description, that the Curious may see what each Volume ought to contain, in order to form a more agreeable Symmetry between them; I will give an exact Account what each Volume should be composed of.

The 1st should contain what passed in the Beginning of the World, according to the Books of *Moses, Genesis, Exodus, Leviticus, Numbers, and Deuteronomy.*

The 2d ought to be a Sequel of the Sacred History, as it is found in the Books of *Joshua, Judges, Ruth, and Kings.*

The 3d should contain the Remainder of the History of the Old Testament, according to the Books of *Esdras, Tobit, Judith, Esther, Job, the Prophets, and the Maccabees.*

The 4th may shew us an Abridgment of Nature, the Composition of the World,
2 according

according to the Poets and ancient Heathen Philosophers: the four Elements; the Heavens, the Constellations, Planets, and fixed Stars; the Fire; the Air, Winds, and Birds; the Water; the Seas, Rivers, and Fish; the Earth, its ancient Geography; some uncommon Trees, Flowers, and other Curiosities of Nature; Time, the Hours, the Months, and Seasons; the fabulous People and Animals; Man, his Creation and Composition, his different Ages, Manners, and Senses; his Wonders, and Inventions in the Liberal and Mechanick Arts.

The 5th should contain the fabulous History of the Ancients, of *Saturn* and *Cybele*, of *Jupiter* and *Juno*, of *Neptune* and *Amphitrite*, of *Galatea*, and many other aquatick and marine Deities; of *Pluto* and *Proserpine*, of the infernal Deities and Torments; of *Apollo* and *Diana*; which may be confirmed by their different Medals and Statues.

The 6th, what may serve to illustrate the fabulous History of *Mars*, of *Vulcan* and *Venus*, of *Cupid* and *Psyche*, of *Minerva* and the *Muses*, of *Mercury*, *Bacchus*, and *Hercules*.

The 7th, a Series of the History of the Gods, where there will be some Fables, Medals and Statues of the Demi-Deities, whose

whose Names, because of their great Number, I shall omit.

The 8th may contain the History of what is called the *Heroick Times*, the Voyage of the *Argonauts*, the War of *Thebes*, and also *Ovid's* *Metamorphosis*.

The 9th should shew the War of *Troy*, the Voyages of *Æneas* and *Ulysses*, with the last Acts of the *Heroick Ages*.

In the 10th, there may be some Subjects of the *Grecian* History; the Medals, Portraits, and Statues of their illustrious Men; with some Pieces relating to *Sicily*, and that Part of *Italy*, which was anciently called the *Greater Greece*.

The 11th should contain some Maps and Actions of the first and second Monarchies of the *Assyrians* and *Persians*; with some other *Asiatick*, *Ægyptian*, and *African* Histories.

The 12th, the third Monarchy of the *Macedonians*, comprehending the Acts of *Alexander the Great*, and his Successors.

The 13th, the Commencement of the fourth Monarchy of the *Romans*; the Reigns of their seven Kings; under *Numa Pompilius* may be ranged all those Pieces, which relate to the Religion, Sacrifices, Ceremonies, and Burials of the *Romans*; under *Tullus Hostilius*, every Thing that relates to their Militia; and under *Tarquinius*

Priscus, whatever can give us an Idea of their Habits, Ornaments, Magnificence, and Triumphs, with the Pomp of their publick Spectacles, Feasts, and Baths.

The 14th may contain Part of the Transactions of the *Roman* Republick, from the Expulsion of their Kings, under their Consuls and Dictators, 'till the Time of *Julius Cæsar*; and to make this Volume compleat, there should be a Collection of Medals, and other Monuments of the ancient *Roman* Families.

The 15th, what we have of the Reigns of their Emperors, *Julius Cæsar*, and *Augustus*.

In the 16th, we may see the Manner of making War, of the *Greeks*, *Romans*, and ancient Barbarians. We may here have several Plans of the Marches of Armies, Prospects of Camps, of Battles, and the Sieges of Cities, purposely omitted in the preceeding Volumes, for to assemble them here together, in order to give us an Idea of the ancient Manner of making War; and at the End of this Volume, there should be a Collection of all Sorts of Shipping, ancient and modern.

The 17th will shew us the Subjects of the Birth, Life, and Miracles of our Saviour, who was born in the 42d Year of the *Roman* Empire, under the Reign of *Augustus*;

Augustus; where the Christian Æra begins.

The 18th may contain the Death and Sufferings of our Lord and Saviour; and a Collection of Holy Parables.

The 19th, the Reigns of the Emperors *Tiberius*, *Caligula*, and *Claudius*; under which will be contained the History of the Infant Christian Church.

The 20th, what passed under *Nero* and his Successors, to the End of the Reign of *Trajan*; and this with Regard to both sacred and prophane History.

The 21st, the History of the *Dacian* War, as it is represented in the Column of *Trajan*.

The 22d should comprehend the Ages, and Reigns of the Emperors, from *Adrian*, to the Government of *Alexander*, the Son of *Mammæa*.

The 23d, the Emperors from *Alexander*, to the Time of *Constantine* the Great.

The 24th, the Empire of *Constantine* and his Children, to the End of *Theodosius's* Reign, which may be called the last Period of the *Roman* Grandeur; and at the End of this Volume should be placed the Ecclesiastical Geography of the Patriarchates.

The 25th should contain the Dissipation and Division of the *Roman* Empire, which

began to be usurped by the barbarous Nations, in the Times of *Arcadius* and *Honorius*, and ended in the *East*, by the taking of *Constantinople*, in the Year 1453.

The 26th, the dismal Conclusion of the Eastern Affairs in *Asia*, by the Conquests of *Mahomet*, and other *Ottoman* Emperors, by the Sophies of *Persia*, and the Kams of *Tartary*.

The 27th should be a Series of the *Mahometan* Princes, and *Ægyptian* Sultans; the Cherifs of *Marocco*, and Kings of *Barbary*, that have reigned in *Africa*; and afterwards there should be a Collection of Historical Pieces relating to this third Part of the Globe; the *Abyssins*, the Kingdoms of *Congo*, and several others.

The 28th should contain the Habits and Ornaments of the Christian *Greeks*, and other Subjects of the Grand Seignior; with those of the *Turks* and *Persians*; of the *Tartars*, and other barbarous Nations; and at the End should be a Collection of some Cruelties, Executions, and Punishments.

The 29th should be the Commencement of the Religious Orders, which were instituted in the *East*; and amongst others, of the Orders of *St. Anthony*, *St. Basil*, the *Cross-bearers*, the *Jeromites*, and the *Car-melites*.

The

The 30th, some Historical Pieces of the Knights of *Malta*, who were also instituted in the *East*, under the Name of *Knights Hospitallers of St. John of Jerusalem*.

The 31st should contain the Institution of the *Western Religious Orders*, and particularly of those of *St. Augustin*, and *St. Bennet*.

The 32d, the different Orders that have flourished in the *East*, since *St. Bennet*, to the Time of *St. Dominick*, and *St. Francis*; that is to say, of the *Carthusians*, *Premonstratenses*, of the *Shady-Valley*, the *Mathurins*, and of the Order of the *Cistercians*.

The 33d should contain the Order of the *Dominicans*, and some Historical Pieces of the *Holy Rosary*; and afterwards a Collection of the Images of the *Virgin Mary*, which are held in Veneration by most *Roman Catholics*.

The 34th, whatever can give us an Idea of the Life of *St. Francis*, and of the most remarkable male and female Saints, of his three Orders; and lastly, there should be a Description of his Desert of *Averne*.

The 35th should be the Sequel of the Order of *Saint Francis*, containing some Pieces relating to the Order of the *Capuchins*.

The 36th should contain whatever there is relating to the Orders and Religious

Confraternities that have arisen in the Church of *Rome*, since *St. Francis* and *St. Dominick*, to this present Time.

In the 37th there should be a Collection of all the Habits and Ornaments of Ecclesiastical Persons, and of all the Orders of Monks and Nuns.

The 38th should be filled with the Representations of Religious Ceremonies, and of the Magnificence of the Court of *Rome*.

The 39th, with the Ceremonies and Pomps practised at the Interments of Christians, and of the ancient Pagans, and barbarous Nations.

The 40th and 41st should contain various publick Rejoicings, and Entries, Triumphs, Tournaments, Fireworks, Comedies, Dances and Masquerades.

The 42d, the Chronological History of the Papacy, divided into Centuries, from the Time of Pope *Leo* the III. to whom *Charles* the Great gave the City of *Rome*, to the present Pontificate.

The 43d, the Sequel of the History of the *West*, containing a particular Description of the modern City of *Rome*, its Churches, Palaces, publick Buildings, Villas, Ornaments, and the remaining Monuments of its ancient Grandeur.

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The 44th, Historical Subjects relating to *Italy* in particular; and first of the Temporal State of the *Pope*, as it is now a-days, both within, and out of *Italy*.

The 45th should contain the Sovereign States of *Italy*; and in this Volume there should be a Collection of what relates to the Republicks of *Venice*, *Genoa*, *Lucca*, *Ragusa*, and *St. Marino*.

The 46th, the Sequel of *Italy*, containing the Dominions of the Kings of the *Sicilies*, and *Sardinia*, the *Grand Duke* of *Tuscany*, Duke of *Modena*, and of the House of *Austria*, and other Princes in *Italy*.

The 47th, the Historical Subjects relating to the Kingdoms and States of the King of *Spain*, in *Old Spain*.

The 48th, those of the Kingdom of *Portugal*; and afterwards those concerning the Description of both *Spains*.

The 49th should be a Collection of Historical Pieces, relating to the Dominions of the House of *Austria*, in the *Low Countries*.

The 50th, a Collection of those relating to the Dominions of the King of *Spain* in the *New World*; and here should be every Thing that regards *America*.

The 51st, the Dominions of the King of *Spain* in *Asia*; under which should be

comprised what relates to the *East-Indies*, *China*, *Japan*, *India Proper*, and the rest of the *Indian Princes*.

The 52d should be a Collection of what concerns the Republick of the *United Provinces*.

The 53d, an Historical Collection of whatever regards the Kingdoms of *England* and *Ireland*, to the End of the Reign of Queen *Elizabeth*.

The 54th of what relates to the Kingdom of *Scotland*; and to the three Kingdoms of *England*, *Scotland*, and *Ireland*, since the Union of those Crowns in the Person of King *James* the IVth of *Scotland*, and Ist of *England*; with a Description of this Monarchy.

The 55th, of what regards the *Northern States*; that is to say, *Russia*, *Poland*, *Sweden*, *Denmark*, and other *Northern Countries*.

The 56th should contain the States of the Kingdoms of *Bohemia*, and *Hungary*, the Arch-Dutchy of *Austria*, the County of *Tirol*, and other hereditary Dominions of the House of *Austria*.

The 57th, the Historical Subjects concerning the Emperors of *Germany*, from *Conrad*, Duke of *Franconia*, who transferred the Empire from the *French* to the *Germans*, to the late Emperor.

The 58th, what relates to the nine Electors of the Empire, as well the Ecclesiastical as the Secular.

The 59th, what relates to the other German Princes, both Ecclesiastical and Secular.

The 60th, what regards the Free Cities of the Empire.

The 61st should contain whatever relates to the Republicks of *Switzerland*, *Geneva*, the *Grisons*, the Principality of *Neuchatel*, and the other Allies and Subjects of the *Switzers*.

The 62d, what concerns the Dutchies of *Burgundy*, *Normandy*, *Lorraine*, and *Britany*, before they were united to the *French* Monarchy.

The 63d should contain the Antiquities of the *Gauls*, and the Portraits of their illustrious Men, before the coming of the *Franks*, under their first King *Pharamond*.

The 64th, what regards the History of the *French*, during the first Race of their Kings, after their Arrival in *Gaul*, under the Conduct of *Pharamond*.

The 65th, what regards the second Race of their Kings, from *Pepin*, to *Louis* the Vth.

The 66th should begin with the third Race of their Kings, and contain every Thing that relates to them, from *Hugh*

Capet, to the End of the Reign of *Charles the Fair*; where the Right Line of the eldest Branch ended.

The 67th should contain what concerns their Kings, of the third Race, from *Philip of Valois*, to the Death of *Louis XI*.

The 68th, the Reigns of their Kings, *Charles the VIII*. *Louis the XII*. *Francis the I*. and *Henry the II*.; and as by the Marriage of *Mary of Burgundy*, with *Maximilian*, *Europe* has been since divided into the two Families of *Austria* and *Bourbon*; to avoid Confusion, those Pieces relating to the foreign Wars of the *French*, with the Portraits of the eminent Men, who have been either their Allies or Enemies, may be put under the Reigns of their Kings.

The 69th and 70th may contain the Reigns of their Kings, *Francis the II*. *Charles the IX*. and *Henry the III*.

The 71st, what relates to the Order of the *Holy Ghost*, which was instituted by *Henry the III*. and here may be the Names and Arms of all the Commanders and Knights of the Order, from its first Institution to the last Creation.

The 72d, what relates to the Reign of *Henry the IV*.

The 73d may contain the Beginning of the Reign of *Louis the XIII*. his Portraits, those

those of the Queen, the Princes and Princesses of the Blood; with the Arms or Portraits of the Cardinals, Bishops, and great Officers of the Crown, and Household.

The 74th, the Arms and Portraits of some Ecclesiasticks, Religious, and Seculars, of all Conditions, who lived, and were engraved, during the Reign of *Louis* the XIII. to which may also be joined *Van-Dyk's* Portraits.

The 75th, some Pieces of the magnificent Ceremonies, Rejoicings, and other Festivals, that passed in *France*, in the Reign of *Louis* the XIII.

The 76th, what passed of the same Kind in Foreign Countries, during this Reign.

The 77th, the Pieces representing the warlike Exploits of the *French* Nation, from the Beginning of the Reign of *Louis* the XIII. to the Year 1629; when all the cautionary Towns of the Protestants were reduced to his Obedience.

The 78th, the military Actions that passed in *Europe*, from the Time of *Louis* the XIII. to the Rupture of the Peace with *Spain*, in the Year 1635.

The 79th, the military Actions, from the Treaty of Peace at *Treves*, to the Death of *Louis* the XIII.

The 80th may contain the Habits and Ornaments of the ancient and modern *French*, from the first Establishment of that Monarchy, to the present Time; to which may be added, those of the conquered Provinces, with the Cries of *Paris*, *Callot's* Beggars, and the Country Sports and Pastimes of the *French*.

The 81st, a Series of the military Actions during the Reign of *Louis* the XIV. the Regency of the Duke of *Orleans*, and the Reign of *Louis* the XV. now living.

The 82d, a Series of the magnificent Ceremonies, Festivals, publick Rejoicings, Fireworks, &c. during the same Time.

The 83d should be a Geographical Description of the *French* Monarchy, as it is now divided into Provinces, Parliaments, Governments, Generalities, Diocesess, and Sub-divisions; to which should be added, Charts of the Coasts, Plans, or Profils of the fortified Towns and Fortresses, of the principal Churches, and publick Buildings, and of the Royal Palaces, with those of the Princes of the Blood, Nobility, and Gentry.

The 84th should contain Maps of the States and Provinces, with Plans or Profils of the principal Towns and Fortresses, which have been added to the *French* Monarchy,

narchy, from the Beginning of the Reign of *Louis* the XIII. to the present Time.

The 85th, the Portraits of all the eminent Men in the Kingdom of *France*, either for Arts or Arms, since the Reign of *Louis* the XIII. to the present Time; to which may be added, those of *Flanders*, and other Countries.

The 86th may be composed of the Portraits of those People, who ought to be avoided; such as, the Authors of different Sects, of Men noted for Impiety or *Liber-
tinism*, &c. to which may be added the Representations of Monsters.

The 87th may be composed of the Portraits of Saints and Martyrs, and those of their Persecutors, with Representations of the various Tortures that have been inflicted on them, from the Beginning of the World to this Time.

The Pieces which will illustrate the Arts of *Painting*, *Sculpture*, and *Ingraving*, will also compose many Volumes.

The 1st of which may contain the Original of the Art of Painting, in the *Ægyptian* Hieroglyphicks, the Alphabets of different Nations, some Bas-Reliefs, Trophies, Rings, Cameos, Vases, Urns, Ornaments of Architecture, and ancient Inscriptions and Epitaphs.

The 2d, some Pieces relating to the ancient *Hebrews*, with a Collection of Festivals, Medals, and antique Statues.

The 3d may contain the two Books of the Marquis *Justiniani's* Gallery, which are full of antique Pieces; and the *Trajan* Column, which is the most entire Piece of Antiquity extant.

The 4th may shew us the Decay of Painting and Sculpture, during 1100 Years that the Empire was on the Decline; from *Constantine*, to the End of the fifteenth Century; and should be composed of a great Number of Pieces in the *Grecian*, *Ægyptian*, and *Gothick* Stiles, taken from the old Paintings, Tombs, Medals, Seals, and Tapestry.

The 5th may be the Books, intituled, *Roma Subterranea*, filled with Pieces in the Decline of the Empire of the *Gothick* Stile.

The 6th should be the Sequel of the Decay of the Arts, with several Pieces from wooden Plates, which shew us the *Rudeness* of their Designs, since the Invention of Printing.

The 7th may be the Original of the Art of *Ingraving*, about the Year 1490; containing many Pieces of the first and most ancient Ingravers; as of *Israel*; and *Martin Tedesco*, the Master of *Albert Durer*;

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of *Daniel* and *Jerom Hopfer*, and several
others.

The 8th, the Works of *Albert Durer*,
the Restorer of Painting, and great Per-
fecter of Ingraving in *Germany* and the *Low*
Countries, about the Year 1520.

The 9th, a Sequel for the Works of the
German and *Low-Country* Masters, contain-
ing some Pieces of *Lucas of Leyden*.

The 10th may be filled with Pieces in-
graven on Wood, done in *Germany*, since
1500, to this Time, as well by *Lucas*
Cranis, *Jacob Pens*, *Holbeins*, *Hans Schauf-*
flig, as others.

The 11th may be a Series for *Germany*
and the *Low-Countries*, containing some
Pieces of those, which are called the *Lesser*
Masters; that is to say, of *George Pentz*,
Aldegraef, *Sebalde*, *John D'hispanien*, his
Brother, of *Virgilius Solis*, and others,
whose Names and Marks are unknown.

The 12th should be composed of the
Works of *Francis Floris*, who is called the
Flemish Raphael, and those of *Martin Hems-*
kirk.

The 13th should be a Sequel for *Germa-*
ny and the *Low-Countries*, containing some
Pieces of *Lambert Suave*, *Lambert Lom-*
bard, of *Peter Brugel*, *John Mabuse*, *M.*
Quintin, *George Behan*, *Gilles Massart*, and
Gilles Coignet, of *Otho Venius*, *Cornelius*
Cort,

Cort, and *Theodore Bernard*, of *Amsterdam*, of *Francis Klein*, a *Dane*, and of *John Strada*.

The 14th should be still a Sequel for *Germany* and the *Low-Countries*, containing some Pieces of *Charles Mander*, and *Francis Pourbus*, of *Diterlin*, and *Lambert Lenoir*, *H. Utouch*, *Denis Calvaert*, *Abraham Janssens*, of *Paul Morelser*, *Nicholas Hoey*, *Geldorp*, *Goltzius*, *Josua*, of *Monpre*, *John Hæfnaghel*, *Gerard* of *Groninghen*, *Cornelius Vansichem*, *John Bol*, *David Van Boons*, and *Peter Vander-Borch*.

The 15th should contain some of the Works of *Henry Hubart*, and *James Julius Goltzius*.

The 16th should be the Works of *William*, and *Crispin de Pas*, of *Magdalen*, and *Barbara de Pas*, and of several others of that Name.

The 17th should be still a Suite for *Germany* and the *Low-Countries*, comprising some of the Works of *Nicholas de Bruyn*, of *Theodore de Bry*, and of *James de Ghein*.

The 18th should comprehend the Works of *John*, *Raphael*, *Justus*, and *Gilles Sadalaer*, and also those of *Martin de Vos*.

The 19th should be still a Suite for *Germany* and the *Low-Countries*, and contain some Pieces of *Anthony* and *Jerom Wierx*,

of *Lucas Vosterman, Valdor, John Saenredam, of John and Herman Muller, James Matbar, Simon Phrygius, Bartholomew Dodelende, of Mirevelt, and the Bolswert's, of Michael Snyders, Baptist Urintz, Hans Bol, Peter and Gerard de Sode, of Assuerus Londerseel, and of Adrian Collaert.*

The 20th should be another Suite of Masters that flourished in *Germany* and the *Low-Countries*, in the Beginning of the 17th Century; viz. of *Joseph Heintz, John of Vingth, John Abbach, John Rottenhamer, of M. Kager, Peter Candide, and Dominick Custos, of Christopher Schuverts, John Speccard, and Gerard Seghers, of Bartholomew Spranghers, Abraham Bloemaert, Anthony Van Dyck, of Abraham Brower, Gerard Honthorst, James Jordaens, and of Robert Prince Palatine.*

The 21st should be the Works of Sir *Peter Paul Rubens*, a famous Painter of the *Low-Countries*.

I would fill the 22d with the Representations of Night, and other dark, gloomy Pieces of various Masters of all Nations; as of *L. Gouth, J. Velde, Wittembrouck, Rembrant, Vanvliet*, and others.

The 23d should be a Collection of divers *Landskips*, done by Masters of different Nations, that is to say, of *Paul and Matthew Bril, of the Sadalaers, Peter Stephano,*

phano, *Cornelius Corneli*, *Roeland Savery*, of *Monperche*, *Claude of Lorraine*, of *Fouquieres*, *Perelles*, of *Frederick Scalberge*, *Som*, and the *Nains*, and several others; to which may be added the Pieces of *Ruins*, of *Henry of Cleves*, *Michael Colyns*, and *Newland*; with some *Sea-Pieces*, and maritime *Prospects*.

The 24th should be still another Suite of different *Landskips*, viz. by *Peter* and *John Brughel*, *Londerseel*, *J. Velde*, *Tobit Verdach*, *Vandeboons*, *Merian*, and others.

The 25th, in order to see the Re-establishment of the Arts of *Sculpture* and *Ingraving*, should contain some Pieces of the first *Painters* and *Ingravers*, as of *Anthony Pollarolo*, *Andrew* and *Benedict Mantegna*, of *Dominick Campagnola*, *John of Brescia*, and *James of Verona*; as also of several ancient *Ingravers*, whose Pieces are only known by their Marks; as the Masters of the Name of *Jesus*, *Mercury*, the *Crab-Fish*, the *Bird*, the *Star*, and several others; to which I would also add, some Pieces of the first *Italian Painters*; as of *Giotto*, *Ghirlandaio*, of *Hercules of Ferrara*, of *Peter of Perugia*, the Master of *Raphael*, and of *Giorgione*, the Master of *Titian*.

The 26th should be a Suite of the *Italian Masters*, containing only some of the
Works

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Works of *Raphael* of *Urbino*; and those engraven only by *Mark-Antonio*, and *Augustin* of *Venice*.

The 27th, a Suite of the Works of *Raphael*, engraved by the ancient Masters, from 1530, to 1560; that is to say, by *Julius Bonafone*, *Sylvester* and *Mark* of *Ravenna*, *Beatrix* of *Lorraine*, and others.

The 28th should contain some Pieces of *Michael Angelo*.

The 29th should be another Suite of the Works of the *Italian* Masters, containing some Pieces of *Anthony* of *Corregio*, *Francis Matzuolo*, surnamed, *Parmigiano*, and *Polydore* of *Caravagio*.

The 30th, the Works of *Titian*.

The 31st should contain the Works of *Julio Romano*, the *Caracci*, and *Perin del Vaga*, engraved by *John B.* of *Mantua*, and *Diana*, his Daughter; as also by *Theodore Ghisi*, and *George Julius* of *Mantua*.

The 32d should be composed of the Works of the Painters and Sculptors, that were Contemporaries of *Raphael* and *Michael Angelo*, to the End of the 16th Century, viz. of *Baccio Bandinello*, the *Salviati*, of *Balthazar Peruzzi*, *Dominico Beccafumi*, of *Sodam* of *Sienna*, *Pordenone*, *Marcellus Venusto*, and *Baptist*, a Monk of the Order of *Camaldoli*.

The

The 33d should contain some Pieces of *Thaddeus* and *Frederick Zucchero*, of *Daniel of Volaterra*, *Mark of Sienna*, and *Baptist Del Moro*.

The 34th, some Pieces of *Paul of Verona*, *Paul Farinate*, the *Bassans*, of *Tintoret*, *Baptist Franco*, of *Mutiano*, and the elder and younger *Palma*.

The 35th, some Pieces of those, who flourished between the Year 1550, and the End of the 16th Century, viz. of *Æneas Vico*, *Martin Rota*, and *Reverdino*, of *Camillo Proccacini*, *Baptist Fontana*, of *Cornelius Cort*, *Passaro*, and *Sebastian of Venice*.

The 36th, a Suite of the Works of the *Italian* Engravers, who flourished towards the latter End of the Sixteenth, and the Beginning of the Seventeenth Century; that is to say, of *Cherubino Alberto*, *Villamena*, of *Raphael Schiaminosa*, and the *Tomasini*.

The 37th should contain the Pieces of *Francis Vanius*, *Ventura*, *Salembeni*, of *Civoli*, *Michael Angelo*, *Caravagio*, and the three *Caracci*.

The 38th should be a Suite of the Works of the *Italian* Painters of the seventeenth Century, viz. of the *Capuchin Friars*, *Piazza*, and *Cosmo of Castel Franco*, of *Hippolitus Scarzelin*, of *Schiavone*, *Cangiage*,
Borgian,

Bergian, Charles of Venice, Pasqualin of Verona, Alexander Casolani, Bernard Castello, Vespasian Strada, Anastasius Fontebuono, Francis of Viterbo, Luke Ciamberlani, Andrew of Ancona, of Anthony Pomerange, of Matthew and Frederick Greuter, of Philip of Naples, and Stephen della Bella.

The 39th, a Suite also of the Works of the Painters and Sculptors, that flourished in *Italy*, during the seventeenth Century; that is to say, of Cavalier *Josepino*, *Guericino*, *Cirano*, *Francis the Fleming*, and *Marcel of Provence*, the Restorer of *Mosaick* Painting, of *Gentilèque*, *Valentin*, *Edward Fialetti*, of *Peter Beretino of Cortona*, *Dominickino*, and *Guido Reni*.

The 40th should be to shew the Re-establishment of Painting in *France*, and contain some Pieces of *René*, King of *Sicily*, of *Leonard da Vinci*, *Andrew del Sarto*, and *Rosso*.

The 41st should be a Suite of some of *Primaticcio's* Works, ingraved by *Leo of Avesnes*, and *Anthony Jantus*, his Ingravers; as also some Pieces of *Jeffery of Moutiers*, *Leonard of Limoges*, *Stephen of Losne*, *René Boivin*, *Luke Penis*, *Dominick of Florence*, and *Leonard Thury*.

The 42d may be filled with the Works of *John Cousin*, *John Genet*, of *Swiss*, of *Little Bernard*, *Peter of La Tour*, *Laurence*
the

the *Glazier*, *Justus* of *Egmont*, and of several others, ingraved in *France*, since the Commencement of the sixteenth Century.

The 43d should contain some Pieces of those Masters, who flourished at the latter End of the sixteenth Century, and during the Reign of *Henry* the IV. and *Mary* of *Medicis*, viz. of *Freminet du Breuil*, *Burnet*, *Caron*, *du Bois*, *Lallemand*, *Thomas de Leu*, *Leonard Gaultier*, and others.

The 44th, the Works of those Masters, who flourished about the Middle of the seventeenth Century, that is to say, of *James Blanchard*, *de Rabel*, *Ferdinand*, *Isaias Fournier*, *John Lis*, *Faber* and *Mallerac*, of *Ruelle*, *Bellange*, and *James Callot*.

The 45th should also be composed of the Works of *James L'homme*, of *Little Francis*, *Vannol*, *Mellin*, *Quesnel*, *St. Igny*, *Josselin*, *Roussellet*, and *Peter Brebiette*.

The 46th may be filled with the Works of the best *French* Ingravers, viz. of *Claudius Mellan*, *Gregory Huret*, *Peter Daret*, *Gilles Roussellet*, *Michael Lasne*, and many others.

The 47th, with the Works of the most eminent *French* Painters, that is to say, of *Simon Vouët*, *Nicholas Poussin*, *James Stella*, *Champagne*, *Bourdon*, *de la Hire*, *Vignon*, *Loir*, *Charles le Brun*, and *Peter Mignard*, ingraved by the best Masters.

The 48th, I would fill with the finest Pieces of the most celebrated Ingravers of the seventeenth Century.

The 49th, 50th, &c. may contain a Collection of Pieces of different Masters of all Nations, who have either been omitted or forgotten in the preceeding Volumes, or have flourished since the End of the seventeenth Century; as well as of others now living, whose Names I shall not specify, having an equal Veneration for them all.

The Subjects of *Morality* will also form several Volumes, *viz.*

The 1st may contain some Emblems of the Christian Worship.

The 2d may be the Representations of the Virtues and the Vices, with their Symbols.

The 3d may contain a Collection of different Emblems, Fables and Enigmas.

The 4th, a Collection of the Devices of Popes, Kings, Prelates, Princes, Noblemen, and others.

And lastly, the 5th may be composed of a Collection of Historical Emblems, Devices and Enigmas, relating to Love and Death.

The *Mixed Subjects* will also compose some Volumes, *viz.*

The

The 1st may be a Collection of the remarkable Women, mentioned in the Old and New Testaments.

The 2d of Holy Virgins, Martyrs, Female Saints, beatified Nuns, &c.

The 3d and 4th may also be Collections of Christian Empreſſes, Queens, and illustrious Women of different Nations.

The 5th may be the Representations of *Roman Ladies*, taken from the antique Statues, Buſtos, Bas-Reliefs, &c.

The 6th may contain a Collection of the Goddeſſes of the ancient Pagans; with ſome illuſtrious *Ægyptian, Grecian, Aſiatick, Perſian* and *Mahometan Ladies*.

The 7th may be filled with the Portraits of Women, both ancient and modern, who were either imperfect, mad, or Proſtitutes.

The 8th may comprehend a Collection of all Sorts of Hunting, Fiſhing, and Fowling Pieces; to which may be added, a Collection of all the Animals that are treated of in the aforeſaid Pieces.

And laſtly, the Ninth may be filled with a Number of all Sorts of humerous and groteſque Pieces; to which may be added, a Collection of all Sorts of Maſquerades.

REP E R T O R I U M

Sculptile - Typicum :

O R A

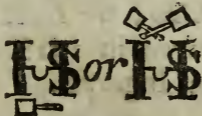
Complete Collection and Explanation

Of the SEVERAL

Marks *and* Cyphers

O F


INGRAVERS, &c.


I. 

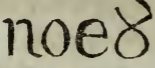
HANS Schauflig, that
is, *John Schauflig* of *Nordlingen* in *Germany*.
We find this Mark in a Folio Book, in
which the Passion, Resurrection, and As-
E scension


74 MARKS *and* CYPHERS

ension of our Lord are ingraved, with Notes by *Ulderick Pinder*, printed at *Norimberg* in 1507. He ingraved in the Manner of *Albert Durer*.

2.  *Stoltzius*, he ingraved in the *Gothick Taste*.

3.  *Michael Coxis*, his Mark of certain *Arabian Stories* in 68 Plates, dated different Years, one is in 1576.

4.  *Noel Garnier*, Ingraver of *Grotesques*, Ornaments, and Figures, particularly of Arts in 48 Pieces.

5.  *Domenico Campagnola*, a *Venetian*, and Scholar to *Titian*; we meet with some of his Pieces ingraved in 1518. His Brother *Julio* was also an Ingraver.

6. *Michael*

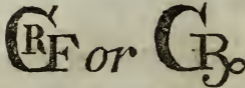
6. **MB** *Michael le Blon*, of Frankfort, died in *Amsterdam*, Anno 1650.


7. **R** *Renè Boivin*, ingraved several Plates of Antient Foliages.

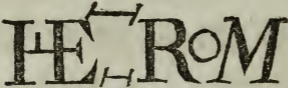
8. **IBM** *John Maria da Brescia*, a Carmelite Friar, in 1502 he ingraved a Virgin sitting in the Clouds, and underneath, three Saints of the Order of the Carmelites. He had a Brother called *John Anthony da Brescia*, who marked his Plates with the Letters Jo. AN. BX. 1538.


9. **AE** *Micarino*, an Ingraver in the Gothic Manner.

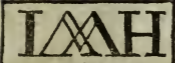
10. **MZ** *Matthew Zagel*, ingraved several Ornaments, and Grottesque Pieces, *per lo traverso*, or with Cross Strokes; he lived in 1500.


11.  *Gaspar Reverdin,*
 or *Ravenstein*; his Pieces are lascivious,
 and two of them represent Curtezans sport-
 ing together.

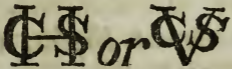
12.  *Dirich-Vander-Staren,*
 lived in 1500. He marked his Plates with
 the Month and Year in which they were
 ingraved; as in that of the Flood, and
 another where the Virgin is aloft, and St.
Bernard at her Feet; marked 3d. Oct.
 1524, and the other marked *Anno* 1544.
 He likewise used the Letter D in which was
 a V.

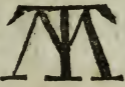
13.  *Hieronimus Mo-*
cetus, he published the Resurrection of our
 Saviour, and several Battles.

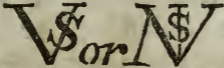
14.  *Anthony Vuormace,* a Painter
 of *Cologne*, lived *Anno* 1529. He ingraved
 the Twelve Apostles, in a standing Pos-
 ture.

15.  *Vuaer Van Hoffanen,*
 ingraved 12 Round Plates of the Passion,
 and underneath various Symbols of our
 Saviour. He likewise ingraved the Life
 of Christ in 60 Plates.


16.  *Philip Adler Paticina*
 with this Mark marked on *S. Chriofastnus.*


17.  *Cornelius Sichen,*
 used these two Marks in 108 Plates of the
 Old Testament, 1569.

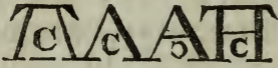
18.  An unknown Mark on se-
 veral Grotisque Pieces. This Mark differs
 very little from Number 55, which is also
 unknown.

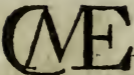
19.  *Virgilio Sole* ingra-
 ved a great many Pieces in Copper and
 Wood, in *Hisbin's* Taste. He ingraved
 the Old and New Testaments in 200 Plates;
 The Metamorphoses of *Ovid* in 170 small
 E 3 Plates;

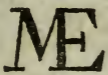
Plates ; Hunting-Pieces in great and small, &c. He sometimes made the Letter V on one Side of the Plate, and S on the other. See Number 61.

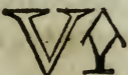
20.  *A. D. Bruin*, in 1560. He ingraved Six of the Twelve Cæsars, and various Ovals in 1579.


21.  *Lambrecht Hopfer*, a German, ingraved all kinds of Subjects: Sometimes his Mark is a Vase of Flowers in the midst of the Letters LH, or the perpendicular Stroke of the L in the second Stroke of the H. He ingraved 27 Pieces on the Passion,

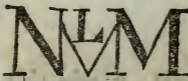
22.  *Adrian Collaert*, he used various Marks, either in the Old Testament, in Ornaments, in Freezes, Stories, Grottesque Subjects, or Deaths which are dragging away several Persons.

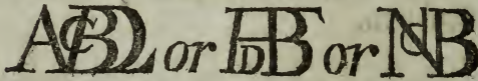
23.  *Cormet*, made this Mark in Small Subjects of two Figures each, both *Lame*, and a *Charity* with her three Children.

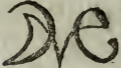
24.  *Martin Hemskirk*, his Mark in various Ornaments, in one of which are several *Moles* or *Wants*, 1548.


25.  These two Marks are in various Figures between *Niches* and *Architecture* of *Chappels*.

26.  *Luke Van Cranogio*, or *Luke Van Craen*, Painter to the Duke of *Savoy*. His Mark is sometimes *LC*, with a winged *Dragon*, and the Year 1509. At other times his Mark is two little *Gothic* Shields, or with the Mark in Number 35, or *L. V. C.* He ingraved in *Wood* and *Copper*.

27.  A Mark placed over several Ornaments of *Gothic* Architecture.

28.  *Nicholas de Bruyn*, he used three Marks, in different Times.

29.  *Cuerenbert*, his Mark in several *Turkish* Stories, and various Subjects invented by *Martin Hemskirk*.

30.  *Albert Durer*, of *Norimberg*, Painter and Ingraver, his Mark: He also used the Mark *A. F.* but in very few Plates. *John Burckmayr Augustano*, made use of the former Mark; and *Matthew Grunevald*, of *Aschaffemburgh*, who was Contemporary with *Durer*; as also *Mark Antonio Raimondi*, in the Life of *Christ*, copied from that of *Albert Durer*, for which the latter accused him before the Senate of *Venice*.

31. **ISB** *Hisbel Peun*, an Ingraver of *Norimberg*, called *Hisbin*: He used this Mark from 1513 to 1549. *Hans* (or *John*) *Sebald Beham* also used the same Mark in his Plates. Some are of Opinion, that the Mark at Number 141 is *Hisbin's* Mark. Others, that there were two Ingravers of the same Name, and that their Marks differ'd by changing B in P. See in the *Abcedario Pittorico* for *Hans Sebald*, Page 220.

32. **IGT** *Albert Aldegrast*, of *Westphalia*, a famous Ingraver.

33. **IGB** *Hans Bresanck*, ingravened the Stories of the New Testament; and in 1619, the Twelve Apostles, our Saviour, and *St. Paul*.

34. **Φ or L** *Lucas Van Leyden*, a celebrated Painter and Ingraver, used these two Marks; in some of his Plates we see Part of the Mark at Number 133.

35. **ISK** *Hans Kaldung's* Mark, which also was used by *Luke Van Cranogio*, but for what Reason is not known. See Number 26.

36. **HB** *Hans Baldung, or Balduin*, in a Plate representing Horses, ingraved in 1534. The same Mark was used by *Hans Brosamer*, in his Plates of *Curtius* riding into the Gulph, in his *Laocoon*, and *Solomon* worshipping the Idol. *Horatio Borgiano* likewise made use of the same Mark in his Plates, and sometimes made an H and a B.

37. **MB** *Jost Ammon*, made much such a Mark.

38. **CHT** *Cornelius Hevissen*.

39. *Martin*

39. **M + S** *Martin de Secu*, of *Romeriolaen*, he also marked his Plates thus M + S.


40. **§** *Periecouter*, his Mark in several Figures in a standing Posture, ingraved in 1535.


41. **DIF** *Daniel Mignot fecit.*

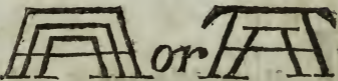

42. **MI** *Peter Mercand.*

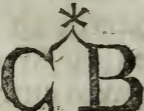
43. **R or Q** *Peter Quast*, has two Marks, making a P and Q. At other Times his Mark was *P. Quast*, as in certain Grottesque Pieces,

44. **G** *George Pens*, Painter and Ingraver of *Norimberg*, together with *Mark Antonio Raimondi*, ingraved the Works of *Raphael* in *Rome*. He ingraved after *Aldegrast's* Manner, his Mark was sometimes *G. P.* 1554.

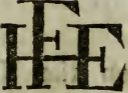
45.  The Mark on a Dead Christ, under which is written *Jean Ladefpeldrickt invenit*. The same Mark is found on other Pieces.

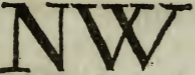
46.  *Peter Cottart*, an Ingraver of Vases.

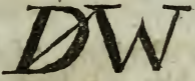
47.  *or*  *Andrew Andreani* of Mantua, he made use of these two Marks. He ingraved on Wood, *a tre tagli*, or three Crossings in his Shades. The second Mark is found in the Triumph of *Julius Cæsar* in 10 Sheets, ingraved in 1599, and was invented by *Andrew Mantegna*, who also ingraved on Copper. *Andrew Andreani* was called *il Piccolo Alberto*, or *Little Albert*.

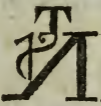
48.  *Cornelius Bus*, or *Bofs*.


49. The

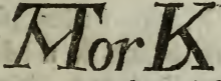
49.  The Mark of certain Prints of Satyrs, and naked Figures under Trees.


50.  A Mark under certain Pieces of Foliages and others, in the *Arabic Taste*, 1535.

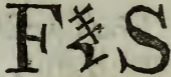
51.  A Mark under a Christ supported by two Angels, 1555.


52.  A Mark under certain Anatomical Figures.

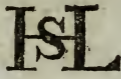
53.  *Peter Voeriot of Lorrain*,
Ingraver of Portraits.

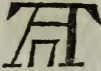
54.  *Boss*, or *Bosche*, used these two Marks, different from *Cornelius Boss*.

55.  A Mark on the Twelve Apostles in a standing Posture, in large Sheets. This Mark differs but very little from Number 18.


56.  A Gothic Mark under *Lazarus* rising from the Dead.


57.  *Agostino Parisino*, used this Mark. He ingraved the 81 Images designed by *Florio Macchi*, which are found in a Book, intituled, *The Emblems of Paul Macchi*.

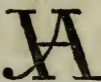
58.  *Hans Lutensack*, who in 1560 ingraved in a Book for the Nuptials of the Emperor *Ferdinand*, Tilts, Tournaments, and Rejoicings, in *Callot's* Manner.

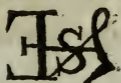
59.  A Mark under several Landskips, in one of which is a Man on Horseback killing a Dragon; 'tis also found under some little Pieces in which
Christ's


Christ's Passion is ingraued. See Number 154.

60.  *John Schorel's* Mark under the Twelve different Labours of *Hercules*.

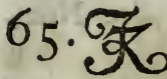
61.  *Virgilio Sole*, of *Brussels*, under a dead Christ, ingraued on a large Plate in 1542. See Number 19.

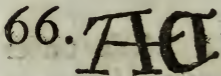
62.  The Mark found in an Old Testament in 50 Sheets, some of which are marked S. F. 'Tis likewise found in 105 Plates of the *Roman Wars*, and in 129 on different Subjects, with *Latin Characters* at Top and Bottom. This Artist likewise used the Mark I. A.

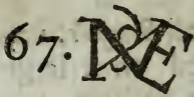
63.  A *Gothic Mark*.

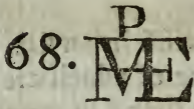
64.  The Mark on a Print representing a Satyr piercing a Priestess of *Bacchus* with an Arrow.

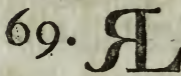
65. *Theodore*

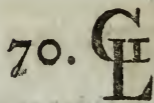
65.  *Theodore Zaghel*, his Mark
in a Woman with her Back towards you.

66.  A Mark in an *Adam* and
Eve.

67.  A Mark in a Peasant, who
endeavours to break a Bough from a Tree.

68.  A Mark under the Four
Evangelists.

69.  *Renè, or Renato Lochon*,
under several Portraits and Works of *Poli-
dore*, 1651.

70.  *Leonard Gaultier*.

71. *Pe'er*.

71. **P** *Peter Lombardi*, he ingraved the Works of Monsieur *Sampagna*.

72. **T** *John Covay*, ingraved the Works of Mr. *Vovet*, and others.


73. **F** *Francis Cauveau*, ingraved a great many Plates.

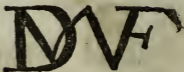
74. **D** *Peter Daret*, ingraved various Subjects and Portraits.


75. **M** *Michael l'Asne*, ingraved the Rudiments of Designing, and other Plates.


76. **P** *Francis Perier*, Painter and Ingraver, published several *Roman* Antiquities 1635, as in the Index of *Rossi's* Plates.


77. **Æ** A Mark in certain *Gothic* Pieces dated 1545.


78. 

79. 

80. 

81. 

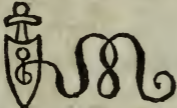
82. 

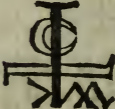
83. 


J. F. Zabello, a famous Designer of *Bergamo*, 1546.

84. 


85. 


86. 

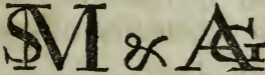
87. 


88. 

The Marks, or Characters, from Number 78 to 88, are found in certain *Gothic Plates*.

89.  Facinto Giminiani, of Pistozia,
Scholar to Peter da Cortona.


90.  The Mark of a certain Mer-
chant, who bought a great Number of
Copper Plates, under which he sometimes
put the Letters A. S. excudit. *Anthony*
Salamanca likewise made use of the same
Mark.

91.  These two
Marks are in Twelve Pieces copied from
the Paintings in the Chappel of *Fontainbleau*;
on one Side is the first Mark, signifying *S.*
Martin of *Bologna*, who was *Francesco Pri-*
maticcio, called Abbot of *S. Martin's*; on
the other is the second Mark, which stands
for *Anthony Guernier* the Ingraver. The
Reader will hereafter meet with the other
Marks used by *Abbot Primiticcio*.

92.  *Adamo*, a Sculptor of *Man-*
tua, ingraved the Angles of *Michael An-*
gelo Buonaroti, in several Plates, and worked
for other Masters.


93. These

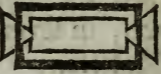
93. **GMF** or **MT** These two Marks were used by *Giorgio Ghisi*, of *Mantua*; he sometimes put *Ghisi-Mantovan, fecit.*

94.  *Stephen Colbenstagb Sc. Romæ*; he ingraved the Paintings of *Domenichino.*


95. **GI** *Gio. Benedetto Castiglioni*, of *Genoa*, a famous Painter and Ingraver of all Subjects.

96. **E** or **P** *Peter Testa*, of *Lucca*, a Painter and copious Ingraver, used these two Marks. He was Scholar to *Peter da Cortona.*

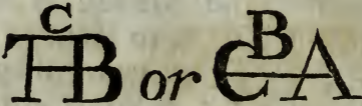
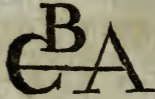
97.  The Mark of a Nativity, copied from *Parmigiano*, ingraved by *Luke Kilian.*

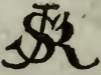
98. **MF** or  *Andrew Mantegna*, of *Mantua*, or *Padua*, Painter and

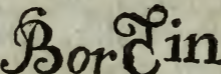
and Ingraver, his Marks: The second Mark is found in the 10 Plates of the Triumph of *Julius Cæsar*, engraved by himself, and afterwards cut in Wood in 1599, by *Andrew Andreani* of *Mantua*, as we observed in Number 47.


99. **M**^For 

Mark Antonio Raimondi, of *Bologna*, called of *France*, *Raphael Urbin's* Ingraver, his Marks; which Pieces he marked with the Letters R. S. M. F. intimating by the two first Letters, *Raphael Sancio*, by the two last *Marco Francia*, or *Marco fecit*. He likewise employed other Marks, *i. e.* B. S. signifying *Bononiensis* Sculptor. In his Plates copied from *Buonaroti* he put MI. AG. FLO. *i. e.* *Michael Angelus Florentinus*; and afterwards for his own Mark he employed that of *Mantegna*, expressed in Number 98, which in like manner may also signify *Marcus Antonius fecit*. In the Life of Christ engraved by him, and copied from the Plates of *Albert Durer*, of *Venice*, he marked the Leaves with *Albert Durer's* Mark.

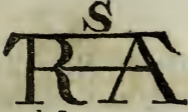
100.  or  Cheru-
bino Alberti Borghegiano, that is, da Borgo
S. Sepolcro, used these two Marks. He in-
graved the Works of Raphael, Michael
Angelo, Polidore, and others.

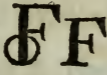
101.  Silvestro da Ravenna,
Marc Antonio's Scholar and Imitator, from
1535 to 1560. He employed himself
wholly in engraving the Pieces of Raphael
and Julio Romano.

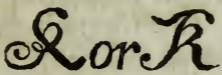
102.  Lin The first of
these Marks is of Bernardo Castelli, a Ge-
noese Painter and Inventor. The second of
Cammillo Congio, an Ingraver, whose Mark
was also C. C. fecit.

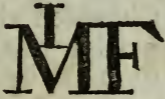
103.  Lewis Valefio, of Bolog-
na, Painter and Ingraver; his Mark was
also VAL.


104. Raphael

104.  *Raphael Scaminossi,*
Painter and Ingraver.

105.  *Odoardo Fialetti fecit.*
He was a Painter and Ingraver of *Bologna*.

106.  Two different
Marks used by *Salvator Rosa*, a *Neapolitan*
Painter and Ingraver.

107.  A Mark under a *St.*
Sebastian ingrated by *Michael* of *Lucca*,
after the Manner of *Michelagnolesco*, 1550;
and we find the same Mark in a *Madonna* of
Raphael, and after it, *ERRY. exc.*

108.  *Bernard Passero*, an Ingra-
ver of all Subjects.

109. *Martin*

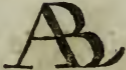
109. **MR** *Martin Rota Sabinense,* sometimes marked with these Words, *Sabenzanus fecit.*

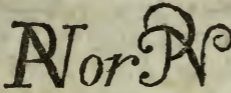
110. **L** *Luca Penni Romano,* or *Luca P. R.* was *Raphael Urbin's* Scholar, and Brother to *Fattorino*; he invented very beautiful Subjects, which were ingraved by *Giorgio Ghisi* of *Mantua* in 1556.


111. **HG** *Henry Goltzius*: This celebrated *Dutch* Ingraver imitated the manner of several Masters who lived before him. He ingraved *Raphael's* Paintings, and those of other Masters.


112. **J** *James Grand' Homme,* ingraved the Portraits of the *Heresiarchs,* and others after *Rembrandt's* Manner; at other times he marked thus, *J. G. Van Uliet.*

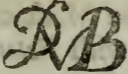
113. **B** *Cornelius Berghem,* or *Berchen,* is something like the Mark 102.


114.  The Mark of *Albert Flamen* in certain Plates of Birds, Beasts, and Fishes. *Alexander Badiali*, a Painter and Ingraver of *Bologna*; and *Anthony Boss*, a Native of *France*, likewise used this Mark.

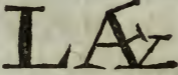

115.  Two Marks of *Peter Vander Nelpe*, an Ingraver of all Subjects.

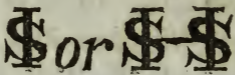

116.  *Theodore Van Tulden*, likewise an Ingraver of all kinds of Subjects.


117.  *Francis Villamena*, of *Affisi*, an excellent and expeditious Ingraver. He likewise used the following Letters *F. V. F.* or *F. Villam. F.*

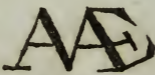
118.  *David Van Boons*, *Inv.* and after this Mark we read *Oons*; his Plates were ingravened by *P. Servator Sc.*


119.  I G. Bronchorst, in certain Landskips, in which we likewise find the Letters C. P. i. e. Cornelius Polemburgh pinxit.


120.  or  Luke Vosterman, Painter and Ingraver of Antwerp, was advised by Peter Paul Rubens to apply himself to engraving; he engraved the Works of the said Rubens, as also those of Raphael, and Vandyck.


121.  or  The Marks of Hans Saenredam, a Dutchman; He died in 1607.

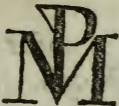
122.  James de Gbein excudit, at Charles Mander's 1608.


123.  The Mark of Adam Elsheimer, who worked with Peter Breughel.

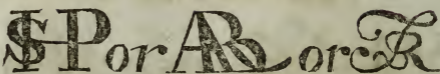
124.  The Mark in certain Landskips of *Henry Cliven* or *de Clef*. *Martin de Clef* also made use of this Mark.

125.  This Mark is of *Schelde a Bolswaert*, and was used by him when he had not a mind to subscribe his own Name.


126.  *Rembrandt*; at other times he used to put *Van Rbin inv.* He was a Painter and Ingraver.

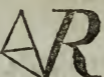
127.  Near this Mark we read *Olyn.* and these are Landskips ingraved by *J. Van-Velde*.


128.  A Mark in certain Landskips and Solitudes, signifying *Anthony Van Vuaterl* Inventor; 'tis sometimes joined with the first of the three Marks that follows next, *i. e.* H. S. P. made in one.

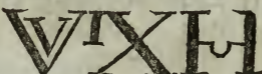
129.  *S* *P* or *R* or *R*

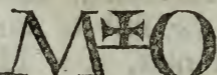
Joseph Ribera, called Spagnoletto, used these three Marks at different Times.

130.  The Mark of a Virgin ingraved by *Cornelius Boss*, and underneath *Michael Ange: inv. that is Buonaroti.* See Numbers 48 and 54.


131.  The Mark of a Virgin Sitting, after the Manner of *Durer*, and underneath 1510.

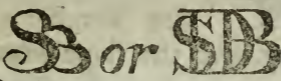
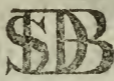
132.  This Mark is under a small Virgin standing on a Half Moon.

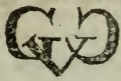
133.  A Mark under a *S. Veronica*, holding the Holy Handkerchief. The former Part of this Mark is seen in some Plates of *Lucas Van Leyden.*


134.  *Mauro Oddi, of Parma, Ingraver and Painter.*


135. *Agostino*


135.  *Agostino*, a Venetian, Scholar to *Mark Antonio Raimondi* ingraved at *Rome*, the Paintings of *Raphael*, *Julio Romano*, and others. He also marked with the Letters *A. V. I.* or *A. V.* 1525.


136.  or  *Stephen Della Bella*, of *Florence*, a famous and whimsical *Ingraver*. His other Mark is *S. B.*

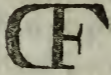
137.  *Julio Cesare Venenti*, an *Ingraver* of *Bologna*.

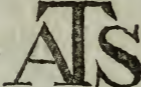
138.  *Joseph Maria Metelli*, of *Bologna*, a famous and fantastical *Ingraver* of all kinds of *Subjects*.

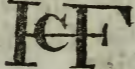
139.  *Andrea Salmincio*, of *Bologna*, an *Ingraver*, and *Valesio's* Scholar.

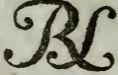
140.  *Domenico Beccafumi Siennese*, a Painter and Ingraver: We also find this Mark in certain Wooden Cuts, copied from *Titian's* Paintings. He died in 1549.

141.  See Number 31, where we find pretty near the same Mark.

142.  *Francis de Poilly*, ingra-
ved for several Masters.

143.  *Anthony Salamanca*, or
Ant. Sal. exc. 1543.

144.  The Mark of *Herman Coblent* under the Four Evangelists and other Plates; one of *David*, of *Judith* and *Lucretia*; and afterwards *Adrianus Hubertus exc.* 1576.

145.  *Raphael Urbin*, a cele-
brated Painter and Inventor, whose Pieces
were


were ingraved by the greatest Masters. In the present Mark he gives the Initials of his Name and Sirname. See Number 99.


146. **IEI** *Hans Liefrinck*, who thus marked certain Plates representing Birds and Hunting-Pieces, with Ornaments.


147. **BD** *Domenico Barriera*, of Florence, who going commonly by the Name of *Domenico Fiorentino*, marked some Plates D. F. 1647. The same Mark was used by *Domenico Bonavera*, an Ingraver of Bologna, and *Domenico Bettini* a Painter, in his Pieces of Flowers and Animals.

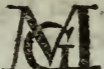
148. **TE** *Anthony Tempesta*, of Florence, a famous Ingraver: His Mark was sometimes a T. with an E. joined to the Leg of the T.


149. **IN** *Nicolas Beatrici Lotharingius fecit.*

150.  *Theodore Cruger, or Greuger,*
Ingraver.


151.  *Andreas Vande-Venne pin-*
xit. VV. Delft. Sc. that is, Willielmus
Delft Sculpsit.


152.  *Henry Van Cliven, or Cli-*
vense, or de Clef, a Painter of Antwerp,
who died in 1589. See Number 124.


153.  *Matthew Grunewald, fir-*
named of *Aschaffenburg*, Painter and In-
graver after the Manner of *Albert Durer*;
he died in 1510.


154  The Mark of several
little Plates, representing our Saviour's
Mysteries, ingraved either by *Agnes Freij,*
Albert Durer's Wife, or some Scholar of
his.

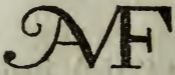
155. *Gio.*

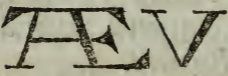
155.  *Gio. or (John) Batista Gal-*
lestrucci, of Florence, Ingraver, inserted in
the Catalogue of Roman Painters, in the
Year 1652. He ingraved several of the
Basso-Relievs of Polydore.


156.  *Guido Ruggeri fecit.*
 The Mark of several Pieces painted at *Fon-*
tainebleau by Abbot *Primaticcio*, and in-
 graved by the abovementioned, who ac-
 companied him into *France*.

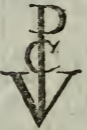
157.  The Mark of *Justus Sa-*
dalaer. He sometimes used only this Mark;
 at other times he added, *Sadalaer. I. S.*
exc. is the same.


158.  *Alexander Algardi, Sculp-*
tor of Bologna, in a Conclusion ingraved by
Francis de Poilly, 1653. He at other
times made use of the same Mark, but
without the G.


159.  Francis Maria Fran-
cia, an Ingraver of Bologna.

160.  Æneas Vigbi, or
Vico, of Parma. His other Marks are Æ.
E. V. Æ. V.

161.  COUNT DE CAYLUS, of
Paris, his Mark, on his Ingravings in
Wood, &c. from the Drawings of the
greatest Masters.

162.  The Mark of Crispin Pas-
sæus, or Crispin de Pas.

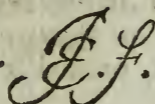
163.  The Mark of Charles Al-
bertus in a Book of Vases from Polydore.

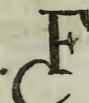
164.  Caspar Luyken.


165. George

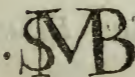
165.  George Keller.

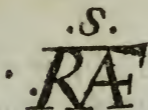
166.  David Teniers.

167.  J. Episcopus, or Bishop
fecit.

168.  Francis Cauveau. See Num-
ber 73.


169.  Henry Hondius.

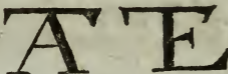
170.  St. Martin di Bologna.


171.  The Mark of Raphael
Schiaminossi de Burgo, on the Heads of our
Saviour, the Virgin Mary, and the Twelve
F 6 Apostles,

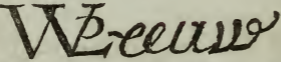
108. MARKS *and* CYPHERS

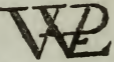
Apostles, in 1606 and 1607, as big as the Life. See Number 104.


172.  Z. *Dolendo.*

173.  *Anthony Tempesta's* Marks in a Book intituled, *in Quatuor Evangelistas Arabicé & Latiné*, printed at Rome. See Number 148.


174.  A. *Genoels*, on his Landships.


175.  *Fecit*, upon several Prints from *Rubens*.

176.  *Wenceslaus Hollar* Pragensis excudit.

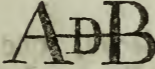
177.  On the Plates in a Book in 12mo. intituled, *Liberatione di Vienna dall'Armi Ottomane, di Lotto Lotti. Parma 1685.*


178. On

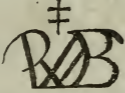
178.  On an Etching of our Saviour fainting under the Cross.

179.  .FE. *Hen. Cock exc. 1570.*

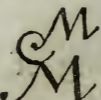
180.  1536.


181.  On the Senses very small, 1569. See Number 20.

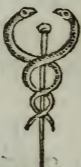
182.  On two Prints, the Wife Men offering, and a Circumcision, after the Manner of *Lucas Van Leyden*.

183.  On the Plates of a Book in Quarto, intituled, *Medailles Antiques de Mr. Ant. de Pois*. Quarto.

110 MARKS and CYPHERS, &c.

184.  *Claudio Metelli*, on the 80
Plates of the *Cries of Bologna*, by *Hannibal Carracci*.

185.  See Numbers 19 and 61.

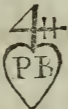
186.  *Israel Martin*, one of the
first *Ingravers*. *Albert Durer*, *Lucas Van
Leyden*, and *Aldegrast*, were his *Disciples*.

The

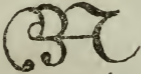
187. **NA** *Nicolas Andrea.*

188. **AB** *Alexander Badiale, a Painter, ; the first of these Marks was used by Anthony Bos. P.*

189. **ICB** *Jacobus Bink, Painter and Sculptor.*

190.  *Peter Brebiette, Painter.*


191. **C** or **CC inv.** *Carlo Cignani, Painter.*

192.  *Stephanus Colbenstagh, much like Number 125.*

193. **DI.** or **RLD** *de Larmessin.*

194. **HH** *Hermannus Henr. Quiter.*

195. Cor-

195. 

Cornelius Vischer.

N. B. Number 62 is also the Mark of *Simon Frizius*; and Number 128 is also that of *Antonius Waterlo.*

The Initial Letters used by Engravers for their Marks.

A B. *These two Letters joined together, with an F issuing out from the B, is the Mark of Alexander Badiale of Bologna, Painter and Engraver.*

Ab. Bl. } Abraham Bloemaert, an inde-
A. Bl.^{inv.} } fatigable Dutch Engraver.

A. Both. Andrew Both.

A. C. P. }
A. C. } *Are all Marks of Au-*
Agos. C. } *gustino Carracci of Bo-*
Ag. C. } *logna, a celebrated Pain-*
Ag. Bononiæ, } *ter and Engraver.*

A. D. J. F. Anthony de Jacquart Fecit.
He engraved several Pieces.

A. D. Bruin, *see Number 20.*

A. G. Albert Glockentonus *in the Twelve
Plates representing our Saviour's Passion.*

A. F. *A Mark found in some Plates of Al-*
bert Durer, see Number 30.

A. L. P. I.

A. L. P. I. Anthony Licinio Pordenone
inv. Edward Fialetti sc.

A. P. M. A. Abbas Primatecchio inv. Mark
Anthony exc. *This Mark is found in a
Plate representing a Shepherd lying under a
Tree; and another holding his Hand on a
universal Planesphere.*

A. S. See Number 90.

Æ. V. See E. V, signifying Eneas Vighi,
or Vico; and see Number 160.

A. V. } Agostino the Venetian. See
A. V. I. } Number 135.

B. John Sebald Beham. See Number 31.
*Abbot Primatecchio, who in France was
called of Bologna, used the Letter B for
his Mark. 'Twas also used by il Bonafoni,
and likewise by Domenico Beccafumi, in-
tersecting it with a Line, as in Num-
ber 140.*

BAL. SEN. Baldassar Senese, i. e. Baldas-
far Peruzzi of Sienna.

B. B. Bartholomew Boham of Norimberg;
*he ingraved in Rome, and in Bologna
with Mark Antonio Raimondi. Bar-
tholomew Biscaino, a Genoese Painter,
also used these Letters in such Plates as
were of his own Invention.*

B. B. A. F. Baccio Pandinelli, a Floren-
tine Architect.

Beli fecit. James Belli. See J. B. F.

B. C. Equ. Bartholomew Coriolanus, of Bononia, *Knight*.

B. F. V. F. Baptist Francus Venetus fecit.

B. M. VVV. Bernardo Malpucci, of Mantua, *Painter and Ingraver*; he *ingraved in Wood with three Tools*; with the first he made the Profil, with the second the Shadows, and with the third the Lights.

Bol. Inventor. } Julio Bonasoni, of Bologna. See J. B. F.
Bonafo fc. 1545. }

B. P. Bartholomew Passarotti, of Bologna, a *Painter*.

B. S. Bartholomew Shenius, or Bononiensis *Sculptor*.

B. Z. 1581. Bern. Zan.

C. B. Cornelius Boss. *This Artist ingraved Julio Romano's Bacchanal*. See *Number 130*.

C. Bl. } Cornelius Bloemaert, Son of Abraham the famous Dutchman.
Corn. Blo. }

C. Bleker. *The Mark of Cornelius Bleker in certain Historical Landskips*, 1636.

C. C. Fecit. Camillus Congius. See *Number 102*. Charles Cignani, of Bologna, *Painter, Inv*. He also used two C's, the one within the other.

C. D. F. Charles David Fecit.

Cl. Mell. fc. Romæ. Claudius Mellanus. See M. inv.

C. L. fec. Caspar Luyken fecit.

C. P. Cornelius Polemburgh pinxit. John Bronchorst inc. *See Number 119.*

C. Schoenius, Martin Schoenio, of Calem-
bach *Painter, and Ingraver in the
Time of Albert Durer. He died in
1486. Some of the Curious think him to
be the same with Buonmartino. See Num-
ber 39.*

D. Domenichino, of Bologna, a famous
Painter and Inventor.

D. B. Bernard Gallo, called the Short, in-
graved several Works, and among the rest
Ovid's *Metamorphoses, and the Old and
New Testament printed at Lyons 1559.*

D. F. Domenico of Florence. *See Num-
ber 147.*

D. H. David Hopfer, Brother of Lambert,
*noted down in Number 21, and of Je-
rome; all three German Ingravers.*

D. M. C. Domenico Maria Canuti, a co-
pious Painter of Bologna.

DO. CAP. 1518. Domenico Campagnola,
of Venice.

E. V. Eneas Vighi, or Vico, of Parma, ingra-
*ved the Works of Rossi, Titian, Buonaroti,
Julio Clovio, and of Baccio Bandinelli.*

E. V. H. Efsaiah Van Hulsen.

F. B. Francis Briccio, of Bologna, *Painter*; he *ingraved the Pieces of Lewis Carracci*.

F. B. B. Father Bonaventura Bisi, of Bologna, *called il Padre Pittorino, or the Painting Fryar*.

F. B. V. I. Frederic Barocci, of Urbino, *inv. He sometimes instead of the I, put F, that is, Fecit.*

Fr. Bol. Inv. Francis of Bologna Inventor, *that is, Abbot Primateccio*.

F. C. Franceschino Carracci, of Bologna, *younger Brother to Augustin and Hannibal*.

F. L. D. Ciatres exc. *The Mark of a Dealer in Prints*.

F. P. Francis Primateccio, or Francesco Parmegiano, *who sometimes put an F only, in his Wooden Cuts ingraved with three Tools*.

F. P. J. V. Bonafius. *These Letters are found in a Madonna of Francesco Primateccio, ingraved by Julio Bonasoni*.

F. T. F. Flaminio Torre fecit. *He was a Painter and Ingraver*.

F. V. B.

F. V. F. } Francis Vanni Fecit. Fran-
 F Villam, F. } cis Villamena used this and
 the following Mark. See
 Number 117.

G. A. *The Heirs of John Agucchia.*

G. F. Giorgio of Mantua Fecit. *In a Piece of Primaticcio's representing Vulcan's Forge. See Number 93.*

G. M. F. Giorgio of Mantua, *in other Pieces of the abovementioned Primaticcio.*

G. P. George Pens. *See Number 44.*

G. R. } Guido Reni, of Bologna, a ce-

G. R. F. } *lebrated Painter, Fecit.*

G. R. B. C. F. Guido Reni, *in the Overthrow of the Giants, ingravened by Bartholomew Coriolano.*

G. S. F. Gio. or (John) Sirani Fecit.

Guil. Baur 1640, William Baur, *Painter to the Emperor.*

G. V. S. G. Van Scheindel Fec. *and V.V. Buytuvech. inv.*

Har. Holbenius. *Holbenius of Haerlem.*

H. B. *This Mark was used by Hans Burckmair, who ingravened 36 Historical Pieces relating to the Empire. Hans Brosamer, who lived in 1538, and Horatio Borgiani of Rome. See Number 36.*

H. Bol. Hans Bol, *i. e. John Bol, in certain Landskips.*

H. C. Hans Liefrinck, *in certain Plates of Birds, and Parties of Hunting, in Freezes. See Number 146.*

H. H. Hans Holbein.

HO. FF. 1599, *In a Print of Pharaoh's Army drowned, by Paul Farinati, of Verona.*

H. S. 1558. *Hercules Septimius Mutinensis. In certain Figures and Ornaments of Buildings.*

H. V. C. 1517. *Hans Van Culmhac, was Albert Durer's Scholar.*

I. A. *See Number 62.*

J. B. James Binckius. *J. B. and a Bird, is another Mark of a different Author in a David, who sets his Foot on Goliah's Head, after Albert Durer's Manner.*

J. Bonafo F. 1544. } *Julio Bonafoni fecit.*
J. B. F. } *See other Marks at*
Julio. B. } *the Letter B. Bonafo 1544, was another of his Marks.*

J. B. M. *John Baptista, of Mantua, was Scholar to Julio Romano; he ingraued the Burning of Troy, and other Pieces of his own Invention.*

J. B. F. *James Belli, a Frenchman, fecit, or Belli fecit.*

J. C. Proc. Inv. *Julius Cæsar Procaccinus Inventor.*

J. G. Bronchorst. *See Number 119.*

J. G. Van Uliet, *is the same as James Grand-homme. See Number 112.*

J. H. Jerom Hopfer.

118 *The* INITIAL LETTERS

L. H. W. 1570.

J. K. James Kerver.

I. L. 1712. J. Luyken.

I. M. Israel Meck, *in certain Subjects of the Passion, and other Plates. See I. V. M. The same Mark was also used by Israel Martino, supposed to be the same with Buonmartino, who lived in 1490.*

L. fec. Joannes Livius fecit. *He ingraved after Rembrandt's Manner.*

Jo. Guill. Baur. John William Baur. *See William Baur.*

Jo. AN. BX. John Antonius Brixianus, 1538. *See Number 8.*

I. R. W.

J. S. Justus Sadalaer exc. John Saenredam *used the like Mark, joining the J to the S. See Number 121. and 157.*

J. S. B. John Sebald Beham. *See B, and Number 31.*

I. V. M. Israel Van Mechelen, *or Mechelini, or Van Meck, and of Lomazzo, surnamed of Mentz; he lived before Albert Durer, and sometimes marked his Plates with his Name Israel, only.*

L. C. Civ. F. *with the first C in the perpendicular Stroke of the L, is the Mark of Ludovico Cardi, surnam'd Civoli, a Florentine Painter, in a Plate of the Supper of the Pharisee.*

L. C.

- L. C. F. B. } Lewis Caracci Inven-
 Lod. C. I. Fr. Bri. } tor. Francesco Bric-
 } cio intaglio, or in-
 } graved.
- L. C. } Lewis Carracci, in his three Plates
 L. O. C. } *ingraved with his own Hand.*
- L. D. *In a Sacrifice, and Alexander the
 Great, by Abbot Primaticcio.*
- L. C. } Luke Van Cranogio, or Luke
 L. V. C. } Van Craen, *Painter of Savoy,*
 } *Anno 1509. See Number 26.*
- L. H. Lambert Hopfer. *See Number 21.*
- L. K. A. Luke Kilian, of Augsburg, *in-
 graved Tintoret's and Spranger's Works.*
- L. } Lambert Lombard, or Susterman,
 L. L. } or Suavius, *all which signify the*
 L. S. } *same Person.*
- L. L. } Lorenzo Lolli, Guido Reni's
 Lollius. } *Scholar.*
- Lucas, P. R. Luke Penni, *the Roman,*
Raphael's Scholar. See Number 110.
- L. V. V. Luke Van Uden, *in some of
 Titian's Landskips.*
- L. Lucas, of Leyden. *See Number 34.*
- M. A. F. *See Number 99.*
- M. C. Martin de Clef, or Clivensis Au-
 gustanus.
- M. D. Vos. Martin de Vos, *a celebrated
 Inventor for Ingravers.*

Mel. Gir. fec. Melchior Girardini fecit. *He was a Painter and Ingraver at Rome.*

M. G. Matthew Greuter, *Ingraver, born at Strasburg, Ann. 1566.*

M. inv.

Mel. p. & sc.

Mellan.

Mel. sc. Romæ. 1633.

} *Are all different
Marks of Clau-
dius Mellan of
Paris.*

MI. AG. FLO. Michael Angelo, *of Florence, i. e. Buonaroti.*

M. L. Melchion Lorichius.

M. Merian. Matthew Merian.

M+.S. Martin de Secu, *or Schonio, called by some Buonmartino, was Albert Durer's Master. See Number 39.*

M. R. Mark - Ravennate, *or Ravignano, i. e. Mark of Ravenna, Scholar to Mark Antonio Raimondi. See R. S.*

M. Z. Martin Zinkius, *i. e. Zazingeri, 1500. See Number 10.*

Nadat, *has marked his Plates with a Mole or Want-trap.*

N. B. Nicholas de Bruyn, *See Number 28.*

N. B. L. F. Nicholas Beatrici Lotharingius fecit. *See Number 149.*

N. C. F. Nicholas Chapron, *a Frenchman, fec. Anno 1649. He ingraved Raphael's Galleries, painted in the Vatican.*

N.M.D. Nicholas Manuel de Berna, 1518.

N P. *or* P N. Peter Nolin.

- P. B. F. } Paul Blancus fecit & incidit.
 P. B. }
- P. C. Paul Caliari, *i. e.* Paul Veronese,
Painter and Inventor.
- P. F. Paul Farinati of Verona, *Painter and
 Inventor.*
- P. H. Peter Hys, *in certain Pieces of De-
 votion.*
- Phil. Th. 1589. Philip Tomasini.
- P. John Sebald Beham. *See Letter B. and
 the Letters V. P.*
- P. Quast. Peter Quast. *See Number 43.*
- Pi. Ss. Bart. Peter Santi Bartoli, *Ingraver
 of Perugino in Rome.*
- P. S. F. Peter Stefanoni fecit. *This Artist
 ingraved the Caracci's Works.*
- P. V. Borcht. inv. & sc. Peter Van del
 Borcht.
- R. *The Mark of Ravignano, and under-
 neath R. V. I. that is, Raphael Urbino
 Inv. See MR.*
- R. B. T. A. Robetta.
- R. S. M. A. }
 R. S. M. F. } *See Number 99.*
- R. S. Ravignanus Sculpfit. *See M. R.*
- R. S. M. R. Mark of Ravenna, *He put this
 Mark to Raphael Sancio Urbino's Pieces.*
- R. V. A. Gaudensis Sculp. *The Mark of
 several Pieces invented by Peter da Cor-
 tona.*

- S.
- S. B. Stephen della Bella of Florence. *See Number 136.*
- S. B. D. PiCTOR. *Under an Annunciation, invented by Peter Candido.*
- S. C. Simon Cantarino, called of Pefaro, *Painter and Ingraver.*
- S. C. F. Stephen Carteron fecit, 1616.
- Sebenzanus fecit. *This is Martin Rota of Sabina. See Number 109.*
- S. F. Simon Frifius sc. *These are Portraits ingravened by Henry Hondius. See Number 62.*
- S. G. S. Simon Guillain sc. *This Artist who was born in Paris, ingravened 80 different Figures of Hannibal Caracci, called the Cries of Bologna, Anno 1646.*
- S. P. Simon Paffeus.
- S. P. F: Stephen du Perac fecit.
- Strada. *Vespasian Strada of Rome.*
- T. Anthony Tempesta of Florence, *Painter and Ingraver. See Number 148.*
- T. C. Theodore Cruger. *See Number 150.*
- VAL. Valesio, John Lewis Valesio of Bologna. *See Number 103.*
- Van Rhin in. Rembrandt de Rein. *See Number 126.*
- V. C. Vincenzo Caccianemici, *a Nobleman of Bologna, and Painter.*

Vef. S. Vespasiano Strada of Rome.

V. P. or B. or P. or J. S. P. were four Marks used by John Sebald Beham, when he did not care to put his own Name, which is found Number 31.

V. S. 1622. Valentine Sezenius. The same Mark was also used by Virgilio Sole, mentioned Number 19.

V. S. I. Ventura Salimbeni, of Sienna, Painter and Inventor.

V. V. Delft. See Number 151.

V. C. V. A Mark used by an antient Ingraver in a St. Bartholomew and a St. George.

W. D. H. Will. Henius.

W. H. Wenceslaus Hollar.

W. P. Will. Passe.

Z. A. Zazingeri, or M. Z. Martin Zinkius, as was before mentioned.

A N

Alphabetical INDEX

OF THE

Christian Names and Surnames
of the INGRAVERS and PAINTERS,
with their Places of
Abode, and when they flourished,
&c.

A.

A Bbot Primaticcio, *used the following Marks, A. P. M. A. or B. or Fr. Bol. or F. P. See Number 91.*

A. Blotholinus.

Abraham Bloemaert, Ab. Bl. *he died in 1647, aged 94.*

Adam Ælzheimer, *born in 1574. See Number 123.*

Adam Mantovano. *Number 92.*

A. D. Bruin. *Number 20. flor. in 1579.*

Adrian Collaert. *Number 22.*

Adrian Hubert. *Number 144.*

Agnes Frey, *Wife of Albert Durer. Number 154. She lived in 1510.*

Agostino

- Agostino Parisino. *Number 57.*
 Augustin Carracci, A. C. or Agos. C. of
 Bologna, *died in 1602, aged 45.*
 Augustin Metelli, a Painter of Bologna.
He died in 1660.
 Augustin Veneziano, or A. V. *flor. in*
1525. Number 135.
 Albert Aldegrast, of Westphalia, *flor. in*
1551. Number 32.
 Albert Altorfio, of Sweden, *flor. in 1511.*
 Albert Clovet, *flor. in 1675.*
 Albert Durer, or A. E. of Nuremberg.
He died in 1527, aged 58. Number 30.
 Albert Flamen, *flor. in 1641. Number 114.*
 Albert Golckentonio, A. G.
 Alexander Algardi. *He died in 1654.*
aged 56. Number 158.
 Alexander Badiali of Bologna, A. B.
 Alexander Specchi.
 Andrew Andreani, of Mantua, *flor. in 1600.*
Number 47.
 Andrew Both, A. Both.
 Andrew Camassei, a Painter of Bevagna.
He died in 1695.
 Andrew Laurent, of Paris. *now living.*
 Andrew Mantegna, of Mantua. *He died*
in 1517.
 Andrew Salmincio, of Bologna, *flor. in*
1640. Number 139.
 Andrew Vande Venne, *flor. in 1662. Num-*
ber 151.

Andrew Wolfgangus, of Saxony.

Anthony Bofs, a Frenchman. Number 114.

Anthony di Jacquart, A. D. I. F.

Anthony da Trento. He lived in 1550.

Anthony Francesco Lucini.

Anthony Guernier. Number 91.

Anthony Lanferrius.

Anthony Licini, A. L. P. I.

Anthony Maffon, of Paris, flor. in 1698, aged 66.

Anthony Salamanca, flor. in 1664. Numbers 90, and 143.

Anthony Tempesta, or T. He died in 1630, aged 75. Number 148.

Anthony Vandyke, a Painter. He died in 1641.

Anthony Van Vuaterl. Number 128.

Anthony Wierx.

Anthony Vuormace. Number 14.

Arman Muller.

Arnold Van Westerhout, flor. in 1681.

B.

Baccio Baldino, flor. in 1500.

Baccio Bandinelli of Florence, B. B. A. F. 1550.

Baldazzar Peruzzi, BAL. SEN. He died in 1536, aged 55.

Bartholomew Biscaino of Genoa, B. B. He died in 1657.

Bartholomew

- Bartholomew Boham, B. B. of Nuremberg, *flor. in 1531.*
 Bartholomew Chilian, or Kilian, of Augsb-
 burg, *flor. in 1683.*
 Bartholomew Coriolano of Bologna, B. C.
 Equ. *flor. in 1640.*
 Bartholomew Gagliardi. *He died in 1620.*
 Bartholomew Passarotti, a Painter of Bo-
 logna, B. P. *died in 1578.*
 Bartholomew Schenio, B. S. of Bologna.
 Baptist Brittiano, of Mantua.
 Baptist Franco, of Venice, *died in 1561.*
 Bellange, a Frenchman.
 Benedict Farjat, *flor. in 1702.*
 Bernard Passaro. *Number 108.*
 Bernard Balieu, *flor. in 1700.*
 Bernard Castelli. *Number 102. He died*
in 1629.
 Bernard Gallo, D. B. *flor. in 1559.*
 Bernard Malpucci, B. M. of Mantua.
 Blodelingus of Amsterdam.
 Bonasoni : *See Julius Bonasoni, flor. in*
1547.
 Buonmartino : *See Israel Vanmechelin.*
 Bernard Baron, of London, *now living.*

C.

- Camillo Graffico, of Forli.
 Cammillo Porcaccini. *He died in 1628.*
 Cammillo Congio, or CC. *Number 102.*

Caprarola 1597. *He ingraved the Death of Christ from Hannibal Carracci, on Silver, in Caprarola.*

Charles Alet, *flor. in 1693.*

Charles Audran, *of Paris.*

Charles Buffagnotti, *of Bologna, flor. in 1704.*

Charles Cefio, *an Ingraver.*

Charles Cignani, *a Painter of Bologna, CC.*

Charles David, *C. D. F.*

Charles de la Hay, *flor. in 1682.*

Charles Maratti, *a Painter, of Rome, died in 1713, aged 88.*

Charles Saraceni: *He died in 1625:*

Cesar Fantetti.

Cherubino Alberti: *He died in 1615. Number 100.*

Claudius Audran.

Claudius Mellan, *of Paris; Cl. Mel. died in 1688, aged 94.*

Claudia Stella, *of Paris, flor. in 1686.*

Ciro Ferri, *of Rome, he died in 1690.*

Conrad Mayr, *of Zurich, died in 1638, aged 33:*

Conrad Waumans, *flor. in 1666.*

Cornet. *Number 23.*

Cornelius Berghem, *or Berchen. Number 113.*

Cornelius Bleker, *flor. in 1636. C. Bleker.*

Cornelius Bloemaert, *C. Blo. born in 1603.*

C. B. and flor. in 1665.

Cornelius

Cornelius Bofs, or Bus. Numbers 48, 54,
and 130.

Gornelius Cort, of Holland, he died in
1578, aged 42.

Cornelius Gallo, flor. in 1649.

Cornelius Hevissen. Number 38.

Cornelius Polemburg, of Utrecht, C. P.
died in 1660, aged 74. Number 119.

Cornelius Sichen. Number 17.

Cornelius Vermulen, flor. in 1706.

Crescenzius de Honofri.

Crispin Passæus, or Passè of Cologne, died
in 1626. Number 163.

Cuerenhert. Number 29.

D.

Daniel Mignot. Number 41.

David Hopfer, D. H. flor. in 1568.

David Van Boons. Number 118.

Diana, of Mantua, she lived in 1566

Dieterico Mayr, he died in 1658, aged 87.

Dirich Vander Staren. Number 12.

Domenichino, D. of Bologna, died in 1641,
aged 60.

Domenic Barriera, of Florence. Number
147.

Domenic Beccafumi, he died in 1549.
Number 140.

Domenic Campagnola, 1518. Number 5.

Domenic degli Ambrogi, of Bologna.

Domenic Maria Bonavera, of Bologna.

Domenic Maria Canuti, of Bologna, D. M. C.

Domenic Maria Fontana, *died in* 1607, *aged* 64.

Domenic Tempesta, of Florence, *flor. in* 1704, *aged* 62.

Domenic Tibaldi, of Bologna, *he died in* 1582, *aged* 42.

E.

Edelinck, of Paris, *died in* 1707.

Edward Fioletti, of Bologna, *flor. in* 1612. *Number* 105.

Elias Hainzelman, of Augsburg.

Elizabeth Sirani, a *Paintress* of Bologna, *died in* 1664, *aged* 26.

Eneas Vighi, or Vico, Æ. E. V. *he lived in* 1550. *Number* 160.

Erhardus, of Paris.

Esaias Van-Hulsen, E. V. H.

F.

Fabritius Chiari, of Rome, *he died in* 1695.

Frederick Barocci, of Urbino, F. B. V. I. *born in* 1528, *died in* 1612, *aged* 84.

Flaminus Torre, of Bologna, F. T. F. *he died in* 1661.

Florius Macchi, of Bologna, *flor. in* 1600.

Francis Aquila.

Francis Briccio, F. B. of Bologna, *flor. in* 1600.

Franceschin.

- Franceschin Carracci, of Bologna, flor. in 1622.
- Francis de Neve, of Antwerp.
- Francis de Poilly, of Paris. Number 142.
- Francis Maria Francia, of Bologna. Number 159, flor. in 1704.
- Francis Giovane.
- Francis Grimaldi, of Bologna, flor. in 1668.
- Francis Guerrieri.
- F. L. D. Ciatres.
- Fr. Lovemont, flor. in 1662.
- Francis Mazzola, of Parma.
- Francis Melloni, of Bologna.
- Francis Spierre, of Nancy, died in 1881, aged 38.
- Francis Steen, or Vander Steen, of Antwerp.
- Francis Stringa, a Painter of Modena, flor. in 1704.
- Francis Tortebat.
- Francis Vanni, a Painter of Sienna. He died in the Year 1610, aged 47.
- Francis Villamena, flor. in 1623, aged 60. Number 117.
- Francis Bonaventura Bisi, F. B. B. of Bologna.
- Francis Cauveau, of France, died 1675. Number 73.
- Francis Perrier, of Burgundy, flor. 1635. Number 76.
- Francis Terzi, of Bergamo.

G.

- Galiot Nardois.
 Gaspar Reverdin. *Number 11.*
 Gerard Fontana.
 Giacinto Giminiani. *Number 89.*
 Giles Rouffelet, *flor. in 1686.*
 Giles Sadeler. *He died in 1629, aged 59.*
 Giodoco Aman, *of Zurich, flor. in 1588.*
 George Christofano Eimert, *of Ratisbon,*
flor. in 1683,
 George Ghisi, *of Mantua. Number 93.*
 George Pens, *of Nuremberg. Number 44.*
 George Perundt, *born in Franconia, died in*
1663, aged 60.
 Giovachino Bocklaer, *of Antwerp.*
 Gobbo de Carracci.
 Guido Ruggeri. *Number 156.*
 Guido Reni, G. R. *of Bologna, died in*
1642, aged 68.

H:

- Hans (*i. e.* John) Baldungh, *or Baldwin,*
flor. in 1574. Number 36.
 Hans Bol, H. B. *of Mecklin, flor. in 1541.*
 Hans. Bresanck. *Number 33.*
 Hans Brosamer, *flor. in 1538. Number 36.*
 Hans Burckmayr, *of Augsburg, died in*
1517, aged 44. Number 30.
 Hans Lieftrinck, H. L. *Number 146.*
 Hans Lutensach. *Number 58.*
 Hans Schauflig. *Number 1.*

Hans Van Culmack, H. V. C. *flor. in*
1517.

Hannibal Carracci, a *Painter of Bologna,*
A. C. P. *died in* 1609.

Henry Bloemaert, *flor. in* 1647.

Henry Cliven, *he died in* 1589. *Numbers*
124. and 152.

Henry Bloseuvertus Frisius.

Henry Goltzius, of Holland; *he died in*
1617, *aged* 59. *Number* III.

Henry Hondius, *born in* 1573.

Herman Coblent. *Number* 144.

Hercules Bazicaluva, of Florence, *flor. in*
1641.

Hercules Septimius, H. S. or Hercules
Setti, of Modena, *flor. in* 1571.

Hisberto Venio.

Hieronimus, or Jerome Mocetus. *Num-*
ber 13.

Hisbel, or Hisbin. *Number* 31.

Hoefnaghel, Joris Hoefnaghel, a *Painter*
of Antwerp, *he died in* 1600.

Horace Borgiano, H. B. of Pistoia. *Num-*
ber 36.

Hiacinth Giminiani. *See* Giacinto.

Hubert Audenaerd.

Hubert Goltzius, *he died about the Year*
1583, *aged* 57.

Hubert Vincentini.

I.

- James Belli, of France, I. B. F. or Belli fec.
- James de Gheyn, *flor.* in 1615, aged 50. Number 122.
- James Mattamius, of Haerlem. He died in 1631, aged 60.
- James Sandrart, of Nuremberg, *flor.* in 1683.
- James Vander Heyden, of Augsburg, *flor.* in 1608.
- James Lutma, of Amsterdam, *flor.* 1681.
- James Grand Homme, I. G. Van Uliet. Number 112.
- James Kerver, I. K.
- James Bink, of Nuremberg, 1500. I. B.
- James Blondeau, *flor.* in 1690.
- James Callot, of Lorrain, he died in 1635.
- James Freij, of Rome, now living.
- James Laurenzani.
- James Lauri.
- James Ligozzi.
- James Maria Giovannini, of Bologna, he died in 1717.
- James Matham, of Holland, he died in 1631.
- John Chantry, *flor.* in 1662.
- Jerome Hopfer, I. H.
- J. Blondeau, that is, James, *flor.* in 1690.
- J. G. Van Uliet: See James Grand Homme.
- John Covay, of France. Number 72.

- John Ladespeldrickt. *Number 45.*
 John le Pautre, *a Frenchman, Engraver of
 divers Subjects.*
 J. G. Bronchorst, *i. e. John, flor. in 1662.
 Number 119.*
 J. Gal. Nardois F. *i. e. John Galeot Nar-
 dois fecit.*
 John Abach, *born in Cologn in 1556, flor.
 in 1597.*
 John Baptist Brixianus, J. B. B.
 John Baptist Mantuanus, J. B. M. *flor. in
 1500.*
 John Culembach, *of Nuremberg, flor. in
 1512.*
 John Francus, *of Augsburg.*
 John George Walderich, *of Augsburg.*
 John James Thourneissen, *of Basil, flor.
 in 1667.*
 John Livius, J. L. *fec.*
 John (or Hans) Sebald Beham, *he died in
 1545. Number 31.*
 John Andrew Podesta, *of Genoa.*
 John Andrew Sirani, *of Bologna.*
 John Barón, *of France, flor. in 1644.*
 John Baptist Bolognini, *a Painter of Bo-
 logna.*
 John Baptist Bonaccini.
 John Baptist Castiglioni. *Number 95.*
 John Baptist Constantini.
 John Baptist Coriolani, *an Engraver of
 Bologna.*

John Baptist Falda, *of Rome.*

John Baptist Gallestrucci. *Number 155.*

John Baptist Maggi, *of Rome, Painter and Ingraver.*

John Baptist, *of Mantua, flor. in 1500.*

John Baptist Mercati.

John Baptist Sorito, *flor. in 1621.*

John Baptist Pasqualino, *flor. in 1622.*

John Baptist Ricci, *of Novara.*

John Baptist Testana.

John Baptist Vanni.

John Baptist Zani, *of Bologna.*

John Benedict Castiglioni, *of Genoa. Number 95.*

John Calcar, *of Cleves, he died in 1546.*

John Cæsar Testa, *Nephew to Peter Testa.*

John Frederick Greuter, *of Strasburg.*

John Francis Cassioni, *an Ingraver in Wood.*

John Francis Venturini.

John Francis Zabello. *Number 83.*

John George Nuvolstella, *a German, died in 1624, aged 30.*

John Guerra, *of Modena, he died about the Year 1612.*

John William Baur, *See Guil. Baur.*

John Joseph dal Sole, *a Painter of Bologna, flor. in 1704.*

John James Coraglio, *of Verona, an Imitator of Marc Antonio Raimondi.*

John Lanfranchi, *a Painter of Parma, died in 1647, aged 66.*

- John Lewis Valesio, of Bologna, VAL.
died in 1643. Number 103.
- John Lutma, of Amsterdam, *flor. in 1681.*
- John Maria, of Brescia. *Number 8.*
- John Miele, of Flanders, *flor. in 1648.*
- John Nicola, of Venice, *flor. in 1555.*
- John Orlandi, *flor. in 1600.*
- John Podesta.
- John Sadeler, *he died in 1600, aged 58.*
- John Saenredam, of Holland. *Number 121.*
- John Schorel, of Bavaria, *he died in 1562, aged 67. Number 60.*
- John Troschel, of Nuremberg, *he died in 1633.*
- John Viani, a Painter of Bologna, *died in 1700, aged 63.*
- Joseph Maria Metelli, *flor. in 1704. Number 138.*
- Joseph Maria Roli, of Bologna, G. M. R.
- Joseph Moretti, of Bologna, an *Ingraver in Wood and Copper, born 1657, flor. in 1704.*
- Joseph Ribera. *Number 129.*
- Joseph Testana, *flor. in 1654.*
- Joseph Zarlati, of Modena.
- Joris Hoefnaghel, *see Hoefnaghel.*
- Jost Amon. *Number 37.*
- Isaac Major, of Franckfort, *flor. in 1620.*
- Israel Martino, I. M. *Number 186.*
- Israel Meck, or Van Meck, I. M. *flor. in 1623.*

- Israel Silvestre, *of France.*
 J. Van Velde. *Number 127.*
 Julius Bonafoni, J. B. E. *of Bologna, flor.*
in 1547.
 Julius Cæsar Porcaccinus, J. C. Porc. *In-*
died in 1626, aged 78.
 Julius Cæsar Venenti, *of Bologna. Num-*
ber 137.
 Justus Sadeler, *of Bruffels, I. S. E. flor.*
in 1620. Number 157.
 Julius Campagnola, *of Venice, flor. in 1520.*

L.

- Lambert Lombardo, L. *or L. L. or L. S.*
died in 1560, aged 60.
 Lambert Suave, *or Sufterman, is the same*
as Lambert Lombardo.
 Lambert Hopfer. *Number 21.*
 Leonard Gualtier, *flor. in 1618. Num-*
ber 70.
 Leonard Parasole Norfîno, *flor. in 1600.*
 Lewis Carracci, L. C. *died in 1619,*
aged 64.
 Lewis Cardi Cigoli, L. C. C. *of Florence.*
 Lewis Mattioli, *of Bologna, flor. in 1704.*
 Lewis Scalzi.
 Lawrence Loli, L. L.
 Lawrence Tinti, *of Bologna, flor. in 1666.*
 Louvemont, *flor. in 1662.*
 Luke Ciamberlano.

Luke

Luke Cranogio, *or* Van Craen, *or* V. C.
or L. V. C. *Numbers* 26 and 35.

Luke de Leida, *called of* Holland. *Num-*
ber 34.

Luke Kilian, *of* Augsburg, *Junior, or*
L. K. A. *flor. in* 1657.

Luke Kruger, *a* German, *flor. in* 1516.

Luke Penni, *or* Lucas, P. R. *of* Florence,
flor. in 1528.

Luke Van Uden, L. V. V. *flor. in* 1662,
aged 67.

Luke Vorsterman, *of* Antwerp, *flor. in*
1629. *Number* 120.

Lewis Gomie.

Lewis Scaramuccia Perugino, *died in* 1684.

Lewis Philip Boitard, *of* London, *now*
living.

M.

Marc Antonio Chiarini, *of* Bologna.

Marc Antonio Raimondi, *or* M. A. F.
died in 1528. *Number* 99.

Marc da Ravenna, M. R.

Marottus.

Martin de Clef, M. C. *flor. in* 1436.

Martin de Secu, *or* M. † S. *Number* 39.

Martin de Vos, *of* Antwerp, *a* celebrated
Inventor for *Ingravers, died in* 1604,
aged 72.

Martin Hemskirk, *a* principal *Inventor for*
Ingravers, died in 1574, *aged* 76. *Num-*
ber 24. Martin

Martin Rota, of Sabina, flor. in 1725.
Number 109.

Martin Zinkius, or Zazingeri, M. Z. or
Z. A. flor. in 1500.

Maso Finiguerra, of Florence, one of the
first *Ingravers on Copper*, in 1460.

Matthew Grunevald, of Aschaffenburg.
Numbers 30, and 153.

Matthew Greuter, of Straßburg, M. G.
he died in 1638, aged 72.

Matthew Merian, M. Merian, born in
Barbary, in 1593, and died in 1632.

Matthew Kusel, of Augsburg.

Matthew Piccioni, of La Marca, flor. in
1655.

Matthew Zagel, M. Z. Number 10.

Maurice Oddi, died in 1702, aged 63.
Number 134.

Melchior Girardini, Mel. Gir. Fec. of
Rome:

Melchior Kusel, of Augsburg, Brother to
Matthew, flor. in 1652.

Melchior Lorichio, M. L.

Micarino. Number 9.

Michael L'Asne, died in 1667, aged 72.
Number 75.

Michael Le Blon. Number 6.

Michael Angelo Guidi, Son of Raphael.

Michael Coxie, died in 1592, aged 95.
Number 3.

Michael Lucchese. Number 107.

Michael

- Michael Natali, *of Lodi, flor. in 1665.*
 Michael Volgemut, *of Nuremberg, Albert
 Durer's Master, flor. in 1490.*
 Mr. Lane.
 Mr. Rolet.
 Mr. Vansculp.

N.

- Nicholas Vicentino, *he ingrated the Works
 of Parmigiano, and flor. in 1555.*
 Nicholas Chapron, *of Paris, N. C. flor. in
 1649.*
 Nicholas Manuel, *of Bearn, N. M. B. flor.
 in 1518.*
 Nicoletto, *of Modena.*
 Nicholas Beatricetto.
 Nicholas Beatrici, *of Lorrain, N. B. L. F.
 Number 149.*
 Nicholas Bylli.
 Nicholas de Bruin, *N. B. Number 28.*
 Nicholas du Puys, *of Paris, now living.*
 Nicholas Dorigny, *now living at Paris.*
 Nicholas la Fas, *a Frenchman.*
 Nicholas Laigniel.
 Nicholas Mignard, *of Paris, died in 1695,
 aged 85.*
 Nicholas Perrelle, *a Frenchman, Ingraver
 to Nicholas Poussin, and others.*
 Nicholas Poilly, *a Frenchman, died in
 1696, aged 70.*
 Noel Garnier, *flor. in 1618. Number 4.*
 O. Oliver

O.

Oliver Gatti, *an Ingraver of Bologna, flor. in 1626.*

Oliver Dolfin, *he died about 1693.*

P.

Padre Angelo Lorenzini, *Min. Conv. Bol.*

Paul Brill, *of Antwerp, died in 1626, aged 72.*

Paul Bianchi, *P. B. F.*

Paul Pontius, *of Antwerp, flor. in 1660, aged 57.*

Paul Maupini.

Periecouter. *Number 40.*

Peter Aquila, *flor. in 1681.*

Peter Artsen.

Peter Breughel, *died in 1556. Number 123.*

Peter Cottart. *Number 46.*

Peter Daret, *of Paris, flor. in 1654. Number 74.*

Peter de Jode, *the Elder, born in the Year 1602, and died in 1634.*

Peter del Po.

Peter Hys, *P. H.*

Peter Iselburgh, *of Cologn, flor. in 1620.*

Peter Lombard, *flor. in 1666. Number 71.*

Peter Mercand. *Number 42.*

Peter Mignard.

Peter Quast. *Number 43.*

Peter Ryfbrack, *on his Landscapes.*

Peter

Peter Santi Bartoli, P. SS. Bart. of Perugia, died in 1700, aged 65.

Peter Soutman.

P. Servuter.

Peter Simon, of Paris, flor. in 1673.

Peter Stefanoni, P. S. f.

Peter Stivens, of Mecklin, flor. in 1629.

Peter Testa, of Lucca, he died in 1651, aged 41. Number 96.

Peter Vander Borch, P. V. Borch.

Peter Vander Nelpe. Number 115.

Peter Vanfickleer.

Peter Voeriot. Number 53.

Philip Adler, of Padua. Number 16.

Philip Abiati, of Milan, flor. in 1704.

Philip Napolitano.

Philip Passari.

Philip Thommasini, Phil. Th. flor in 1589.

R.

Raphael Guidi, of Tuscany.

Raphael Sadeler, born in 1555, and flor. in 1595.

Raphael Scaminossi. Number 104.

Raphael Sancio, an Inventor. Numbers 99, and 145.

Raymond La Fage.

Ravenstein, or Gaspar Reverdin, flor. in 1640. Number 11.

Rayner

- Rayner Perfino, *of Amsterdam, a Companion of Cornelius Bloemaert.*
- Ravignano, *see Mark da Ravenna. R. S.*
- Regnaffon, *N. flor. in 1646.*
- Rembrandt, *or Van Rhin, died in 1668, aged 62. Number 126.*
- Remigio Cantagallina.
- Reynold Boivin, *also Renato. Number 7.*
- Reynold Lochon. *Number 69.*
- Ralph Brein, *of Zurick.*
- Ralph Mayr, *flor. in 1638.*
- Robert de Vorst, *flor. in 1628.*
- Robert Nanteuil, *a Frenchman, he died in 1678, aged 48.*
- Robetta, *R. B. T. A.*
- R. V. A. *Gaudensis.*

S.

- Saenredam, *See Hans (or John) Saenredam.*
- Salvator Rosa, *a Painter, Ingraver, and Poet, of Naples; he died in 1675, aged 60. Number 106.*
- San Martino, *of Bologna, this Artist was Abbot Primaticcio, of St. Martin's. Number 91.*
- Samuel Hainzelmanus, *of Augsburg.*
- Schelde a Bolsuvert, *flor. in 1660. Number 125.*
- Scuppen, *of Paris.*

- Sabenzanus. *Number 109.*
Silvestre da Romana. *Number 101.*
Simon Cantarini, *called of Pefaro, S. C.*
Simon Frisio.
Simon Guillain, *S. G. of Paris, flor. in*
1646.
Simon, *of Paris, flor. in 1673.*
Sinibaldo Scorza, *of Genoa, he died in*
1631, aged 41.
Sisto Badalochio, *of Parma. flor. in 1607.*
Spagnoletto, *See Joseph Ribera. Number*
129.
Stephen della Bella, *of Florence. S. B. he*
died in 1664, aged 50. Number 136.
Stephen Baudet, *of France, flor. in 1675.*
Stephen Carteron, *S. C. F. flor. in 1615.*
Stephen Colbenstagh, *of Rome. Num-*
ber 94.
Stephen du Perac, *of Paris, he died in*
1601.
Stoltzius. *Number 2.*
Svaneburgh, *he ingraued the Works of Ru-*
bens.
Sufanna Sandrart, *of Norimberg, flor. in*
1683.

T.

- Theodore Cornher, *of Amsterdam, he died*
in 1590.
Theodore Crugher, *or Greuger; T. C.*
Number 150.

Theodore dalla Croce, *of Holland.*

Theodore Mattamio, *of Haerlem, flor. in 1663.*

Theodore Van Tulden. *Number 116.*

Theodore Zaghel. *Number 65.*

Thomas Barlacchius.

Tibó, *flor. in 1686.*

Tobias Stimer, *of Schafuse, flor. in 1590.*

V.

Valentine Senezius, *V. S. flor. in 1622.*

Van Rhin, *See Rembrandt.*

Ventura Salimbeni, *of Sienna, V. S. In. aged 56.*

Veronica Fontana, *of Bologna, an Ingraver in Wood.*

Vespasian Strada, *Ves. S. of Rome, died in 1618, aged 36.*

Ugo da Carpi, *flor. in 1500.*

Vincent Caccianemici, *V. C. of Bologna.*

Virgilio Sole, *or V. S. Numbers 19, and 61.*

W.

Waer Van Hoffanen. *Number 15.*

William Delft, *of Holland, died in 1638. Number 151.*

William Cortese.

William Faithorne, *of London, died in 1690.*

Wen-

Wenceslaus Hollar, a Bohemian, died in 1677.

Wolfgangus Kilian, of Augsburg, flor. in 1654.

W. Vaillant, flor. in 1675.

W. Vaillant, flor. in 1726.

Z.

Zazingeri, See Martin Zinkio.

Zinkio is the same as Martin Zazingeri.

A N

Alphabetical LIST

OF THE

SURNAMES *before the* CHRISTIAN
NAMES, of Painters, Ingra-
vers, *and* Sculptors.

Note, *The Letters P and S, before the
Names, stand for Painter, or Sculptor.*

- | | |
|-------------------------------|------------------------|
| A Back, John | Allen, Francis |
| Abiati, Philip | Altorf, Adam |
| Adamo, Mantuano | Ambrogi, Domenico |
| Ackerstout, William | delli |
| Adam, John | Ab- Amling, Corne- |
| Adler, Philip | lius Gustavus |
| <i>P.</i> Ælshaimer, Adam | —————, Caro- |
| Agostino, Veneziano | lus Gustavus |
| Aguccio, Giovanni | Amon, Justus |
| Alberti, Cherubino | <i>P.</i> ———, Jodocus |
| Aldegrast, Albert | Ammon, Claudius |
| <i>S.</i> Algardi, Aleffandro | Andrea, Nicolas |
| Allard, Carolus | Andreani, Andrea |
| Alet, John Charles | |

Angelo,

- | | |
|-----------------------------|------------------------------|
| Angelo, Michael, <i>see</i> | P. Baugin, John |
| Buonaroti | Baumgartner, J. G. |
| Anrien, J. B. r. | Bary, Henry |
| Aquila, Francis | P. Baur, Guil. <i>or</i> Jo. |
| ———, Petrus | Will. |
| Artsen, Petrus | P. Bazicaluva, Hercules |
| Aubry, Peter | Bazin, Nicolas |
| Aveline, <i>sen.</i> | P. Beatrici, Nicolas |
| Audenaerd, Hubert | Beatricetto, Nicolo |
| Audran, Charles | Beauvais |
| P. ———, Gerard | P. Beccafumi, Domenico |
| ———, Benedict | Becket, Isaac |
| ———, Claude | Beham, John Sebald |
| ———, John | Belange |
| Auroux, Nicholas. | Belli, Jaques |
| B. | Berghem, Cornelius |
| P. Badaloccio, Sisto | P. Bernardi, Gio. |
| P. Badiale, Aleffandro | Bertrand, Philip |
| Baldung, Hans | Beaufrere, P. |
| P. Baldini, Baccio | Beufecom, T. V. |
| Balieu, Bernard | Bertelli, Ferando |
| ———, Peter de | ———, Lucas |
| P. Baltens, Peter | Bettini, Domenico |
| Balthasar, Peter | Beverensis, Nicasius |
| P. & S. Bandinelli, Bac- | Bianchi, Paolo |
| cio | Bignon, Francis |
| Barbé, John | P. & S. Bink, Jacobus |
| Barlacchius, Thomas | Bie, Jaques de |
| Baron, John | Biscaino, Bartol. |
| Baron, Bernard | Bisi, Fra. Bonaventura |
| P. Barocci, Frederico | Blancus, Paulus |
| Baroni, Giuseppi | Bleker, Cornelius |
| Barri, Giacomo | Blesendorf, Samuel |
| Barriera, Domenico | Bleswart, Henry |
| P. Bartoli, Pietro Santo | Bleswick, F. |
| Baudet, Estienne | P. Bloemaert, Abraham |
| | Bloemaert, |

- | | |
|---------------------------------|--------------------------------|
| Bloemaert, Cornelius | Bonez, |
| ———, Frederick | Buonmartino, Israel |
| ———, Hercules | Martin |
| Blois, A. de | Bonnart, Nicolas |
| <i>P.</i> Block, Daniel | Bonvicinus, B. |
| <i>P.</i> ——, Emanuel | Borgiano, Horatio |
| <i>P.</i> ——, Adolphus | Borrecheus, Matthew |
| <i>P.</i> ——, Benjamin | Bos, <i>or</i> Bus, Corne- |
| Blon, Michael le | lius |
| Blond, la | Bos, <i>or</i> Bosch |
| Blondeau, Jaques | <i>P.</i> Boff, Antoine |
| Bloeteling, A. | Both, Andrew |
| Bocklin, J. C. | Bouché, Pet. Paul |
| <i>P.</i> Bocklaer, Joachim | Bouchet |
| Boel, Quirinus | Boulangier, John |
| ——, C. | Boud, R. |
| Boham, Bartolomeus | Boudan, L. |
| Bois, M. de | Boutatts, John |
| Boivin, René | ———, Philip, <i>jun.</i> |
| Boissavin, L. | ———, Frederick |
| Boitard, Lewis Philip | ———, P. Balthasar |
| Bol, Hans | ———, G. |
| <i>P.</i> Bolognese, Francesco, | <i>P.</i> Brebiette, Peter |
| <i>See</i> Primaticcio | <i>P.</i> Brein, Rodolf |
| Bolognini, Jo. Bap- | Brefanck, Hans |
| tist | <i>P.</i> Brescia, Giov. Maria |
| Bolonnois, E. de | da |
| Bolswaert, Scalfe a | ———, Giov. An- |
| Bolswerd, Bl. | tonio |
| ———, Boetius | <i>P.</i> Breughel, Peter |
| Bolzoni, Andrea | Brisart, P. |
| Bonaccini, Jo. Bap- | <i>P.</i> Brill, Paul |
| tist | <i>P.</i> Briscio, Francesco |
| Bonar, A. | Brittiano, Battista |
| Bonafone, Julio | Brixianus, J. Baptist |
| Bonavera, Domenico | |
| | Brixianus, |

P. Clef, or Cliven, Hen. de
P. ———, Martin de
P. Clerc, le, *jun.*
 ———, Sebastien
 Cloe, Aubert
 Clovet, Albert
 Clouvet, P.
 ———, R.
 Cluet, Hubert
 Coblentz, Herman
 Cochin, *sen.*
 ———, *jun.*
 Cock, Jerom
 Coenhert, Theodore
 ———, Dirich
 Coenradt, Lowers
 Cocxis, Michael
 Coget, Anthony
 Cokerken, Cornelius
 ———, E. van
 Colbenstagh, Stephen
 Collaert, Adrian
 Collin, Richard
 ———, Nicolas
 Congius, Camillo
 Conrad, Abraham
 Constantini, Jo. Baptist
 Coquin, Lovis
 Coraglio, Jo. Jacob
 Coricori, Girolamo
 Coriolanus, Bartolomeus
 Cormet
 Cort, Cornelius

Cortese, William
 Coffin, Lovis
 Conrad, Abraham
 Cottart, Peter
 Cotta, Jac.
 Couvay, John
 Cranagio, Lucas
 Cremonius, Andreas
 Crepy
 Cruger, Theodore
P. Culembach, John
 Culot
 Cundier, John
 Curti, Francesco
 Custodis, Domenico.

D.

Dac, John, *the same with* John Aback
 Dalla Croce, Theodore
 Dankers, Henry
 Dankert, Cornelius
 Dannoot, Peter
 Daret, Peter
 David, Jerom
 ———, Carolus
 ———, Henry
 Delft, William
 ———, Jacob
 Della Bella, Stephano
 Del-Pò, Pietro
 Derlois, M.
 Dertellus, Lucas
 Desrochers, Estienne
 ———, *jun.*
 Devaux, Robert
 Diamner,

Diamner, H. F.
 P. Dolfin, Olivier
 Doino, Catterino
 P. Domenico, Fioren-
 tino
 P. Domenichino, *or*
 Dom. Zampieri
 Dorat, Jac.
 Dorigni, Michael
 ———, Nicolas
 Doffier, M.
 Drevet, Peter
 ———, Claude
 Dubois, M.
 Du Change, Gaspar
 Duflos, Claude
 Dupuis, Nicolas
 ———, Fr.
 E.
 Edelinck, Gerard
 ———, Nicolas
 Eimart, Geo. Christ.
 Eland, Henry
 Elipart, J. Ch.
 Elstrac, Robert
 Erhard
 Erlinger, Francis.

F.

Faber, John, *sen.*
 ———, John, *jun.*
 Fage, Nicolas la
 Faithorn, William
 Falda, Jo. Baptist
 Falk, John
 ———, Jerom

Fantetti, Cesare
 Farjat, Benedict
 P. Farinati, Paolo
 Febure, le
 Ferace, Canute
 Fevre, Claude le
 Filian, John
 P. Finiguerra, Maso
 Fiolettus, Edward
 Flamen, Albert
 Floræ, Guill. Nico-
 las a
 Flos, Claude du
 P-Fontana, Dom. Ma-
 ria
 ———, Gerardo
 P. ———, Veronica
 Francia, Francesco
 Maria
 Francoforma
 Francus, Baptista
 Freij, Agnese
 Freij, Giacomo
 Frizius, Simon
 Frosno, John
 Fruytiers, Philip.

G.

Gagliardus, Philip
 Gagliardi, Bartolo-
 meo
 Galle, Theodore
 Galle, Phillip
 ———, Cornelius, *sen.*
 ———, Cornelius, *jun.*
 Gallo, Bernardo

Gal-

- | | |
|-------------------------------|-------------------------------------|
| Gallestrucci, Jo. Baptist | Guarnier, Anthony |
| Gantrel, Stephen | Guerra, Giovanni |
| Garnier, Noel | Guerrieri, Francesco |
| Gatti, Oliviero | P. Guidi Rafael |
| Gaudensis, R. V. A. | ——, Mich. Agnolo,
<i>his Son</i> |
| Gautier, Leonard | P. Guido Reni |
| Georgi, George | Guignon, V. |
| ——, John | Guillain, Simon |
| P. & S. De Ghein, Jaq | Gyger, Jo. Conrad. |
| Ghisi, Georgio | H. |
| Giffart, Peter | Habert, N. |
| Giminiano, Jacintho | Haelwegh, Albert |
| Giovane, Francesco | Hagen, S. |
| Girardini, Melchior | Hainzelman, John |
| Glover, George | ——, Samuel |
| Gole, John | Halbeck, John van |
| Gomie, Luigi | Hallé, S. |
| Golkentonijs, Albertus | Hanzelman, Elias |
| P. Goltzius, Hubert | Harrewin |
| P. ——, Henry | Hay, Charles, de la |
| Gourdelle | Hemskirk, Martin |
| Graffico, Camillo | Heiden, Jacob ab- |
| Grandhomme, Jaques | Heim, W. C. |
| Greut, Joseph | Heince, Zachary |
| Greuter, F. | Hendricx, Giles |
| ——, Theodore | Herkenever, Jac. |
| P. ——, Matthew | Guil. |
| P. ——, Jo. Frederick | ——, Leonard |
| P. Gribelin, Sam. <i>sen.</i> | Herthemels, Maria |
| ——, Sam. <i>jun.</i> | Hertz, Jo. Daniel |
| Grignon, Jaques | Hevissen, Cornelius |
| Grimaldi, Francesco | Hifben, Peun |
| Grunevald, Matthew | Hoefnaghel, Joris |
| | Hoelwich, Adrian. |
| | Hogenberg |
| | Holbens, |

Holbens, of Haerlem
 Hollar, Wenceslaus
 Holstein, P.
 P. Hondius, Henry
 ———, William
 Honofri, Crescenzo
 Hopfer, Jerom
 ———, David
 ———, Lambert
 Houbraken, Jaques
 Houget, John
 Houffe, Patil de la
 Hubert, Gaspar
 ———, Adrian
 Huberti, Francis
 Hulsius, Francis
 Humbelot
 Huret, Gregory
 Huybreckt, Peter
 Hys, Peter.

I.

Jacquart, Ant. de
 Jaurat, E.
 Imperiali, Girolamo
 Jode, Peter de, *sen.*
 ———, Peter de, *jun.*
 Jolain, Jac.
 Jongelinx, J. B.
 ———, J. P.
 Jongh, J. de
 Isaac
 Ifac, Jaspas
 Helberg, Peter
 Juster, J.

K.

Kaldung, Hans
 Kerver, Jaques
 Kilian, Lucas, *sen.*
 ———, Lucas, *jun.*
 P. ———, Bartholomew
 ———, Wolfgang
 ———, Philip
 Koning, Cornelius
 Kraling, John
 Kruger, Lucas
 Kuffel, Matthew
 ———, Melchior.

L.

Ladelspeldricht, John
 Laignel, Nicolas
 Lamfweard, Stephen
 van
 Landry, P.
 Lanferrius, Antonius
 Lanfrank, Giovanni
 Lang, Mauritz
 Langlois, John
 Larmessin, D. de
 Lafne, Michael
 Later, John de
 Lankerken, Corne-
 lius
 Laurent, Andrew
 Laurentio, Efaré
 Laurenzani, Giaco-
 mo
 Lauri, Giacomo
 Lawers, Nicolas

- | | |
|--|-----------------------------------|
| Lawers, Conrad | M. |
| Le Bas Jaques Phil-
lipe | <i>P.</i> Macchi, Floria |
| Lenfant, John | <i>P.</i> Maggi, Jo. Baptist |
| Leonart, G. F. | Magliar, A. |
| ———, J. F. | <i>P.</i> Major, Isaac |
| <i>P.</i> Leonus, Octavius | Malleri, Philip de |
| Lens, Bernard | ———, Charles |
| Leotard | Malpucci, Beraio |
| Lepicié | <i>P.</i> Mantegna, Andrea |
| <i>P.</i> Leyden, Lucas van | Mantuana, Diana |
| Leysebetten, P. V. | Mantuanus. Giorgio |
| Licinio, Antonio | ———, Jo. Baptist |
| Liefrank | Manuel de Berna, Nic. |
| Liefrinck, Hans | <i>P.</i> Maratti, Carlo |
| Lieu, Thomas de | Marc. Ant. Raimondi |
| Ligozzi, Giacomo | Maria, Domenico |
| Lisibet, P. | Mariette, P. |
| Lochon, René | ———, John |
| <i>P.</i> Lolli, Lorenzo | Mariotti |
| Lombardus, Lam-
bertus | Martinez |
| Lombart, Peter | Martino, Israel |
| Lommelin, Adrian | Maffon, Antoine |
| ———, G. | <i>P.</i> Matham, Jaques |
| <i>P.</i> Lorenzini, Padre An-
gelo | <i>P.</i> ———, Theodore, |
| Lorichius, Melchior | <i>his Son</i> |
| Louvement, Francis | <i>P.</i> Mattioli, Lodovico |
| Louys, John | Mavelet, Charles |
| Lubin, Jaques | Maupini, Paolo |
| Lucchese, Michael | <i>P.</i> Mayer, Dieterick |
| Luciani, Antonio | ———, Henry |
| Lucini, Ant. Fran-
cesco | ———, Conrad |
| <i>P.</i> Lutma, Janus | <i>P.</i> ———, Rodolf |
| Luyken, John | <i>P.</i> Mazzola, Francesco |
| Lyvius, John. | Meck, or V. Meche-
lin, Israel |
| | Melar, Adrian |
| | Mellan, Claude |
| | Mellan, |

Mellan, G.
 Melloni, Francesco
 Mercand, Pieire
 Mercati, Jo. Baptist
 Merian, Matthew .
 Merl, John
 Messager, John
 P. Metelli, Agostino
 P. ———, Giof. Maria
 Meyffens, John
 ———, Cornelius
 Micarino
 P. Miele, Giovanni
 Mignard, Nicolas
 P. ———, Pierre
 Mignot, Daniel
 Mocetus, Hieronimus
 Moncornet, B.
 Montbard
 Moretti, Giuseppi
 Morin, John
 Moro, Battista del
 Moyreau, John
 Muller, John
 ———, Harman
 Muckerken.

N.

Nadat
 Nantueil, Robert
 Napolitano, Filippo
 Nardois, J. Galiot
 Natalis, Michael
 Nefs, Jaques
 Neve, Francis
 Nicoletto, da Modena

Nuvolstella, Jo. Geo.

O.

Occo, Adolphus
 Oddi Parmagiano,
 Mauro
 Orlandi, Giovanni
 Ottens, F.

P.

Panorn, Alois Calab.
 P. Paul Veronese, or Ca-
 liari
 P. Parafole Norfino, Le-
 onardo
 P. Parmegiano, Fran-
 cesco
 Parmegianino, Fran-
 cesco
 Pasquilino, Jo. Bap-
 tist
 Pafs, Crispin, *sen.*
 ———, Crispin, *jun.*
 ———, or Paffeus, Si-
 mon
 Passari, Filippo
 Passaro, Bernardino
 P. Passarotti, Bartolo-
 meus
 Patavinus, Gaspar
 ———, Gerard
 Patigny
 P. Pautre, John le
 Payn, John
 Peel, Matthew
 Penni, Lucas

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P. Pens, George
 P. Peroch, Estienne
 P. Perelle Nicolas
 Periecouter
 P. Perrier, Francois
 P. Perfin, Rainerus
 Perundt, George
 P. Peruzzi, Baldassar
 Perzyn, Robert
 Pefarese, Simon
 P. Pefne, John
 Picart, John
 ———, Estienne
 ———, Bernard
 Picinæ, Elizabeth
 Piccina, Isabel. *a Nun*
 P. Piccino, Jaques
 Piccioni, Matteo
 Picquet
 Piper, Francis le
 Pitau, N.
 Podesta, Jo. Andrew
 Poilly, Nicolas de
 ———, Francis de
 P. Polemberg, Cornelius
 P. Pond
 Pontius, Paulus
 Pool, Matthew
 Popels, John
 Possemieres, Adrian
 Preslier, of Copen-
 hagen
 Procaccini, Camillo
 P. Procaccinus, Jul.
 Cæsar.

Q.

Quast, Peter

Queborn, Crispin
 P. Quitter, Hermannus
 Henry

R.

Randon
 Raimondi, Marc.
 Ant.
 Ravenna, Silvester da
 Ravennati, Marco
 Ravenate, Simon
 Francis
 Ravenstein, Gaspar
 Regnasson, N.
 P. Rembrandt, van Rhin
 Reverdin, or Raven-
 stein
 P. Ribera, Giuseppi
 Ricci, Jo. Baptist
 Ridolfi, P.
 Robetta
 Rochfort, de
 Roger
 Roghmans, Giertruy
 Rogheman, Hendr.
 Lambert
 Roli, Joseph Maria
 Romsteadt, Christo-
 pher
 P. Rosa, Salvator
 Rossi, Hieronymus
 ———, Henrico
 ———, Domenico di
 P. Rosa, Martino
 Roulet, Jo. Louis
 Roussel, Paul.
 Roussellet,

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|---------------------------|-----------------------------|
| Rouffelet, Giles | Scruuter, P. |
| P. Rubens, Sir Peter Paul | Septimius Hercules |
| Rucholle, P. | Setti |
| P. ———, Ægidius | Scupel, John a |
| Rugeri, Guido. | Sezenius, Valentinus |
| S. | Sichen, Cornelius |
| Sadeler, Raphael | Silvestre, Sufanna |
| ———, John. | ———, Israel |
| ———, Rodolph | Simon, Peter |
| ———, Ægidius | ———, John |
| ———, Justus | Simmoneau, Car. <i>sen.</i> |
| Saenredam, John | ———, Car. <i>jun.</i> |
| P. Salamanca, Antonio | Sirani, Giovanni |
| Salimbeni, Ventura | P. ———, Elizabetha |
| Salmenicius, Andreas | P. ———, Jo. Andrea |
| Sandrart, John Jacob | Skenius, Bartholomew |
| P. ———, Joachim | Smeltzing, John |
| P. ———, Sufanna | Smidtz, of Berlin |
| Sarrabat, John | Smith, John |
| Saraceni, Carlo | P. Smith, Thomas |
| Sarragon, John | Snyers, Hendrick |
| Sauvé, John | Sole, Virgilius |
| Scalzi, Lodovico | Sole, Jo. Joseph da |
| Scaminoffi, Raffaello | Sorito, Jo. Baptist |
| Scaramuccia, Luigi | Souberaine |
| Schauffig, Hans | Soutman, Peter |
| Schenck, Peter | Spagnoletto |
| P. Schon, Martin | Specchi, Aleffandro |
| Schoonebeek, Adam | Spiez; Hubert. |
| Schorel, John | P. Spierre, Francesco |
| Scotin, G. | Spirinx |
| ———, J. B. | P. Steen, Franciscus |
| Scorza, Simbaldo | Stella, Claudius |
| Scuppen | Stephani, P. |
| Sebenzanus | Stephanoni Pietro |
| Secu, Martin de | P. Stivens, Peter |
| | Stimer, |

Stimer, Tobias
 Stock, Andreas
 Stoltzius
 Strada, Vespasiano
 Stringa, Francesco
 Stueihelt, F.
 Suavius, Lombart
 Suruge
 Suftermans, Lombart
 Suyderhoef, John
 Swanenberg, Wil-
 liam
 Sweerts, Michael
 Sylvett, John.
 T.
 Tardieu, Nicolas
 Tasinier, George
 Tavernier, M.
P. Tempesta, Dome-
 nico
 ———, Antonio
P. Terzi, Francesco
 Testa, Pietro
 ———, Julio Cesare
 Testana, Joseph
 ———, Jo. Baptist
 Thelot, Jo. Philip
 Thibout, B.
 Thomassin, E.
 ———, H. S. *jun.*
 Thourneiffen, H.
P. Tibaldi, Domenico
 Tibó
 Timus, L.
 Tinti, Lorenzo
 Tomasini, Filippo

Tompson, Philip
 ———, Robert
P. Torre, Flaminio
 Tortebat, Francois
 Trento, Antonio da
 Troscel, B.
 ———, John
 Trouvain, A.
 Troyen, John.
 V.
 Vaccario, Andrea
 Vænius, Gisbert
 Vaillant, William
 ———, William
 Valder, John
 Valet, William
P. Valesio, G. Luigi
 Valk, John
 ———, Gerard
 Vallée, S.
 Valleius, A.
 Van Ælft, Nicolas
 ——— Audenard, R.
 ——— Boons, David
 ——— Boucle
 ——— Bremden, D.
 ——— Craen
 ——— Culmhac, Hans
 ——— Dalen, C. *sen.*
 ——— Dalen, C. *jun.*
 ——— Dyck, Sir An-
 thony
 ——— Gunst, Philip
 ——— Hoffanen, Uuaet
 ——— Hulfen, Esaias

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|------------------------------|--------------------------------------|
| Van Lochum, Michael | Vanden Hoeye, Rom-
bout |
| —— Luych, H. | Vander Bruggen,
John |
| —— Mechelin | —— Doel, An-
thony |
| —— Mecelin, The-
odore | —— Heyden, Ja-
cob |
| P. —— Mieris, W. | —— Nelpe, Peter |
| —— Munichuyen, | —— Staren, Di-
rick |
| —— Rhin | Vanni, Francesco |
| —— Savoyen, Ca-
rolus | ——, Jo. Baptist |
| —— Schuppen | Var, Dirich, <i>the Ne-
phew</i> |
| —— Scheindel, G. | Vans, John |
| —— Semple, Peter | Vassouns, John |
| —— Sichem, C. | Vaughan, Robert |
| —— Sichem, Chris-
topher | Veenhuysen, J. |
| —— Schoor, Jaques | Venenti, Julio Ce-
sare |
| —— Sickler, Peter | Veneziano |
| —— Somer, Peter | Verkelie, N. |
| —— Somer, M. | P. ——, Hans |
| —— Tulden, The-
odore | Vermeulen, C. |
| —— Uden, Lucas | Vertue, George |
| —— Uliet | Viani, Giovanni |
| —— Voerst, Robert | Vicentini, Gio. Nic-
cola |
| —— Westerhout,
Arnold | ——, Uberto |
| —— Vande - Steen,
Francis | Vico, Æneas |
| —— Velde, John | P. Villamena, Fran-
cesco |
| P. —— Velde, Will. | P. Vischer, Cornelius |
| P. —— Venne, Andrew | Visker, John de |
| Vandel Borcht, Peter | |
| Vanden Embden,
Martin | |

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| <p>Visker, L.
 ———, Nicolas
 Vivares, F.
 <i>P.</i> Vivien, John
 Ulric, Henry
 Voerierot, Peter
 Voet, Alexander, <i>jun.</i>
 Vouillemont, Sel.
 Vorst, Robert de
 Vos, Martin de
 <i>P.</i> Vosterman, Lucas,
 <i>sen.</i>
 ———, Lucas,
 <i>jun.</i>
 W.
 Wagman, Hendrick
 Waldreick
 Waterloo, Antonius
 Watteau
 Waumans, Coenrad
 Weigel, Christopher
 White, Robert</p> | <p>Widerman, Elias
 Wierx, Anthony
 ———, Hieronymus
 Will. J. G.
 Wilant, J. J.
 Wingendorf, G.
 Wirix, John
 Wolfgang, G. A.
 <i>P.</i> Wolgemut, Michael
 <i>P.</i> Wormache, Antonius
 Z.
 <i>S.</i> Zabello, Jo. Fran-
 cesco
 Zageł, Mattheus
 ———, Theodore
 Zani, Jo. Baptist
 Zarlatti, Gioseffo
 Zazingeri
 Zenoi, Domenico
 Zink, Martin
 Zylvedt, A.
 Zyll, C.</p> |
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THE
ART *of* INGRAVING
WITH
AQUA FORTIS.

S E C T. I.

*How to make the hard Varnish for engraving
with Aqua Fortis.*

TAKE five Ounces of Greek Pitch, or (for Want of that) Burgundy Pitch, five Ounces of Rosin of Tyre, or *Colofonium*, (or for Want of that) ordinary Rosin: Melt them together over a gentle Fire in a very clean new earthen Pot, well varnished, or leaded. These two Things being first melted, and well mixt together, put into them four Ounces of the best Nut Oyl; mix them

them well together over the same Fire for a full half Hour, and let them boil well; then let this Mixture cool a little over a gentle Fire; and afterwards, touching it with the End of your Finger, it will rope (if it be boiled enough) like a glewy Syrup. Then take the Pot from the Fire, and (the Varnish being a little more cooled) strain it through a fine Linnen Cloth, or Taffata, into a well varnished earthen Pot; or else put it into a thick Glafs Bottle, or any other Thing that will not drink it up, and stop it well. Varnish thus made will last twenty Years, and it will be the better the longer it is kept.

S E C T. II.

How to make the Composition or Mixture of Tallow and Oil, to cover those Places in your Plate, where you would not have the Aqua Fortis to eat in.

TA K E a well glazed earthen Pipkin, that will hold about a Pint, put into it half a Pound of hard Tallow, a Wine Glafs of Olive Oil, together with a Spoonful of Lamp Black, set it on the Fire, and, as the Tallow dissolves, keep stirring it with a small Stick, that the Lamp Black and Oil may the better incorporate;

porate; let it boil the Space of ten or twelve Minutes; then take a Pencil and dip it in, and let a Drop or two fall on a Plate, or any cold hard Thing; and if the Drops be a little hardened and firm, it sheweth that the Mixture is well made. If it is too liquid, 'tis because there is too much Oil; and then you must put in more Tallow; and for the same Reason, if too hard, you must put in more Oil.

The Reason why you melt the Oil, and the Tallow together, is to make the Tallow more liquid, and not cool too fast: For should you melt the Tallow alone, you shall no sooner take it up with the Point of your Pencil to carry it to the Place where you would use it, but it will grow cold.

Put in a greater Quantity of Oil in Winter, then in Summer.

S E C T. III.

How to prepare the Ingredients for making the Aqua Fortis for the hard Varnish.

TH E *Aqua Fortis* is made of Vinegar, Salt Armoniack, Bay-Salt, and Vert de Griz.

The

The Vinegar must be of the best Sort of white-wine ; but if distilled, it is the better, and not so subject to break up the Varnish.

The Salt Armoniack must be clear, transparent, white, pure, and clean.

The Bay-Salt must be also pure and clean.

The Vert de Griz must be clean, and free from any Scrapings of Brass.

The Salt Armoniack, and Vert de Griz are commonly sold at the Druggists.

S E C T. IV.

How to make this Aqua Fortis.

TAKE three Pints of Vinegar, six Ounces of Salt Armoniack, six Ounces of Bay-Salt, and four Ounces of Vert de Griz ; or of each according to this Proportion, as you will make your Quantity more or less ; put them all together in an earthen Pot well varnished, large enough, that it may not boil over : Cover the Pot, and set it over a quick Fire, and let it boil up two or three Times, and no more : When you perceive it ready to boil, and not before, uncover the Pot, and stir it with a little Stick sometimes, and take heed that it do not
boil

boil over: Having let it boil up two or three Times, take the Pot from off the Fire, and let it cool; but keep the Pot covered, and when it is cold, pour it into a Glass Bottle, and let it stand stopped a Day or two before you use it; and if you shall find it too strong in the Etching, pour into it a Glass or two of the same Vinegar you made it of.

S E C T. V.

How to know good Copper from bad.

CO P P E R is better for graving than Brass, either with a Graver, or *Aqua Fortis*; because Brass is too brittle. That Copper is best which is free from Flaws, and not too hard, which you may perceive by its yellowish Colour, almost like Brass; and if it be too soft, you may easily perceive it by its too great Pliableness in Bending. When you make use of it, you will perceive (in that which is good) a firm, yet easy Force in the Entering of your Graver, on the Backside of your Plate; and that Copper which is best for graving, is also best for etching.

S E C T. VI.

How to planish and polish your Plate.

HERE in *England* you must buy your Copper ready forged from the Brafiers. If in *London*, there are People who term themselves Coppersmiths, and prepare the Plates for immediate Use, either large or small, at a fix'd Price per Pound.

It is not necessary, that they, which desire to engrave, should forge and polish their Copper Plates themselves; but because in divers Places they cannot conveniently be had ready polished, I have thought fit to set down the Manner how they may be done.

Those Plates, which you intend to forge and planish, must be full as thick as an Half-Crown, because in their forging and planishing they will become somewhat thinner. You must planish your Copper cold, as the Silversmiths do their Plate: And the more it is beaten, or planished with a Hammer, the firmer it is, and less subject to Holes or Flaws.

Your Plate being well planished, make choice of the smoothest Side for polishing: Before you begin to polish it, fix it upon a Board;

a Board; and when you polish it, let your Board (to which the Plate is fixed) stand a little sloping.

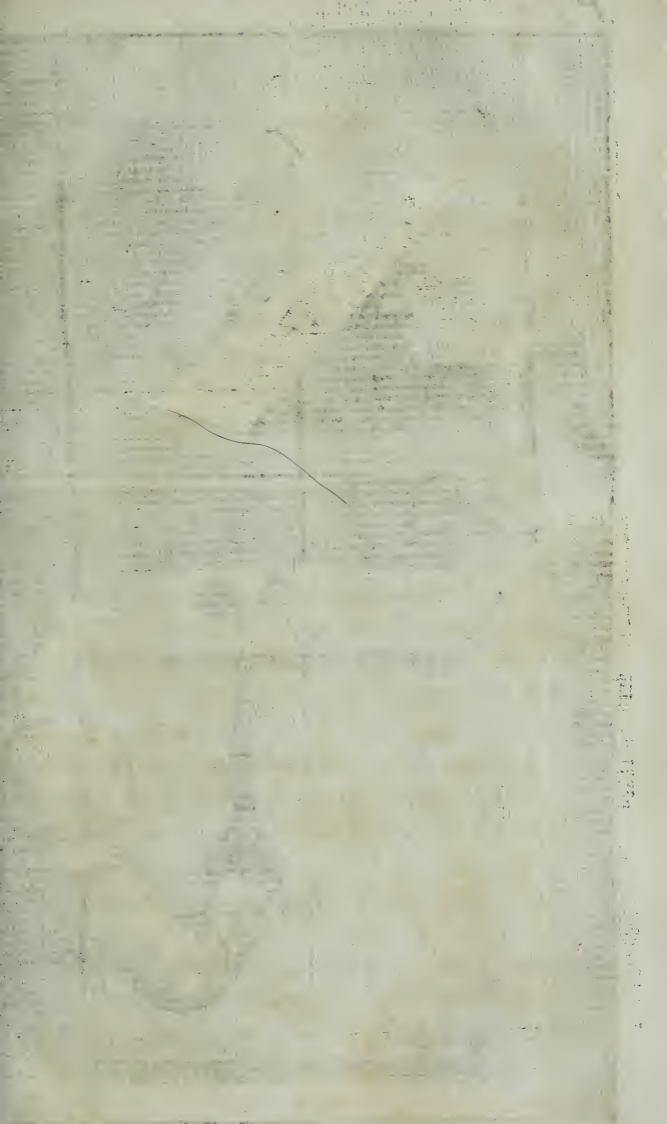
To polish your Plate, take a Piece of a Grinding-stone about the Bigness of your Fist, and fair Water; rub it firm, and even all over; and in your Rubbing throw Water often on it, and continue so doing, till you cannot perceive any Dints, Flaws, or Marks of the Hammer: Then wash it clean with Water. Afterwards take a good Pumice-Stone, and some Water, and rub the Plate with it, till there appears none of the rough Strokes, or Marks of the Stone: Then wash it clean with Water, as you did before.

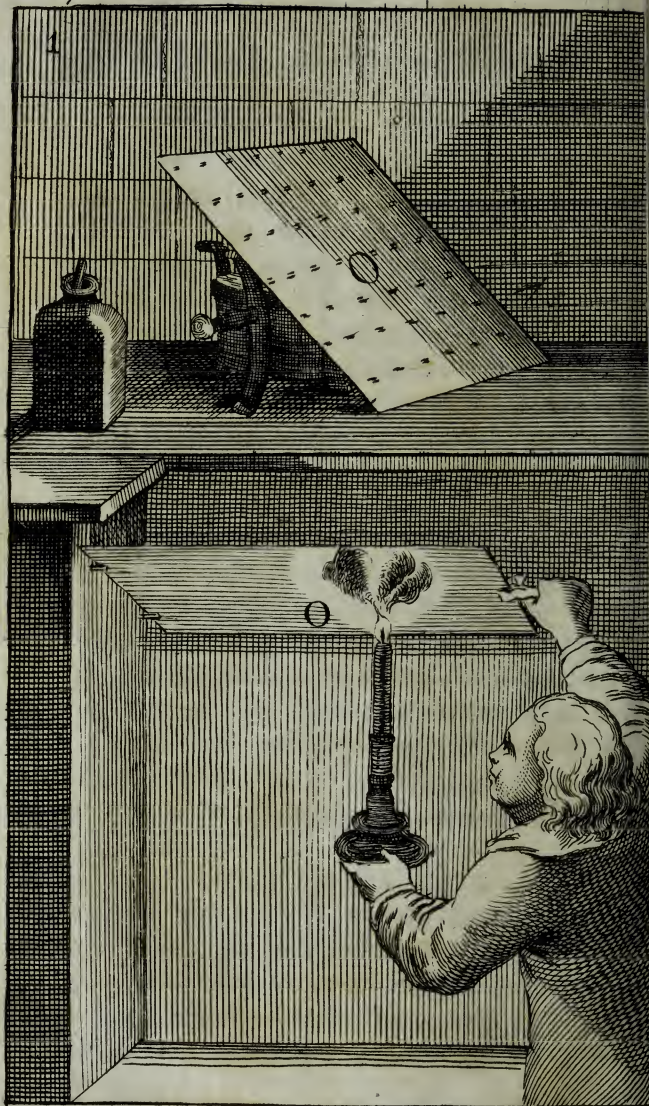
Again, do the same Thing with a fine smooth Hone and Water, till all the Marks of the Pumice-Stone are quite rubbed out: This done, wash it clean with fair Water.

Then choose out a smooth Charcoal, without any Knots, or rough Grain, and put it in a well-kindled Fire: Let it be there, till you perceive it red hot; then take it out of the Fire, and quench it in Water; then take it out, and pare off the outermost rind, and rub your Plate with it, and water, till all the small Strokes of the Hone are rubbed out. If the Coal be nought, it will only slide upon the Plate, and not rub out the
I Strokes,

Strokes. This done, dry your Plate ; then, it is requisite to have it burnished over, the which Operation is performed by an Instrument made of well-harden'd polished Steel, somewhat roundish, termed a Burnisher, with which you rub your Plate over, (first dropping on it some Drops of Olive Oil) whereby the Pores of the Copper are the better closed, and the Scratches of the Charcoal (as there always will remain some few) effaced.

After your Plate is burnished, take a clean Linnen Rag, and rub off the Oil ; then take fine Powder of Chalk, and lay it on your Plate, and with another Piece of fine clean Linnen Rag rub it over the Plate, then brush off the Chalk, and with a third clean Rag rub the Plate over again, and likewise round the Edges, taking Care there be not the least Appearance of Oil, or Chalk, left : which being done, take a small Piece of Paper, double it in four, as large as the Chops of your Hand-vice ; the Use of it, being to prevent the Teeth of the Hand-vice marking the Copper ; put the Paper on the Edge of your Plate, as much above it as below ; then apply your Hand-vice, and take Care to skrew it fast, that the Plate may not slip ; this done, your Plate is fitly prepared to lay on your Varnish.





S E C T. VII.

*How to apply your hard Varnish on the Plate,
and make it black.*

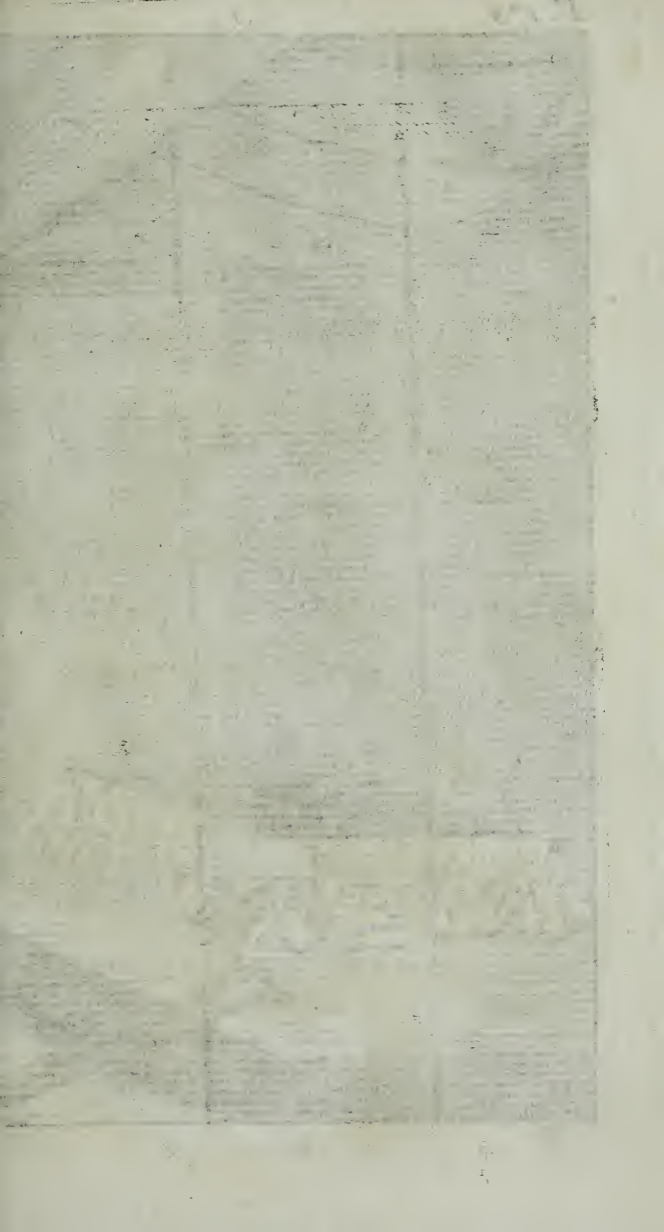
TA K E your Plate thus cleansed, and lay it on a Chafing-Dish with a little clear Charcoal Fire in it, and when it is indifferently hot, take it away, and take up some of the Varnish with a little Stick, and put a Drop of it on the Top of one of your Fingers; then lightly touch the Plate with the Top of your Finger in several Places at equal Distances; as the uppermost Figure in the Plate, marked with the Letter O, shews you; and lay no more on one Place than on another. And if your Plate grow cold, heat it again as before, carefully keeping it from Dust or Filth. This done (having well-wiped the fleshy Part of the Palm of your Hand) tap it upon the Plate, till all the little Spots of Varnish are equally spread upon the Plate.

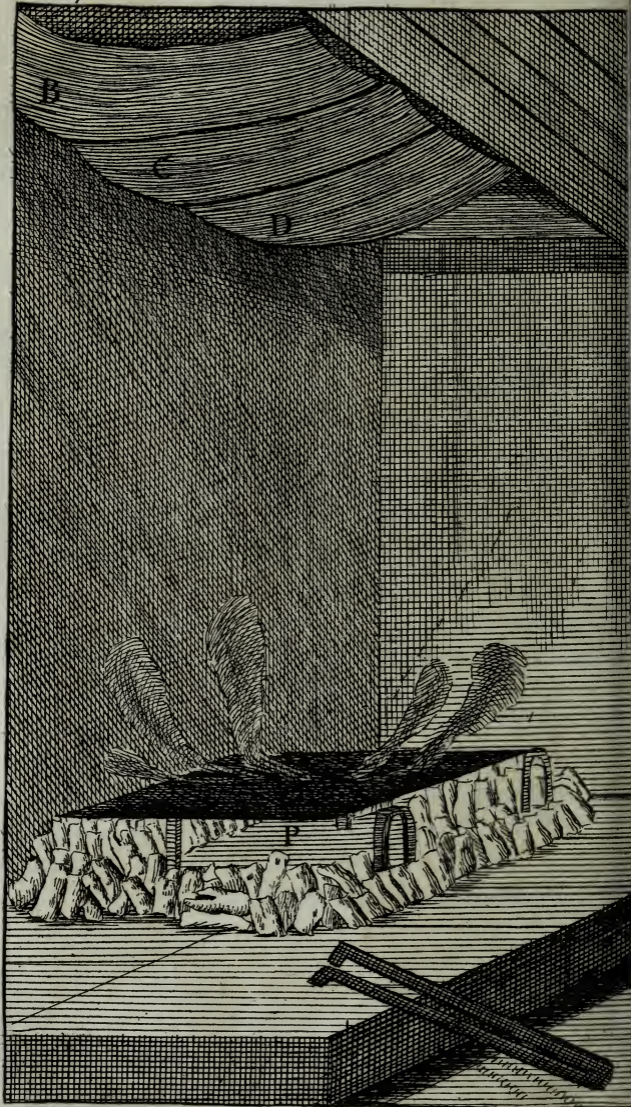
After this tapping, wipe or slide your Hand upon the Varnish, to make it more smooth, and equal; take great Care that there be not too much Varnish upon the

I 2 Plate,

Plate, and that your Hand be not sweaty ; because the Sweat mixing with the Varnish, will cause little Bubbles, when it is applied to the Fire, which will become little Holes in the Varnish.

Your Varnish being thus smoothed upon the Plate, the Way to black it is this. Take a great Tallow-candle lighted, that burns clear ; let it have but a short Snuff ; then place your Plate against the Wall, (first driving two short Nails for it to rest on,) with the varnished Side downward, as the lower Figure in the Plate represents it. Take heed that your Fingers do not touch the Varnish ; then take your Candle, and apply the Flame to the Varnish, as close as you can without touching the Varnish with the Snuff of the Candle ; guide the Flame all over, till you see it perfectly black ; then keep it from Dust or Filth till it be dried ; by setting it on the Ground, the Hand-vice uppermost, bearing against the Wall, the Bottom of the Plate four or five Inches from it, and the varnished Side innermost.





S E C T. VIII.

How to dry, or harden the Varnish upon the Plate.

Kindle a Fire in a Chimney with such Charcoal as is not subject to Sparkle, and when it is well kindled, range it in a Square, somewhat larger than your Plate, as the Letter P shews you. Before you place your Plate to be dried, hang up a Cloth in the Chimney to prevent any Soot or Filth from falling down upon it, as you may see by the Letters B C D. Then take your Plate and place it in the middle of the Range upon two low Andirons, as the Letter O directs: This done, you will soon perceive the Varnish to smoke; and when you perceive the Smoke begins to abate, then take the Plate from off the Andirons, and with a Stick (pointed) scratch near the Side of your Plate; and if it easily takes off the Varnish, you must lay it again upon the Andirons for a little Time; take it off, and touch it again with your pointed Stick, and if the Varnish comes not off easily, then take it from the Fire, and let it cool.

If the Varnish do much resist the Point of the Stick, then presently throw on some cold Water on the back Side of the Plate, to cool it, that the Heat of the Plate may not cause the Varnish to be too hard and brittle.

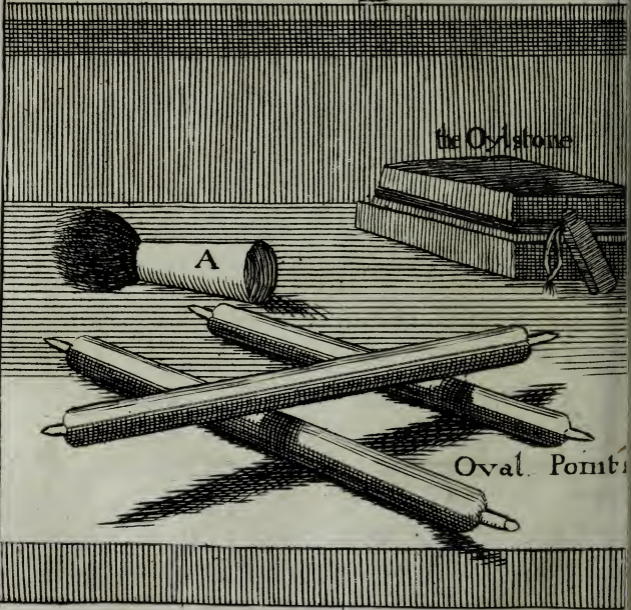
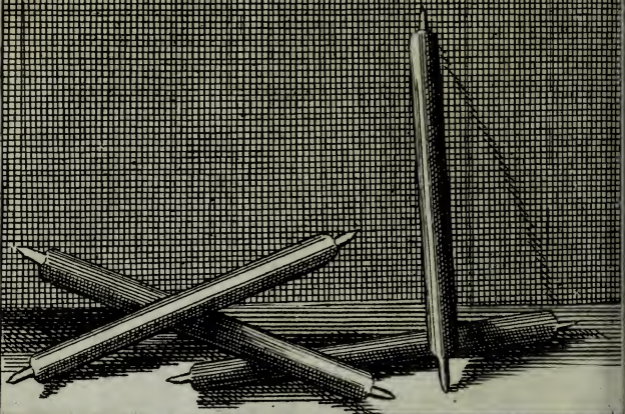
If your Plate be not very large, a Chafing-Dish, with clear Charcoal in it, will serve to harden your Varnish, taking care to keep your Room free from any Dust, and wrap a Cloth or Paper round your Hand-vice to prevent the Heat coming to your Hand; But if your Plate should be large, the former Manner is best, putting another Hand-vice at the opposite End; always having one to help you.

S E C T. IX.

How to choose your Needles, wherewith to make your Tools to etch with. Plate 3.

CHOose some broken Needles of several Sizes and Bigness, such as break neat without bending, and of a fine Grain. Then take round Sticks of a good firm Wood, not apt to split, of the Length of half a Foot, or little less, of the thickness of a good large Quill: At the Ends of which Sticks, fix in your Needles, so that they stand out of the Sticks about





the Oval stone

A

Oval Point

as much as you see in the following Figure; or stick your Needles in Pieces of Cane of that Length, taking care to put them in the Centre, and leaving about half Inch out.

S E C T. X.

How to whet the Points of your Needles.

TH E R E are two Ways of whetting your Needles, the one round, the other sloping.

You must have an Oil-stone with a fine Grain, to whet your Needles upon; Those you would have to be round, you must whet their Points short, by rubbing them on the Edge of your Oil-stone, from one End of the Hone to the other, turning them continually round, as the Figure shews you. The other, which you intend to make sloping, first, make blunt, then holding it firm and steady, whet it sloping upon one Side only, till it come to a short roundish Oval; for the long Oval is not so good to work with.

You will need a soft Brush-pencil to wipe off the Varnish, which the Strokes of your Needle raise up in working, as is represented by the Letter A.

S E C T XI.

To preserve your Varnish upon the Plate.

YOUR Plate being varnished, place it on a large Square Board, and raise up the End from you, so that it may form a Desk, but take care not to raise it too high, lest your Plate slide down; some chuse to lay the Plate flat on a Table;— Lay a Sheet of clean Cartridge Paper under your Plate, and when you work, put upon it a clean Silk or Linnen Handkerchief, or a large Piece of clean Wash-leather, to rest your Hand upon, to keep it from the Varnish.

When you have Occasion to use your Ruler, to draw straight Lines, take two Pieces of clean Writing Paper, folded several Times double, about six Inches long, and half an Inch in Breadth; lay these on your Plate, one at each End, of the Length of the Lines you intend to draw; then place your Ruler on these Pieces of Paper, and take care that the Inside of the Ruler does not touch the Varnish; if it should, make your Pieces of Paper thicker, to prevent your Ruler's damaging the Varnish, and take care to keep your Plate free
from

from Filth or Dust, by brushing it now and then with a Feather.

S E C T. XII.

How to etch.

IN etching, you will have Occasion to make divers Sorts of Lines or Hatches, some bigger, some smaller, some straight, some crooked. To make these you must use several Sorts of Needles, bigger or smaller as the Work requires. The great Lines are made these three several Ways.

1. By leaning harder on the Needle, the Point being short and thick, makes a large Passage; but the Point being round, it will not cut the Varnish clear.

2. By making divers Lines or Hatches, very close one to another, and then by passing them over again with a thicker Needle; but this Way is both tedious, and difficult.

3. By making the Lines with an indifferent big Needle, and letting the *Aqua Fortis* lie the longer on it. Those Needles, which you whet sloping with an Oval, are the best to make the large Lines with, because with their Sides, they cut what the round Points cannot. Pl. 4.

S E C T. XIII.

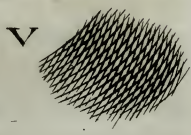
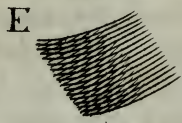
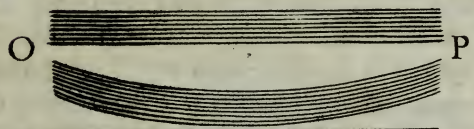
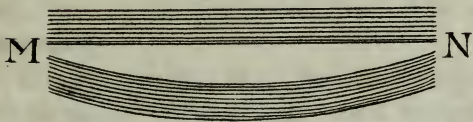
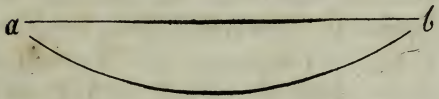
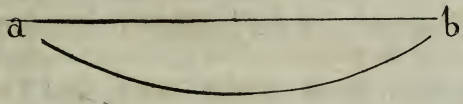
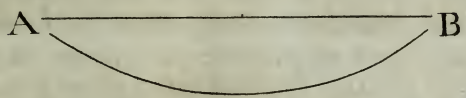
How to guide your Needles upon the Plate.

YOU may perceive from what is said, that those Points which you intend to make use of, for graving with *Aqua Fortis*, ought to be whetted exactly round, that they may turn more freely upon the Plate. Some of those round Points must be whetted very sharp, that they may cut the Varnish and Copper easily. If you find that your Point cuts not freely and smoothly, 'tis because it is not whetted exactly round.

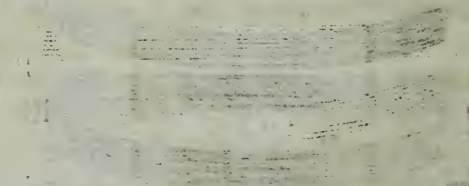
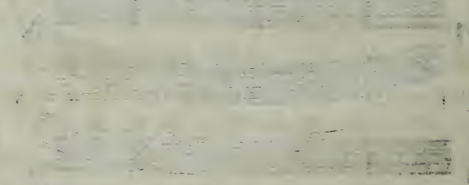
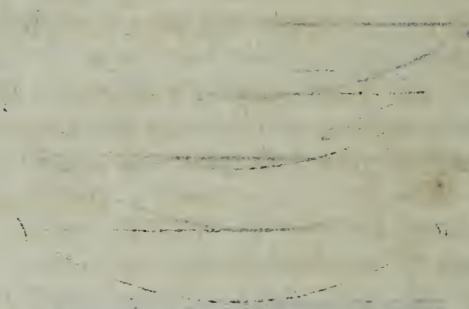
If you have Occasion to make your Lines or Hatches of an equal Bigness from one End to the other, whether they be straight or crooked, as those two Lines in the Letters A B. represent, you must, as Reason will tell you, lean on your Point with an equal Force from one End to the other.

If you would make your Strokes thicker at one End than at the other; as the second Letters A B. shew you, then you must lean on your Point with your Hand harder at the Beginning, and by Degrees lighter and lighter towards the End.

4



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If you would have your Strokes to be such as are represented in the third Figure, marked also *ab*, that is to say, larger in the Middle than at either End; you must lean gently at the Beginning, and then by Degrees harder and harder, till you come to the Middle, and then again lighter and lighter till you come to the End.

These three Sorts of Lines or Hatches, may indifferently serve for all manner of hatching your Shadows, in any Design whatsoever, as appears in the Figures, M N. O P. Q G R. T E V. wherein is manifest, that Shadowing is only a Reiteration of the same Strokes close to one another.

If you desire that your etching with *Aqua Fortis* should look as like graving as may be, you must lean hard upon your Needle in those Places where you would have the Lines appear deep and large; that is, so hard, that the Needle may make some Impression in the Copper. And for the same Reason, you are to lean very light on those Places, which you would have appear faint and small.

If it happens that you have made some Lines, or Hatches too small, and are desirous to enlarge your Stroke, you must pass it over again with a round short Point,

of such a Thickness as you desire your Line should be of; and lean strong and firm on those Parts of the Line, which you would have large and deep.

If at any Time, by Reason of the large Lines or Hatches, which you were to make, you have used an oval Point (which is the best to cut the Varnish) you must afterwards, with one of your large Needles whetted short and round, pass in the midst of the said Strokes firmly and strongly, but especially in those Places which you would have large and deep.

S E C T. XIV.

How to use the Oval Points, to make large Strokes, in etching or graving with Aqua Fortis. Plate 5.

YOU may see in the Figure A B C D the Form of those oval Points, that Part next to C describes the End of them, and B D their Sides. They are held, much as you hold a Pen, only the flat Side whetted is usually held towards the Thumb, as is represented in Figure iii. Not but that it may be used otherwise, with the Face of the Oval turned towards the middle Finger, as is shewn in Figure iv. But I have found

Fig: 1

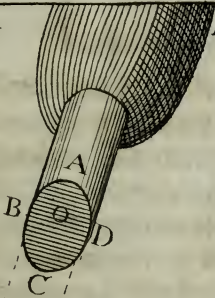


Fig: 11

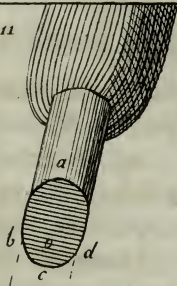


Fig: III



Fig: v

Fig: IIII



found the other Manner to be much better, because you may that Way inforce your Strokes with more Strength and Firmness.

To shew you how to make your Strokes large and deep, and that these oval Points are the most proper for it, take Notice of the two upper, first and second Figures, which are purposely made the larger, that you may the better apprehend what shall be hereafter spoken of them. Your own Reason will tell you, that if you lean lightly in making your Strokes, those Strokes will accordingly be less deep, smaller, and more faint; for the harder you lean, the deeper and larger your Strokes will be. Of this you have an Example in the third Figure marked *r n s*; where leaning lightly at the Beginning, *viz.* *r.* and then harder by Degrees to *n.* and afterwards lighter by Degrees to *s.* you make your Stroke bigger or smaller according to your leaning on it, as you find represented in the said third Figure.

But if you would have your Strokes come very small and delicate at the End, then with the Point of your small Needle lengthen out your Stroke, as you find it represented in the two Strokes of the fifth Figure.

Some

Some will first make their Stroke with a round Needle, and then pass it over again with an oval Point, to enlarge it in those Places, which they would have deeper and bigger; but the other is the better Way.

They that know how to engrave, after they have done etching their Lines with *Aqua Fortis*, may, with the Assistance of their Graver, make them neater and deeper.

I think it not amiss to advise you, that in making your Strokes with your oval Points, you must hold them as upright and straight in your Hand as you can, and accustom yourself to strike your Strokes firm and bold, for that will contribute very much to their Neatness and Clearness. To do this the better, you must be very careful, to have your Points always well whetted.

In those Places which you would have appear in your Piece by Way of Land-skip, or the furthest Distance from the Sight, and in those Places which approach nearest the Light, you must use a very slender Point, leaning so lightly with your Hand, as to make a small faint Stroke. But when you come to those Places, which you would have more shadowed, lean so much the harder, that when you come to eat in with your *Aqua Fortis*

Fortis, you may cover most of your faint Places at one and the same Time; for you must know that those Strokes, which you lean lightest on, do little more than raise up the Varnish. So when you apply your *Aqua Fortis* to etch it, it will appear much fainter, than in those Places where you have leaned with greater Force, though the Strokes are done with one and the same Needle. Insomuch, that when you shall have covered the greatest Part of your faint Places with your Mixture, those Places, whereon you leaned strongest, will appear deepest, though they were all covered at the same Time. In your working be careful to brush off all the Dust which you make with your Needles.

You must provide your self with some good white Picture-Varnish, keep it close stopp'd in a Vial, and when you have Occasion to correct any false Stroke, or alter any small Object, take a fine clean Camel's-Hair Pencil, dip it into the Varnish, and mix up some Lamp-Black with it, on a Piece of Glass, or Oyster-Shell (but take care it be not too Liquid) which will withstand the *Aqua Fortis*, and is much better for stopping up small Parts, than the Tallow; after it is dry, you may

may work over it, which cannot be done on the Tallow.

S E C T. XV.

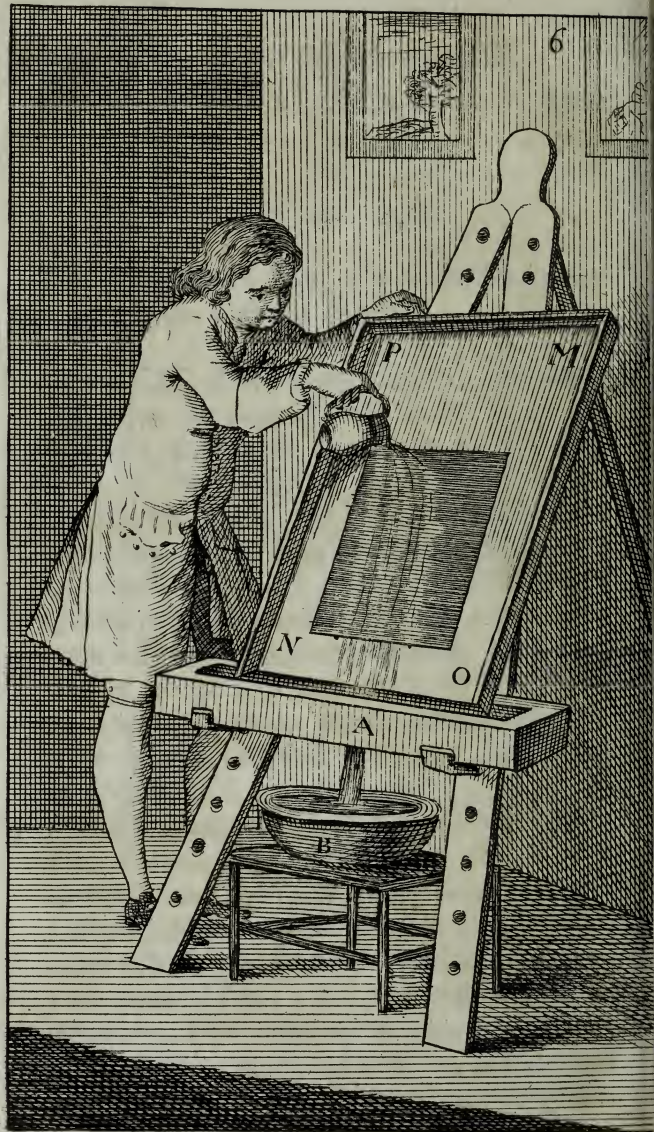
How to prepare your Plate, to receive the Aqua Fortis.

YOUR Plate being finished and ready for the *Aqua Fortis*, brush off all the Rubbish and Dust that is in the Strokes. And if there happen to be any Strokes which you would not have the *Aqua Fortis* eat into, or any Places where the Varnish is rubb'd off, then melt your Mixture of Oil and Grease which you have made, and with a Pencil, bigger or smaller, according to the Proportion of those Places which you would mend, cover those Places indifferently thick, and the *Aqua Fortis* will not eat in.

This done, take a Brush or Pencil, and dip it into the said Mixture of Oil and Grease, and rub the Back-Side of your Plate all over, to prevent the *Aqua Fortis* from eating any Part of it; but take heed that your Mixture be not too thin or liquid, for if it be, when you pour your *Aqua Fortis* on the Plate, it will force it from those Places whereto you had applied it.

When





When you find the Mixture begin to grow cold, then put some small Quantity of it on your left Hand, thereby to keep it warm, to be used as Occasion shall require.

In the Winter Time especially, when the Weather is cold and moist, before you apply your *Aqua Fortis* to the Plate, it will not be amiss to warm it gently by the Fire, to dry up the Moisture, which the Plate is subject to by Reason of the Distemperature of the Weather. Nay, if it be not warmed, it may likely endanger the breaking up of the Varnish, at the first pouring of the *Aqua Fortis* upon the Plate.

S E C T. XVI.

How to make your Trough and Frame to hold your Plate, when you would pour the Aqua Fortis on it.

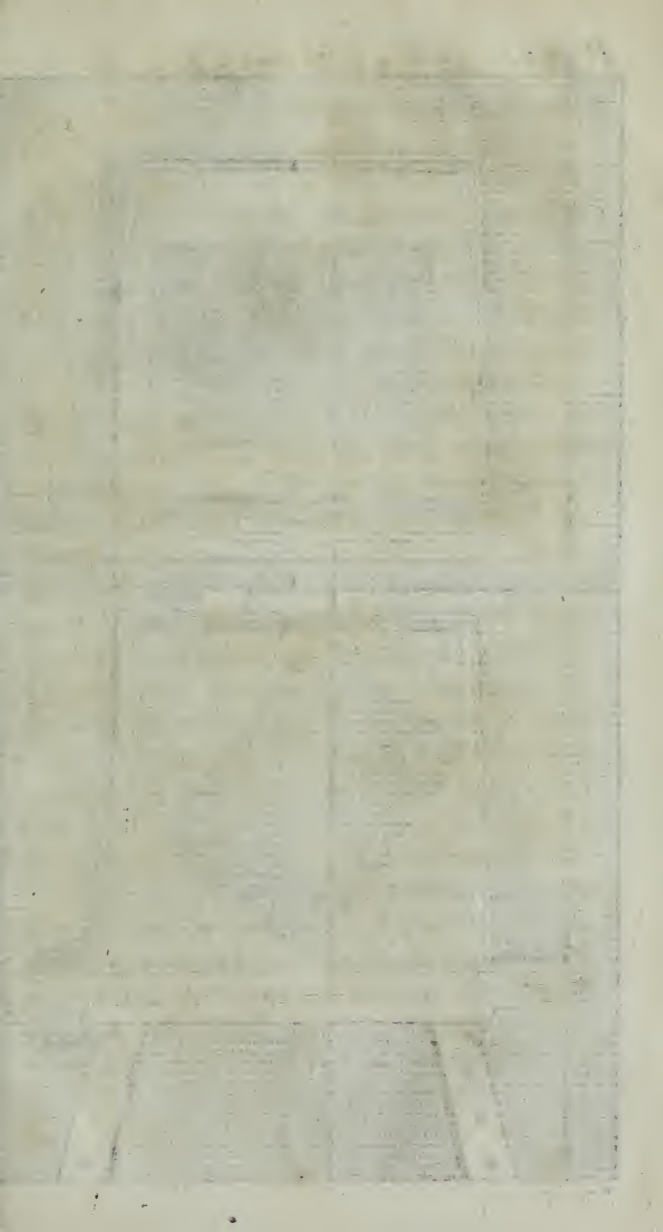
TH E Figure opposite hereto, represents both Trough and Frame. The Letter A is one intire Piece of Elm or Oak, of about four Inches thick, and six Inches broad, or may be of such a Length as you shall think fittest for your Use. You must cut this Piece of Wood into the Fashion of a Trough, as the Figure shews you, making it a little deeper in the Middle,

dle, that the Water running thither, may fall through a Hole made there for that Purpose. Set this upon an Easel, as the Figure shews you.

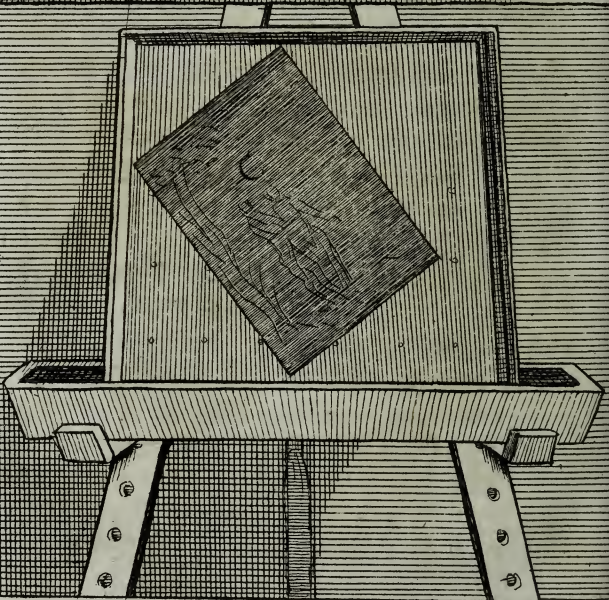
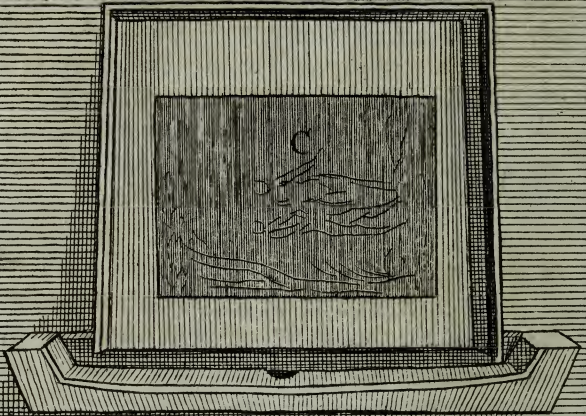
Under the Hole in the Trough, place an earthen Pan well leaded on the Inside, as you see in Figure B; and therein put your *Aqua Fortis*, let it not stand too much below the Trough.

The Figure M N O P is one intire Board, of an indifferent Largeness, as you may judge by the Figure. About both the Sides and Top of this Board, you must fasten a Ledge, about two Inches broad, to keep the *Aqua Fortis* from running off from the Sides, when you pour it in. The Inside of this Board and Trough, must be covered or primed over, with a thick Oil-colour to hinder the *Aqua Fortis* from eating or rotting the Board. Place the lower End of this Board in the Trough sloping against your Easel, and you must fix several Pegs of Wood or Nails in the Board, to rest your Plate on.

The Figure Q describes a little earthen Pot well leaded on both Sides, which you must have to take up your *Aqua Fortis* out of the Pan, and to pour it on the Plate.



7



S E C T. XVII.

The Manner of casting the Aqua Fortis upon the Plate; as also, how to cover the Places that are faintest, and most remote from the Eye, with the forementioned Mixture, as Occasion requires.

HA V I N G observed the Way of placing the Plate for the receiving of the *Aqua Fortis*, there remains only to consider the Method you are to follow in pouring it on, as Occasion requires; for in some Works, it will be necessary to pour it on several Times, for the Reasons hereafter mentioned. Having a sufficient Quantity of *Aqua Fortis* in your Pan, fill your earthen Pot, and pour it upon your Plate, beginning at the Top, and moving your Hand equally, so that it may run all over the Plate alike, taking great heed that the Pot touch not the Plate. Having thus pour'd it eight or ten Times, the Plate being in the Posture expressed in the preceding Figure, you must turn it Cross-ways, as is represented in the upper Part of the following Figure, marked C; and pour on it as it lies that way, ten or twelve Times again, as before: This done, turn your Plate suitably to the Posture expressed by the
lower

lower Part of the aforefaid Figure, that is to fay, corner-ways, and as it lies fo, pour thereon eight or ten Times; pouring the *Aqua Fortis* thus, at feveral Times, for the Space of half a Quarter of an Hour, more or lefs, according to the Strength of the Water, and Nature of the Copper. For if the Copper be brittle and hard, there muft be the lefs Time allowed for the pouring on the Water; but if foft, the more.

By Chance you may not at the firft be fo well affured of the Strength of your Water, and the true Quality of your Copper, it will therefore not be amifs, to give you fome Directions how to know both, that you may proceed according to the Strength or Neatnefs, which you expect to find in your Work. For fome Pieces require more Force, and others more Tendernefs. To know therefore that the Nature of your Copper, and Strength of your Water, are fuch, as the Work you intend requires, pour the *Aqua Fortis* on your Plate, for the Time, as is before mentioned, for the Space of the fourth Part of a Quarter of an Hour. Then take away the Plate, and throw on it a Quantity of fair Water, holding the Pot at a good Height from the Plate, to wash off the *Aqua Fortis*; for if

it be not clean washed, the Work will appear green, and consequently, you cannot so well perceive the Operation of your *Aqua Fortis*.

That done, hold your Plate before the Fire, at such a Distance, as that, without melting the Mixture which may be upon it, the fair Water may be dried up. Then take a little Piece of Charcoal, and therewith rub off the Varnish in such Places where the Strokes are faint; and if you find that the *Aqua Fortis* hath eat deep enough in those faint Places, melt your Mixture, and having placed your Plate upon a Desk or Table, take of the said Mixture, with a Pencil fit for your Work, and cover therewith, all those Places which you desire should be tender and free, from any further Operation of the *Aqua Fortis*: taking great Care that you lay Mixture thick enough, on the Places which you would have covered; that is, that the Mixture may fill up the Strokes. And it is, at this first Operation, that you are to cover all the faintest and sweetest Places.

Having held your Plate so long to the Fire that the Moisture is quite taken off (a Thing only necessary in the Winter Time) put it again upon your Board, and pour on your Water as before, for the Space of about half an Hour, turning your Plate from

from Time to Time according to the several Postures before expressed. That done, wash off the *Aqua Fortis* with fair Water, as before, and dry your Plate by the Fire, taking especial Care that you melt not the Mixture which you had before put upon it.

Your Plate being dried, put it upon the Desk, or Table, as before, and having melted your Mixture, cover therewith those faint Places and Hatches that are next in Point of Faintness to those that you had covered before. For the different Degrees of Faintness in the Hatches, you have several Examples in the following Figure.

You have been before directed, how to guide your Needles and oval Points, and have been told how you are to lean strongly and firmly on the Places where you would have the Strokes be black and deep, and to slack and lighten your Hand where you would have them faint and tender; a Thing which very much facilitates the Operation of the *Aqua Fortis*. For Instance, when you have the first Time, with your Mixture covered that Part, which is inclosed by the Line A B C D, and makes a kind of an Oval: You come at the second Time, to cover that Space which is between the Line A B C; and the Line EOF, knowing well, that
if





if you have suffered the *Aqua Fortis* to eat for the Time requisite, it will have very near the Effect which you expected.

At the upper End of the Plate, you have the Form of a Woman's Arm, wherein you may perceive, by the Line marked *a b c d*; as also by the other, which lies yet nearer the Shadow, how the small Hatches and fainter Places are ordinarily covered at two several Operations, as Occasion requires; though, in the forementioned Example of the Arm, once covering may luckily serve.

I have also thought fit at the Bottom of the Plate, to set down four several Pieces of Ground in Landskip, the first marked *m m m*, is the first covered, being the farthest of all from the Eye, then at another Operation that marked *n n n*; then that marked *o o o*; there being only that marked *p*, wherein the *Aqua Fortis* eats in full and deep.

It may be objected, that the leaning lightly or hardly on the Points in their proper Places in working, may make the Strokes and Hatchings so, that the *Aqua Fortis* may eat in answerably to your Expectation, without the Trouble of covering any Places with your Mixture: To this I answer, that the Work will not altogether have that Effect,

Effect, but will be like the second Plate, which I have purposely made after that Manner: For though you can lean harder on some Places, and lighter on others; yet the *Aqua Fortis* being poured equally all over the Plate, during the whole Time; it must follow, that some Places will not be so sweet and tender as they ought, and will come far short of that beautiful and lively Continuity, which you perceive, in those Lines and Strokes where you use the Mixture.

If it happen, when you dry your Plate by the Fire to take off the Moisture, as hath been said before, that the Mixture, for Want of Care, melts and runs into those Hatches and Strokes where you would have the *Aqua Fortis* eat further in; wipe the Place with a soft Cloth, then take the Crumb of Stale Bread, and rub the Place therewith till such Time as you conceive you have taken off all the Greasiness. This Remedy is only applicable in Case of Extremity; for you are to observe, that it is impossible to take out the Grease so clearly, but that it will somewhat hinder the Operation of the *Aqua Fortis*. And therefore there must be the more Care taken to prevent it.

Having

Having thus covered your Places as Occasion requires, for the second Time, place your Plate on the Board aforesaid, and pour your *Aqua Fortis* on it, for another half Hour.

That done, wash it with Water, and dry it as formerly, and cover the Places you think require it; for the third Time, you must know, that the faint Places are to be proportionable to, that is, more or less, according to the several Designs and Pieces you work upon. When this is done, pour your *Aqua Fortis* upon it, for the last Time, and it is, at this Operation, that you are to bestow more or less Time, than in the former, according to the Nature of your Work.

For Instance, if there be in your Plate such Hatches and Shadows, as require much Depth and Fulness, which consequently will be very black, you are to pour on the *Aqua Fortis*, for an Hour or better at this last Operation alone, that is, proportionably to the former. You may imagine, that no certain or general Rule can be given, either for the convenient Covering of the Places, or the exact Space of Time, that is to be observed, in throwing on the Water: For it cannot be thought, that *Callot* pour'd as
K much

much Water on his little Pieces, as he did on those which were bigger.

I have told you, how you may rub off your Varnish or Ground, as Occasion requires, with a Charcoal, to see whether the Water hath eat in deep enough: Then you will judge of the Space of Time, that you are to employ, in pouring on the *Aqua Fortis*, by the various Works you are to do; and where I tell you, that you may bestow an Hour and better, on the last Operation, my Meaning is, in Pieces, that require much Blackness. Notwithstanding which, it is to be considered, that all Copper, or all Sorts of *Aqua Fortis*, have not the same Strength, Nature or Equality, therefore it must be left to Discretion.

Having, as before said, poured the *Aqua Fortis* upon your Plate for an Hour, more or less, as the Work requires, wash it again with fair Water, and dry it as in the preceding Operations; then put it over the Fire, till your Mixture is all melted; and wipe it very clean on both Sides, with a Linnen Cloth, till you have quite taken away all the Mixture.

S E C T.

S E C T. XVIII.

How to take the Ground, or Varnish off the Plate, after the Aqua Fortis has done its Operation.

TA K E Charcoal of Willow, or some such soft grain'd Wood, and after you have taken off the Rind, and poured fair Water on the Plate, rub it very even with the Charcoal, as if you were to polish Copper, and it will take off the Varnish. Be careful that no Dust or Filth fall upon the Plate ; and that the Charcoal be free from Knots and Roughness, which might occasion some small Scratches in the Plate, and would be difficult to get out, especially in those Places which are most faint and sweet. Note, you are not to use such a burnt Coal, as you do, to polish withal.

When the Varnish is taken off, the Plate is of an unpleasant Colour, by Reason of the Operations of the Fire and Water upon it. To reduce it therefore, to its proper Colour, take some ordinary *Aqua Fortis*, to which, add two third Parts of fair Water, and with a little Linnen Rag dipp'd therein, rub your Plate all over,

and you will find its Colour and Beauty return.

Then immediately take a dry Linnen Rag, and wipe it all over to take off all the aforesaid Water. Hold your Plate to the Fire, and pour on it a little Sallad-oil, and with the Brims of an old Beaver roll'd up, rub your Plate all over with it, and with a Cloth wipe it dry.

This done, you will plainly perceive the Places, which require to be touched with the Graver, as for the most Part it happens, especially in those Places, which are to be blackest. For you may judge, that when there are many Strokes and Hatchings close to one another, there is so little Varnish between, that the *Aqua Fortis* commonly takes it off, and eats under it.

But if this happens, when you cast on your Water, you may presently cover those Places, where you perceive the Varnish break up with the Mixture, it being more easy to touch it afterwards with the Graver, than when the *Aqua Fortis*, has made a Pit therein, which, in the Working it off at the Rolling-Press, causes a large black Patch; but after some Copies are taken off, that Patch becomes white, because there is not any Thing, for the Ink to fasten on.

Having

Having covered that Part in Time, you have no more to do, but perfect those Strokes and Hatchings, to make them firm and beautiful; and then your Plate is ready for the Rolling-Press.

O F

SOFT VARNISH.

S E C T. XIX.

How to make it, and the Uses it is to be put to.

TAKE two Ounces of Virgin Wax, half an Ounce of Burgundy Pitch, half an Ounce of common Pitch, put them into a clean and well-glaz'd earthen Pipkin, and when they are dissolved, take two Ounces of Asfaltum, let it be ground as fine as possible, and shake it into the Pipkin, and with a Stick keep stirring it over the Fire, that the Asfaltum, and the rest, may incorporate well together, and be intirely dissolved, which will be done in about half a Quarter of an Hour; then take it off the Fire, and let it cool a little, and pour the said Composition into a Bason of fair Water, (your Hands being very clean,) put them into it, and take out the said Mixture before it be quite cold, and having well moulded it, and squeez'd out the
the

the Water, roll it up into Pieces about an Inch Diameter, and two or three Inches long.

After it is moulded, wrap it up in a Piece of fine Sarfenet, or Taffata, two or three Times double, and so use it.

There are several other Compositions, of soft Varnish, that may be used, but this I judge the best of any I have met with.

Note, You are not to put in so much Virgin Wax in Summer, as in Winter.

S E C T. XX.

The Manner of laying your soft Ground, or Varnish upon the Plate.

HA V I N G your Plate well polished and cleansed from Grease, take the soft Varnish prepared, as is before mentioned, and put the said Plate over a Chafing-dish, wherein a moderate Fire has been kindled, and let it be so heated, that the Varnish may easily dissolve, as it passes through the Sarfenet, in which 'tis wrapped. The Plate being thus heated, take the Varnish cover'd as aforesaid, and by applying it to the End of the Roll, spread it upon the Plate whilst it is hot, carrying it lightly from one Side

to the other, untill the Plate be covered thin and equal all over: This being done, take some fine Sarfenet, or other fine Silk, doubled up, put some fine Cotton into it, and let it be about the Bigness of an Egg, when tied up, but make it broad at Bottom, then dab it gently all over your Plate; where you have laid the Varnish, taking Care it be not too thick, for when it is, your Work cannot be so fine and delicate as otherwise it would; if the Plate should cool, and consequently the Varnish, you must heat it again, that it may receive the Varnish, as it passes through the Silk. Also take great Care, for your more easily spreading of it, that neither your Plate, nor Varnish burns; Which, you will easily perceive, by observing, that when it is too hot, it casts itself into little Clots and Blisters.

As soon as you have spread your Varnish, very even upon your Plate, black it over with the Flame of a Candle after the same Manner I mentioned before, in the hard Varnish; taking Care, that the Flame approach not too near; this is to be done in one Case, rather than in another, that is, when having black'd it all over, you perceive, the Smoke hath not entered within the Varnish, by Reason of its grow-
ing

ing Cold : Therefore it will be convenient to put your Plate again over your Chafing-dish, and you will see, as soon as the Plate is hot, the Varnish will dissolve; and thereby the Black, which the Smoke hath left upon the Varnish, will pierce as far as the Plate.

In doing this, be very careful to have a moderate Fire, and continually remove your Plate, in such a manner, that the Varnish may melt equally all over it, without Burning.

After that, let your Plate cool, and when you think fit to work upon it, place your Design in the same Manner, as upon your hard Varnish, (the Backside thereof, being rubb'd with the Dust of red Chalk, and Black Lead, mixed together) excepting only, that you must not lean so hard with your Point, in Drawing the Out-lines of your Design, lest by so doing, the Needle cutting through the Paper, should rub the Varnish.

Next you proceed to work upon your Plate, with the same kind of Points, as those, which are mentioned for hard Varnish, excepting the oval Points, which those that etch with soft Varnish never use : Nevertheless they are very commodious, especially for the working any Piece of Architecture, or making of large Strokes,

and 'tis left to the Choice of Those that grave, either to use them or not: But one thing is to be considered, which, you must be very careful of, and that is, how to keep the soft Varnish upon the Plate, for it is very apt to be rubbed off, if any Thing, should happen to touch it. There are several Ways of keeping it unhurt: For Example, working upon the Plain, or on a Desk, place on the Sides of your Plate, two little Boards, of what Thickness you please, or two little Books of the same Thickness, and lay a thin Board upon them, so as not to touch the Plate, and rest your Hand upon this Board as you work.

Many work with their Plate laid upon an Easel, as a Painter does when he paints; but all Men cannot sit in this Manner at Work, although it is very much approved of, for many Reasons, which hereafter shall be alledged.

To work upon the said soft Varnish, you must conveniently place your Board upon a Desk, and lay a Piece of green Bays upon that, and your Plate upon the Bays. Afterwards, take a Linnen Cloth without any kind of Seam, which has been often put to other Uses, that it may be very soft. Then double it three or four Times in Folds, and lay it upon your Varnish; and rest your Hand on it, as you

do on Sheets of Paper, upon hard Varnish. The Reason why this Caution is to be observed is, lest the Buttons of your Sleeve, should rub off the Varnish.

Be very careful, that there is no Dust or Filth upon your Varnish; if you see any upon your Plate, wipe it lightly off with one of your large soft Pencils, observing, that much more Care is required for the preserving of soft Varnish, than of hard; which made the Author leave it off, especially in Pieces that required long Time, and much Pains; it being much more easy to make a firm Winding-Stroke upon hard Varnish than upon soft; because the Hardness of the Varnish holds your Point, as it were engaged, which makes the Strokes the deeper, and more like the Firmness and Neatness of those of a Graver. Moreover, when you are at work on soft Varnish, you must have a special Care, lest any other Person, than a Practitioner of the Art, touch or meddle with your Plate; and if any kind of greasy Matter happens to drop upon it, your Plate will be incurable: But if it happens to fall upon hard Varnish, you may clean it with a Linnen Cloth, or Crumbs of Bread.

Those that work upon soft Varnish, if they put their Plate on a Desk or Easel, are not in so much Danger of rubbing off their Varnish, nor need they so often wipe away, that which comes off in working; for the Plate being placed obliquely, the superfluous Matter falls away of it self. I don't think it necessary to describe this Way of working, by a Plate, because it is not probable that any who intend to etch after this Manner, can be ignorant how a Painter works upon an Easel, there being no other Difference except, that a Painter uses a Pencil, and a Graver his etching Tools. The Artist must take Care to rest his Plate very firm, especially when he is very intent upon the making of any exact Strokes.

Callot worked upon hard Varnish, after the same Manner; but it was more to preserve his Health; supposing that to sit stooping to his Work (though it were never so little) would be hurtful to him.

S E C T. XXI.

How to border your Plate, that it may contain your Aqua Fortis.

G E T soft Wax, either red or green; if it be in Winter, soften it in warm Water; in Summer it will be sufficiently soft

soft of it self: In the managing of it, put it round the Brims of your Plate, raised about half an Inch above the Surface of the Plate, being as it were, like a little Rampart or Wall, (forming at one Corner a Spout to pour the *Aqua Fortis* off) in such Sort, that placing your Plate very level, and afterwards pouring your *Aqua Fortis* upon it, the Water may be retained, by Means of this Border of Wax, and equally diffused all over; but before you pour it on (to prevent its soaking, through between the Wax and the Plate) dip your Pencil in your prepared Tallow, and stop the under Part neatly, on the Inside of the Wax, so that the *Aqua Fortis* may not corrode under it.

Having thus secured your Plate, take double *Aqua Fortis*, one Part, *Water*, two Parts, mix them in a Glass Bottle, or Stone Mug; then pour it gently upon the Plate, so as that it may remain all over it, the Thickness of half a Finger's Breadth.

Then you will see, that the Water will work, and bubble up in those stronger Hatchings, [that are most firmly struck; as for those that are fainter, you will perceive them clear at first, and of the Colour of the Copper, the Water not having on
a sud-

a sudden, any other Effect than what appears to view.

Afterwards, when you have perceiv-
ed the Water operate a small Time,
pour it off from the Plate into some Vessel,
which is most proper to contain it, as into
an earthen Mug well glazed, or the
like; then throw some fair Water upon the
Plate, to extinguish and wash away the
Remainder of the *Aqua Fortis*, which was
upon it, then dry it by the Fire,
as you have been taught before, when we
discourf'd of hard Varnish; as to the
soft Varnish, and *Aqua Fortis* of the
Refiners, be very careful, to evapo-
rate that Moisture, which, in the Winter
Time, is commonly between the Copper
and the Varnish, before you lay on your
Aqua Fortis; which being done, take your
Mixture of Oil and Tallow, as is men-
tioned in the Beginning of this Dis-
course of hard Varnish, and cover those
Places with it, which ought to be most
tender and sweet; or Picture Varnish, mix'd
with Lamp Black, as mentioned in the
Operation of the hard Varnish; hav-
ing covered them the first Time, lay
again upon your Plate the same *Aqua Fortis*
which you had taken away, and leave it
on for half a Quarter of an Hour, or
longer, according to your Discretion; then

take off the *Aqua Fortis*, and cover with your Mixture, the next Places, as you shall see Occasion: And if you would have your Lines or Strokes be still deeper, then cover the sweeter Part by Degrees, with your Mixture, that the *Aqua Fortis* may lie the longer, on the deeper Strokes.

Lastly, lay on the aforesaid *Aqua Fortis* again, and leave it on for the Space of half an Hour, or more, according to the Strength of the Water, and Nature of the Work; then take it away, and cast some fair Water upon the Plate again.

This being done, take off your Border of Wax, and heat your Plate, so that the oily Mixture, and Varnish, may thoroughly melt; then wipe it well with a Linnen Cloth, afterwards, rub it all over with Olive Oil, and a Piece of old Beaver roll'd up, then touch it over again with your Graver, in those Places where it is necessary.

It is necessary to observe, that whilst the *Aqua Fortis* is upon your Plate, you must take a Feather, and dip it to the Bottom of the said *Aqua Fortis*, sweeping it along, to remove the Froth or Scum, which gathers upon your Strokes or Hatchings, whilst the Water performs its Operation; as also, to give the more Way to the Operation

tion of the Water, and see if the Varnish be not broke up, which the Bubbling of the Water, hinders you from discerning.

Take Notice also, that the *Aqua Fortis* of the hard Varnish, will serve excellently well, to eat into the Work made by the aforefaid soft Varnish, and that the Manner of applying the oily Mixture, is the same with that of hard Varnish, and whoever uses it may be assured, that it is much better for this Purpose, than that of the Refiners; Moreover, it is not so subject to cause the Varnish to break up, nor to many other Accidents; as being hurtful to the Sight, and Health, as that of the Refiners is, nevertheless, let every one make use of which Sort he pleases.

S E C T. XXII.

The Manner how to lay a white Ground, upon your hard or soft Varnish.

TH E R E is a Way to whiten your Varnishes upon the Plate, instead of making them black with a Candle, which is thus.

When you have applied your hard Varnish (as has been observed) upon the Plate, harden it over the Fire, without blacking it, yet in the same Manner as if
it

it were blacked, then let the Plate cool, and having got white Cerus, put it into an earthen Dish well leaded, and a little Flanders Starch, set them over a Fire, and melt them together, making them pretty hot; that being done, take up the white Cerus, (which ought to be pretty clear) with a Brush, or great Pencil of Hog's Hair, and whiten your Varnish with it, laying it as thin and even as you can, then leave it to dry, laying the Plate flat, in some convenient Place; if by Chance in whitening it, the white be difficult to spread, you need only put among the said white Cerus a Drop or two of the Gall of an Ox, and mix them together in the Dish with your Brush. For the soft Varnish, you may do the same, after you have laid it upon the Plate, and extended it very even with the feather'd End of your Quills: Some will say, if they black the Plate, before the white is put upon it, when they come to grave, the Hatchings will be the more black, and consequently will appear so much the more distinct to the Eye. But to this I answer;

First, When the Plate is blacked, the white will not touch it, nor must they venture to put so much Gall, for Fear of spoiling the Varnish.

Secondly,

Secondly, If the white should spread well, it will not appear otherwise than grey, by Reason of the blacking of the said Varnish, unless you lay it so thick, as to spoil the whole Work.

The marking of your Design upon soft Varnish, is performed with the Dust of red Chalk, (as before mentioned of hard Varnish) or by rubbing the Paper well, or Design, with the Dust of black Chalk, or black Lead, when the Varnish is made white: For red Chalk is most proper for a black Ground.

When you have graved what you intend upon the soft Varnish, and are going to etch your Plate with *Aqua Fortis*; what you have then to do, is to take a little fair Water, something more than lukewarm, and cast it upon the said Plate: then with a soft clean Sponge, or Ducks Wing-Feathers, moisten the said white Cerus all over with it; afterwards, wash the Plate, to take off the Whiting, and dry it.

Lastly, you may lay on which of the two Sorts of *Aqua Fortis* you please; and for the preserving of the said white Varnish, whilst you are working, you need only lay upon it a Piece of soft Linnen, or Damask Linnen, instead of Paper.

If you choose rather to take away the said Whiting, you must take some *Aqua Fortis* of the Refiners, tempered with fair Water, lay it upon the Plate, dispersing it all over, which will soak and quickly eat in; after you have thrown clean fair Water upon it to take away the Whiting, let the Water dry up, which remains upon the Plate, and causes it to eat into your Work, as I said before.

S E C T. XXIII.

Another Way, how to lay a White upon your Varnish.

TAKE the best Cerus, and grind it very fine upon a Stone, with fair Water, which being done, take Gum-Water, and pour a small Quantity of it, upon the Stone, and mix it with the Cerus; then take a large Pencil of Camel's Hair, and with that Pencil take it off the Stone, and spread it thin all over your Plate; and immediately after, take a larger Pencil of Camel's Hair, and with a very light and gentle Hand, pass it all over the Plate, so as to make it lie exactly even in all Parts, that the Strokes of the former Brush, may not appear, then lay your Plate very even, and let it dry.

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It will be necessary to give you this Notice, that you are not to mix too much Gum with the White, nor too little; for if there be too much, it will break and crack the Varnish; if there be too little, it will easily rub off: Therefore you must be careful to use no more, than will just serve to bind the White upon the Plate. Likewise you must have a care not to lay it too thick, for if it be, you cannot work with the Neatness and Curiousness, you may otherwise.

S E C T. XXIV.

Here follows the Manner, after your Plates are eat in by the Aqua Fortis, how to touch up, or re-grave, that which you have forgot, or which you would mend or supply.

BEFORE I make an End, it is proper to shew you the Manner, how to retouch many Things, according as need may require, by the Means of *Aqua Fortis*; if it happens that you have made upon your Copper, any thing that does not please you, and for this Cause having covered it with your oily Mixture, that the *Aqua Fortis* should not perform its Operation, or that

that you would add any Ornaments, either in Drapery, or any other thing which may be thought on: In this Case, take your Plate, and rub it well over with Olive Oil in those Places, where there is any thing graven, in such Manner that the Blackness and Foulness, which is like to be in the Hatchings or Strokes, may be taken away. Afterwards take out the Grease so thoroughly with Crumbs of Bread, that there may remain none, nor Filth upon the Plate, or in any of the Strokes or Hatchings.

Then heat it over a Charcoal Fire, and spread the soft Varnish upon it, as has been said before. What you are to take special Care of, is, that the Hatchings, which you would have remain, be filled with Varnish; which being done, black it, and then you may retouch, or add what you intend. Lastly, make your Hatchings with your Needles, according as the Manner of the Work shall require, being careful before you put on the *Aqua Fortis*, to cover with your oily Mixture (as is said before) the first graving which was upon your Plate; for if the Varnish should not have entred all over, that certainly will: Infomuch, that, if it should happen, in some Places
of

of the Hatchings, there be neither Mixture, nor Varnish, the *Aqua Fortis*, will not fail to enter and spoil all. Having caused the *Aqua Fortis* to eat into your Work, take away your Varnish from your Plate, by the Means of Fire, as before said.

THE

THE
ART
OF
INGRAVING.

SECT. XXV.

*The several Ways of drawing your Design,
upon the Plate.*

BEFORE I speak of the Manner of managing and whetting your Graver, I think it will not be amiss to let you know the Ways, that are used in drawing your Design upon the Plate; which must be of the same Bigness the Design or Print is, which you intend to copy.

Put you Plate over the Fire, and let it heat a little; then take a Piece of the whitest Virgin-wax, and spread it thin over the Plate, and with a smooth Feather gently stroak it all over, so that it may lie very even and smooth; then let
it

it cool. If you intend to copy a Print, and would have it to print off, the same Way when it is graved, with your Print; then you must place your Print which you would grave, with the Face or printed Side next to your Plate, waxed over as before mentioned; and having placed it very true, rub the Back-Side of the Print with a Burnisher (or any Thing that is smooth and round) and you will find, that it will stick to the Wax which is upon the Copper: When you have so done, take off the Print, beginning at one Side or Corner, but be careful you take it not off, too hastily, for by so doing, you may tear your Print or Design; and also if you put your Wax too thick upon the Plate, it will be a Means, to cause the same Inconvenience.

But if you would grave it the same Way, as your Print or Design is, then take the Dust of black Lead, or black Chalk, and rub the Backside of your Drawing or Print, all over therewith, and place it with that Side blacked towards the Plate so waxed, (as before mentioned) and with your Needle, or Drawing Point, draw all the Out-lines of your Design, and you will find all those Lines upon your Plate; but if you desire to preserve the Back-Side of your Design from being blacked with
the

the Dust aforesaid; then take a fine thin Piece of white Paper of the Bigness of your Design, and instead of rubbing the Back-side of your Print or Design, rub one Side of the said Paper with the Dust or Powder of black Chalk, and placing it with the Side so blacked, next to the waxed Plate, lay the Back-Side of your Design upon the Paper, and fix them both firm to your Plate at each Corner with a little Wax, then draw the Out-lines of your Design: only note, that you must lean somewhat harder with your Needle in Drawing.

There are other Ways used for this Purpose, which it is needless to trouble you with; only take Notice, that in Case you desire to preserve your Design from being any Way defaced by the Marks of your Needle in drawing the Out-lines: Take a fine Piece of white Paper, and having oil'd it, hold it by the Fire, so that the Oil may sooner penetrate it; and having so done, wipe it very dry with a Linnen Rag, and place the said Paper upon your Design, making it fast at each Corner, and you will perfectly discern your Design through the Paper; then with a black Lead well pointed, draw all the Out-lines of your Design upon the said oiled Paper, which

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done,

done, place it upon the Plate in the same Manner as before.

S E C T. XXVI.

The Forms of Graving-Tools, as also the Manner of whetting your Graver. Pl. 9.

TH E upper Part of this Figure will shew two Sorts of Graving-Tools, the one formed Square, the other Lozenge: The Square Graver makes a broad and shallow Stroke, or Hatch; and the Lozenge makes a deep and narrower Stroke. The Use of the Square Graver, is to make the largest Strokes; and the Use of the other, is to make the more delicate and lively Strokes. But a Graver made of an indifferent Size between these two is best, and will make your Strokes, or Hatches, shew with more Life and Vigour; and yet with sufficient Force, if you manage it properly in your working. The Forms of these Gravers, you will see in the Figures I. and II.

The III^d Figure shews you how to whet the two Sides of your Graver, which is to be done in the following Manner; you must have a very good Oil-stone smooth and flat, and having poured a little Sallad Oil thereupon, take the Graver,
and



Fig: I

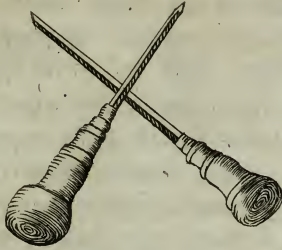


Fig: II

Fig: III

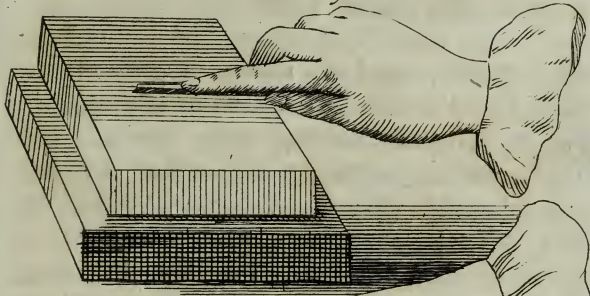
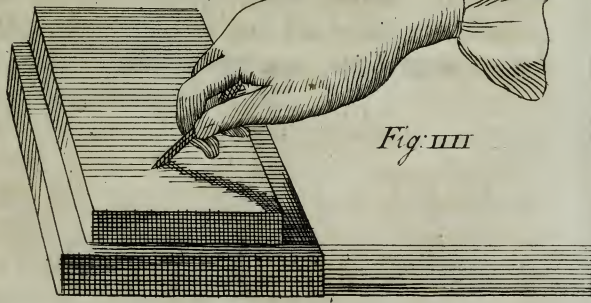
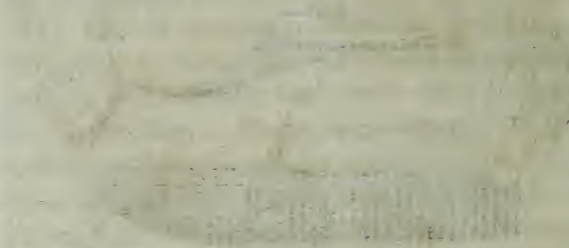


Fig: III





Faint, illegible text or notes, possibly describing the sketches above.



and laying that Side of it which you intend shall cut the Copper flat upon the Stone, whet it very flat and even; and in doing this, take particular Care to place your Fore-finger very firmly upon the opposite Side of your Graver; that you may carry your Hand steadily, press equally on it, and guide it with the more Exactness: Then turn the next Side of your Graver, and whet that as you did the other; that there may be a very sharp Edge for the Space of an Inch or better; then turning uppermost that Edge which you have so whetted, and setting the End of your Graver obliquely upon the Stone, carry your Hand exactly even, to the End that it may be whetted very flat and sloping, in the Form of a Lozenge, making a sharp Point to the Edge, as Figure III. shews you.

It is absolutely necessary, to be very exact in the Whetting of your Graver; for it is impossible you should ever work with the Neatness and Curiosity you desire, if your Graver be not very good, and rightly whetted.

S E C T. XXVII.

The Manner how to hold your Graver, with other Particulars.

YOU may see also that the uppermost Part of this Figure, describes the Form of two Gravers to you, with their Handles fitted for Whetting. They that use this Art, before they use them, commonly cut away that Part of the Knob or Bowl which is at the End of their Handles, and upon the same Line with the Edge of their Graver; that it may not obstruct or hinder them in their Graving, as Figure II. shews you.

For if you work upon a large Plate, you will find that Part of your Handle (if it be not cut away) will rest so upon the Copper, that it will hinder the smooth and even Carriage of your Hand in making your Strokes or Hatches; and will also make your Graver run into the Copper in such a manner, that you will not be able to manage it as you would.

The third Figure describes the Way of holding your Graver; which is in this Manner. You must place the Knob or Ball of the Handle of your Graver in the

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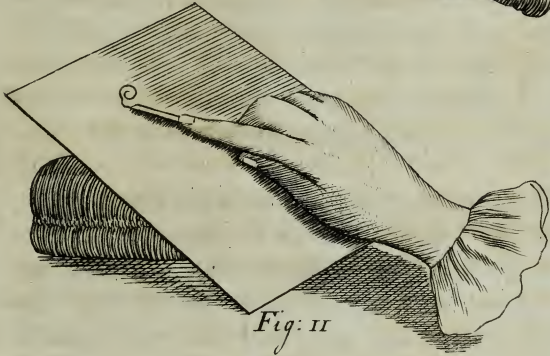
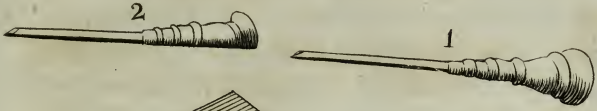


Fig: II

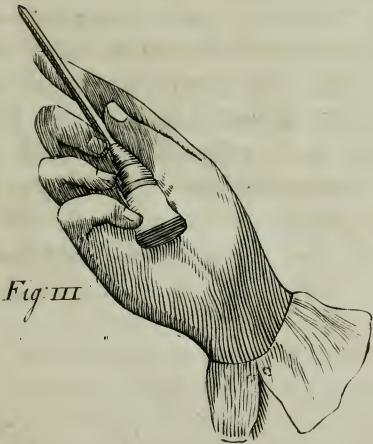


Fig: III

the Hollow of your Hand, and having extended your Forefinger towards the Point of your Graver, laying it opposite to the Edge that should cut the Copper, place your other Fingers on the Side of your Handle, and your Thumb on the other Side of the Graver, so that you may guide your Graver flat and parallel with the Plate; as you may see in Figure III.

Be careful that your Fingers do not interpose between the Plate and the Graver, for they will be troublesome, and hinder you in carrying your Graver level with the Plate, so that you cannot make your Strokes with that Freedom and Neatness, you otherwise may. This I think fit to give you Notice of in this Place, because you must first learn to hold your Graver perfectly well, and be able to practise without Pain or Difficulty; or else you will not acquire that Readiness and Command of Hand, which is required in an accurate and skilful Graver.

S E C T. XXVIII.

The Manner of governing your Hand in Graving, and other Particulars.

HAVING described the Way of holding your Graver, the next Thing is to shew you how to guide your Graver upon the Plate, in making of your Strokes, either straight or crooked. To work with the more Ease and Convenience, you must have a strong round Leather Cushion filled with Sand, or fine Dust; let it be made about half a Foot broad in the Diameter, and three or four Inches deep; lay this upon a Table which stands fast and firm; then lay your Plate upon the cushion, as is seen in Figure II. in the former Section.

When you make any straight Strokes, hold your Graver as directed before; and when your Strokes are to be deeper or broader in one Place than in another, where you would have them deepest, you must press your Hand hardest; but in making of a straight Stroke, be very careful to hold your Plate firmly upon the Cushion.

When you make any crooked or winding Strokes, hold your Hand and
Graver

Graver steadily and as you work, turn your Plate against your Graver; otherwise it will be impossible for you to make any crooked or winding Strokes with that Neatness and Command of Hand, you by this Means may.

If, when you are working, your Graver happens to break the Point often, it is too hard tempered; to cure which, take a red hot Charcoal, and lay the End of your Graver upon it, and when you perceive it grow yellowish, dip it in Tallow: If your Graver become blunt without breaking, it is worth nothing.

It will be convenient for you to have a Piece of Box, or hard Wood, to strike the Point of your Graver into, after you have sharpened it; which will take off all the Roughness about the Point, that was caused by whetting it upon the Oil-stone. After you have graved Part of your Work, it will be necessary to scrape the Plate with the sharp Edge of another Graver, carrying it even upon it, to take off the Roughness of the Strokes; but in so doing, take heed not to make any new Scratches in your Work.

That you may the better see, what is graved, roll up close, a Piece of black Felt or Castor, liquored over
a lit

a little with Olive Oil, and rub the graved Places with it: If you perceive any Scratches in your Plate, rub them out with your Burnisher; and if you have graved any of your Strokes too deep, you may make them appear fainter by rubbing them with the same.

MEZZOTINTO,

MEZZOTINTO, *called Scraping or Burnishing on Copper.*

TAKE a well polished Copper Plate, and make it all over rough one Way, with a particular Engine designed for that Purpose, then cross it over again with the same Engine, and if there is Occasion, cross it over a third Time; till it be made rough all over alike.

When you have thus roughed the Plate, then rub Charcoal, black Chalk, or black Lead over the Plate, and draw your Design with white Chalk on it; then take a Tracer, made of the Point of a Needle, blunted round, stuck at the End of a Piece of Cane, and trace out the Out-lines of the Design, which you drew with the white Chalk: And where you would have the Light strike the strongest, take a Burnisher, or Scraper, and burnish that Part of the Plate as clean and smooth as it was, when the Plate was first polished.

Where you would have the Light fainter, there you must not polish it so much; and after this Manner you must either increase or diminish the Light in your Design, by making it fainter or stronger, as the Necessity of the Work requires.

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