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Alfred Gray

from

Ferd S Butler

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Sculptura Historico-Technica:

OR, THE

HISTORY AND ART OF ENGRAVING.

CONTAINING,

I. The Rise and Progress of ENGRAVING.
II. Of ENGRAVING in general.
III. Of ENGRAVING, ETCHING, and SCRAPING on COPPER, as now practised.
IV. An Idea of a Fine Collection of PRINTS.
V. The REPERTORIUM; or, A COLLECTION of various MARKS and CYPHERS, with Additions.

To which is now added,

A Chronological and Historical Series of the PAINTERS from the Eleventh Century.

Extracted from

BALDINUCCI, FLORENT LE COMPTE, FAIRTHORNE' the ABECEDARIO PITTORICO, and other Authors.

With COPPER-PLATES.

The FOURTH EDITION.

LONDON:

Printed for J. MARKS, in *St. Martin's Lane.*

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PREFACE.

TO render a Treatiſe on any Art or Science acceptable to every Reader, it ſhould certainly be calculated to inſtruct as well as entertain; and in order to fulfil this Intention, it is neceſſary that Ideas ſhould be preſented to us in ſuch a Manner, as to make a ſtrong and laſting Impreſſion upon our Minds: I flatter myſelf that proper Attention has been paid to both theſe Circumſtances in the following Treatiſe, which has hitherto been received as an uſeful as well as an agreeable Work.

Every curious Enquirer muſt receive infinite Satisfaction, in tracing the various Improvements of any of the Arts from their primary Sources, and obſerving with Care the Difficulties they encounter in their Progreſs towards Perfection: But, his Labour will be conſiderably diminiſhed, if he ſhould be aſſiſted in the Proſecution of his Enquiries by the Induſtry and Attention of others who have before treated on the Subject; for by this Means much Light will be thrown upon the Point in Queſtion, and he will be prevented from falling into thoſe Errors which he probably would not have eſcaped, had he been left to his own Conjectures.

The Antients are generally allowed to have excelled in the Art of Painting; though very few of their Works have been handed down to us, as it was impoſſible

poſſible to preſerve them from the Injuries of Time and other Accidents: Engraving however, ſtepped in with its Aſſiſtance, and eſtabliſhed a laſting Memorial of its Uſefulneſs, by the Preſervation of many beautiful Pieces in Painting, as well as in Sculpture, Architecture *&c.* the Originals of which have been deſtroyed: Painters and other Artiſts therefore, are as much obliged to the Invention as the Public; for without it, many of their moſt capital and valuable Performances would have been loſt. It may indeed be objected, that Deſigning could have anſwered theſe Purpoſes; but let it be conſidered, that Drawings as well as Paintings are generally confined to a few Poſſeſſors; whereas by the Art of Engraving, a Number of Impreſſions may be taken from one Plate, without the leaſt Deviation of a ſingle Line.

The Reader will be led from the Rise of this Art through its various Stages to that Degree of Perfection which it has acquired in the present Age: The Historical Part comes first; Secondly, the Art in general; Thirdly, Etching; Fourthly, Metzotinto; and Fifthly, an Idea of a fine Collection of Prints; which part deserves particular attention, as the Gentleman will here have proper Rules to assist him in the choice and disposition of his Collection, which, when properly arranged, will afford him a Fund of rational Amusement for his leisure Hours. Sixthly, the Characters, or Marks and Cyphers used by Engravers *&c.* with their explanation; Seventhly, the Initials used by some Artists instead of Marks or Cyphers, or by the same at other Times; Eighthly, will be given a Chronological and Historical Series of Painters from the

the eleventh Century to the preſent Time; Ninthly, the Student will be furniſhed with an Alphabetical Index of the Chriſtian and Surnames *&c.* and laſtly, with an Alphabetical Liſt of the Surnames before the Chriſtian Names.

This Edition is rendered more complete by the inſertion of ſeveral Marks omitted in the former, together with the Chronological Series; the whole being diſpoſed in a regular Manner, the ſeveral Parts following each other as the Subject leads, which Method I hope will be moſt agreeable to the Reader.

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THE HISTORY OF THE ART *of* ENGRAVING.

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 *Engraving*; 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

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 μονοχρώματοι, 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 emboſſing 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 Pollaiolo*,

laiolo, 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 engraved 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 engraving 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 lose the Use of Letters: For whoever rightly considers, will see very clearly, that this fine Art of *Engraving*, first with the *Graver*, and afterwards with *Aqua Fortis*, in the Course of about 280 Years, since *Mantegna*'s Death, has made such Progress,

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

nent *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 elsewhere. His Disciples and Imitators were *Augustin* of *Venice*, *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 Engraving, 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 engraved moſt of *Roſſo*'s Works, with many Deſigns of *Perin del Vaga*, *Parmigianino*, and *Titian*. After theſe, *Lamberto Suave* applied himſelf diligently to engraving, 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 engraved 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 Bonaſone* engraved the Inventions of *Raphael*, *Julio Romano*, *Parmigianino*, and others; and *Baptiſta Franco* publiſhed many Prints of other Maſters; and *Girolamo Cock*, a *Fleming*, engraved the fine Works of *Martin Hemskirk*, his own Inventions, and thoſe of many other Maſters, which it would be tedious to mention.

And

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 Engraving, 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 engraved 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 engraved 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 engraved the Landſkips, and other fine Works of *Girolamo Mutiano*, *Frederick* and *Taddeo Zucchero*, *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 all Sorts of Animals, as I ſhall obſerve in his Life; *Martin Rota*, who engraved 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 Engraver, 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 Engraver 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 engraved many fine Plates from the Works of *Joſeph* of *Arpino*; *Harman Muler*, a very bold and free Engraver; and the ingenious *Henry Goltius*, a *Hollander*, who had the Talent of imitating the Stile of many preceding Maſters; *Philip Tomaſini*, who engraved 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 engraving many Plates of his own Invention, retouched ſome of *Tempeſta*'s Plates of Hunting Pieces, and ſome of other Engravers; 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. We cannot behold without Aſtoniſhment, the beautiful Prints of *Saenredam*, and of the celebrated *Swanburg*, who engraved 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.

Some time after this, *France* boaſted of her *Melan*, who invented a Sort of Engraving, 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 engraved chiefly his own Works. There was alſo Mr. *Lane*, who engraved Hiſtory and Portraits almoſt after *Villamena*'s Manner; and M. *Rouſſellet*, who engraved 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 engraved in a Stile of his own, did not ſucceed ſo well; we have of his Engraving 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 *Cortona*, and other Maſters, in the moſt ſoft and delicate Stile, that was, perhaps, ever ſeen 'till his Time; and excited that celebrated Engraver, *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 Engraving is not ſo ſoft and delicate as *Bloemaert's*. M. *Rulet* afterwards engraved at *Rome* many beautiful Prints, with the Aſſiſtance of *Ciro Ferri*, from his Deſigns, and was followed by M. *Bodet*, who engraved 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, engraved 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. engraved his Works in a Stile ſomething different from that which M. *Rouſſellet* practiſed at *Rome*, but more bold, expreſſive, and

and harmonious: We have alſo of his Engraving, the *Family of Darius*, a Print very much eſteemed in the World, and a *Madonna*, 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 Engraving, from its firſt Diſcovery 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 enumerated; as any ingenious Lover of this Art may eaſily perceive, by examining and comparing their Works: And therefore, though moſt Countries in *Europe* have produced 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 Performances, which have introduced into the World a noble Emulation between the *Graver* and the *Pencil*, inaſmuch as the Excellencies, 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 believe,

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 ENGRAVING *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 Engravers 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 Engraver 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 Engraver 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 Engraver 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 Engraver ſhould underſtand *Perſpective* and *Architecture*.

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

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 Engraver.

Of the Quality of 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 Engraver 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 Engraving 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 Engravers 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 Engraver 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 Engraving, 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 Engraving, 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 Engraving.

An Engraver 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 Lattice-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 Engraver 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 Engraving is more or leſs beautiful, in Proportion as it ſeems

* The ingenious *Rouſſellet* excelled in this Reſpect.

free

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 Extreme, 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 Engraver 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 engraved in this Manner, it appears much more free and natural, than when done otherwiſe; 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 Engraver 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

For STUFFS.

LInnen ſhould be engraved 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 engraved with Strokes, large or ſmall, proportionable to the Fineneſs or Coarſeneſs of the Stuff repreſented, but with two Strokes only. It may be objected, there are Inſtances where 'tis engraved 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 Engraving, it makes the Piece more agreable, 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 aud mellow.

Stuffs that have a Luſtre ought to be engraved 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 Sttokes, 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 have.

Metals, as Veſſels of Gold and Copper, or Armour of poliſh'd Steel; are to be engraved 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 engraved 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 Engraving, 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 Engraving. I think an Engraver 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

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 Agita-

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 the 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, losing 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 second

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 the* WORK.

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 Engraver 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 Engraving, in which they have exerted their utmoſt Abilities, thinking the whole Merit of an Engraver conſiſts in that; which is the Reaſon one ſees Abundance of Plates finely engraved, but with-

out Expreſſion. If any one objects to this, that it is then uſeleſs 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

it ought not for that Reaſon to be over laboured, but engraved 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 Engraver, 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 Engraving 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 Engraver 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 Engraving 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 Engraving, 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 Engravings from *Rubens*: and it is certain, that thoſe Works, in which this is done by an ingenious Engraver, will be much more agreeable, and produce a much better Effect. A good Engraver 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 Engraving 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 Engraving, 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 Engraving, 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 *Engraving* 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 Engraver by Profeſſion can never acquire a Painter's Stile of Engraving; ſo that they pretend to be able to know by a Print, whether it was engraved by a Painter, or an Engraver by Profeſſion.

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

engraves

engraves according to the *Gusto* of the Time he lives in, and therefore 'tis impossible for a modern Engraver 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 Engraver 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*, 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 perſuaded, 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 Engraver; 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 Engraving, 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* Engraving, without Degradation of *Light* and *Shade*, or *Roundness* of the Figures, as all the Engravings 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 Engraver'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 engraved 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 *Engraving*; 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 intrinſick 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 Engraver, 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 Criticks 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 Engravers 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-engraved 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 engraved exactly like the Design, without Ground, or any Addition.

The *Second* was a *Bacchanal*, which had been formerly engraved by *Augustin* of *Venice*. The Design, from whence I did it, is certainly the same from which *Augustin* of *Venice* engraved 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 *Engraver* 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 Engravers, 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 Engravers 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 Engravers 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 *Rapael*'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 engraved, 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 engraved from the Works of *Rubens* by other Engravers of that Age, which are very ill done, and which these Gentlemen hunt after, whilst they despise others engraved by Masters of this Age, though infinitely more in the Stile of *Rubens*. In this they are to blame; for, I believe, there are Engravers 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 persuaded 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.

THE

THE ART *of* ENGRAVING WITH *AQUA FORTIS.*

SECT. I.

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 Oil; 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 though a fine Linnen Cloth, or Taffata, into a well varniſhed earthen Pot; or elſe put it into a thick Glaſs 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.

SECT. II.

To make the Compoſition of Tallow and Oil, to cover thoſe Places in the Plate, where you would not have the Aqua Fortis *to eat in.*

TAKE a well glazed earthen Pipkin, that will hold about a Pint, put into it half a Pound of hard Tallow, a Wine Glaſs 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, than in Summer.

SECT. III.

To prepare the Ingredients for making the Aqua Fortis *for the hard Varniſh.*

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

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.

SECT. IV.

To make the 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.

SECT. V.

To know good Copper from bad.

COPPER 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 Entring of your Graver, on the Backſide of your Plate; and that Copper which is beſt for graving, is alſo beſt for etching.

SECT. VI.

To planiſh and poliſh the Plate.

HERE in *England* you muſt buy your Copper ready forged from the Braſiers. 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, who 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 Dents, 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.

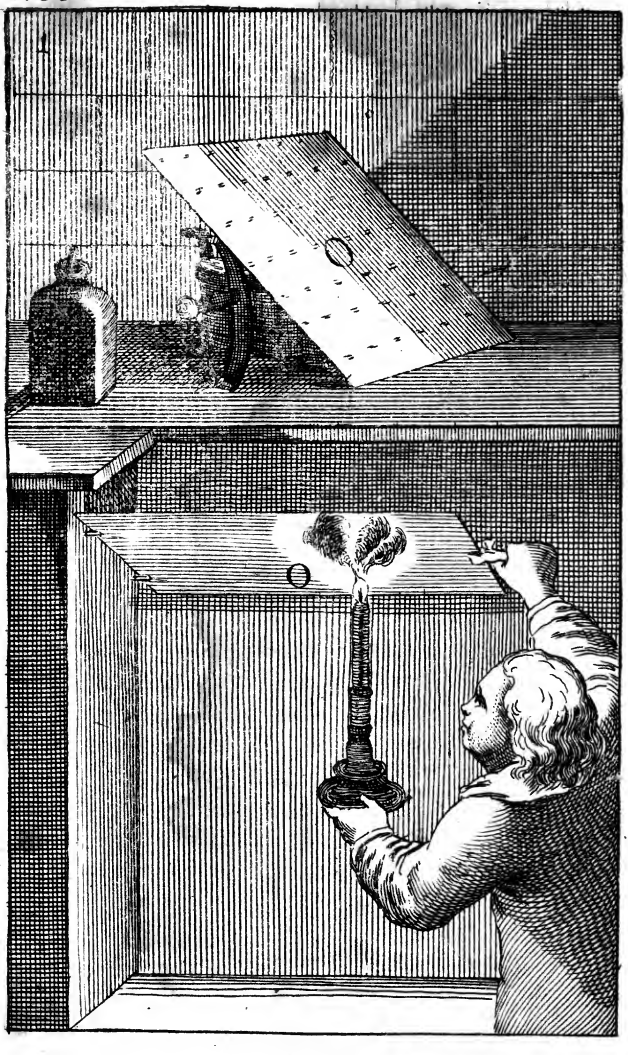
Again, do the same Thing with a fine smooth Hone and Water, till all the Marks of the Pumice-Stone are quite rubbed out: This done, wash it clean with fair Water.

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 bad, it will only slide upon the Plate, and not rub out the

Strokes. This done, dry the Plate; then it is requiſite to have it burniſhed over, which Operation is performed by an Inſtrument made of well-harden'd poliſhed Steel, ſomewhat roundiſh, termed a Burniſher, with which you rub 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 the Plate is burniſhed, take a clean Linnen Rag, and rub off the Oil; then take fine Powder of Chalk, and lay it on the 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, leſt: 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.

SECT.



SECT. VII.

To apply the hard Varnish on the Plate, and make it black.

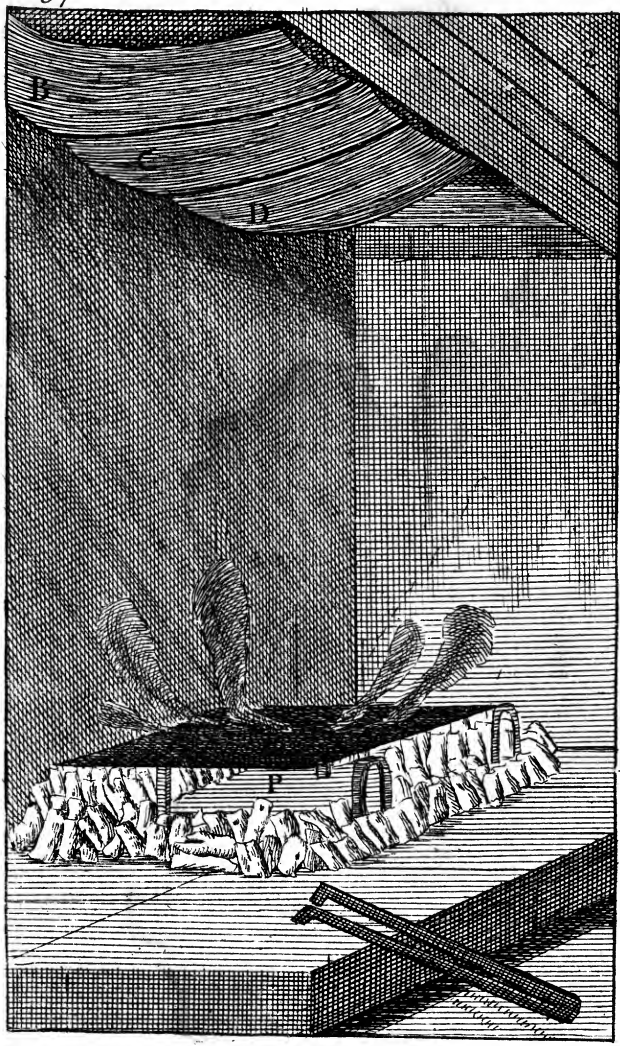
TAKE your Plate thus cleanſed, and lay it on a Chafing-Diſh with a little clear Charcoal Fire in it, and when it is indifferently hot, take it away, and take up ſome of the Varniſh with a little Stick, and put a Drop of it on the Top of one of your Fingers; then lightly touch the Plate with the Top of 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

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.

SECT.


B
C
D
P

SECT. VIII.

To dry and 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 if 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 Backside of the Plate, to cool it, that the Heat of the Plate may not cause the Varnish to be too hard and brittle.

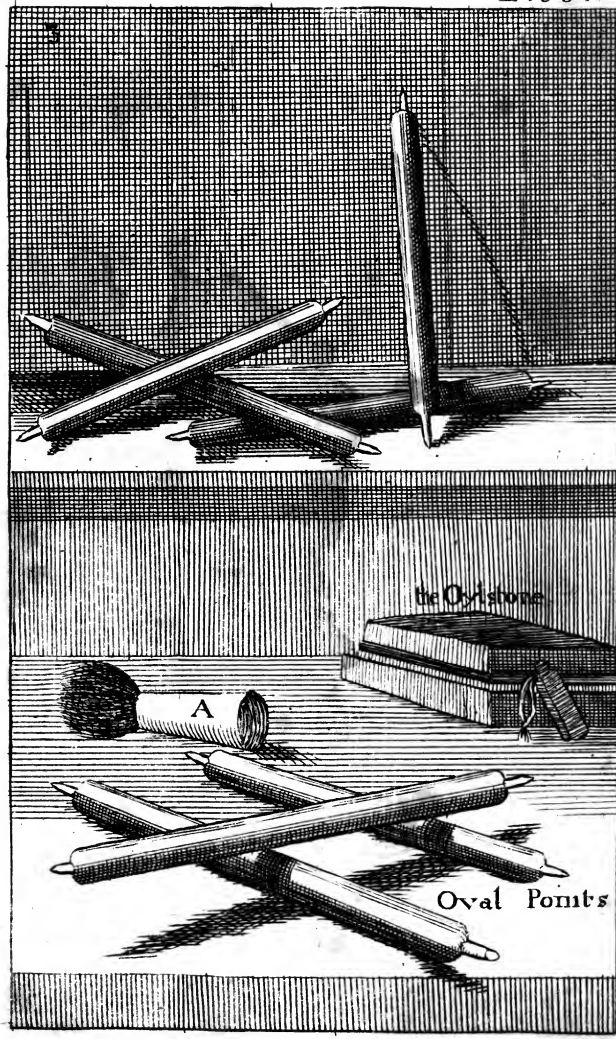
If your Plate be not very large, a Chafing-Dish, with clear Charcoal in it, will serve to harden your Varnish, taking care to keep your Room free from any Dust, and wrap a Cloth or Paper round your Hand-vice to prevent the Heat coming to your Hand: But if your Plate should be large, the former Manner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

SECT. IX.

To choose the Needles, wherewith to make the 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

as


the Oyl stone
A
Oval Points

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

SECT. X.

To whet the Points of the Needles.

THERE 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.

SECT. XI.

To preſerve the 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.

SECT. XII.

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.

SECT.

SECT. XIII.

To guide the Needle on the Plate.

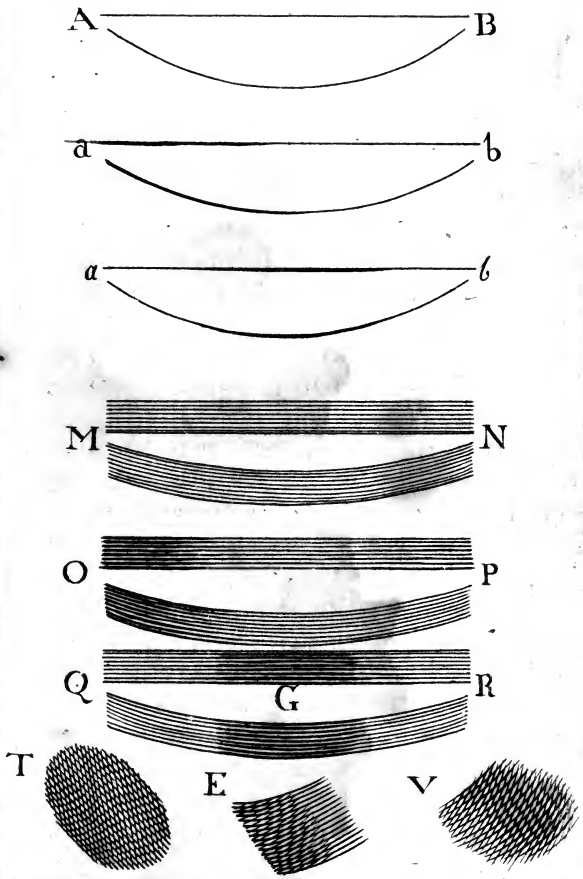
YOU may perceive from what is ſaid, that thoſe Points which you intend to make uſe of, for graving with *Aqua Fortis*, ought to be whetted exactly round, that they may turn more freely upon the Plate. Some of thoſe round Points muſt be whetted very ſharp, that they may cut the Varniſh and Copper eaſily. 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.

If

4



If you would have your Strokes to be ſuch as are repreſented in the third Figure, marked alſo *a b*, 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 inlarge your Stroke, you muſt paſs it over again with a round ſhort Point,

of

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.

SECT. XIV.

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

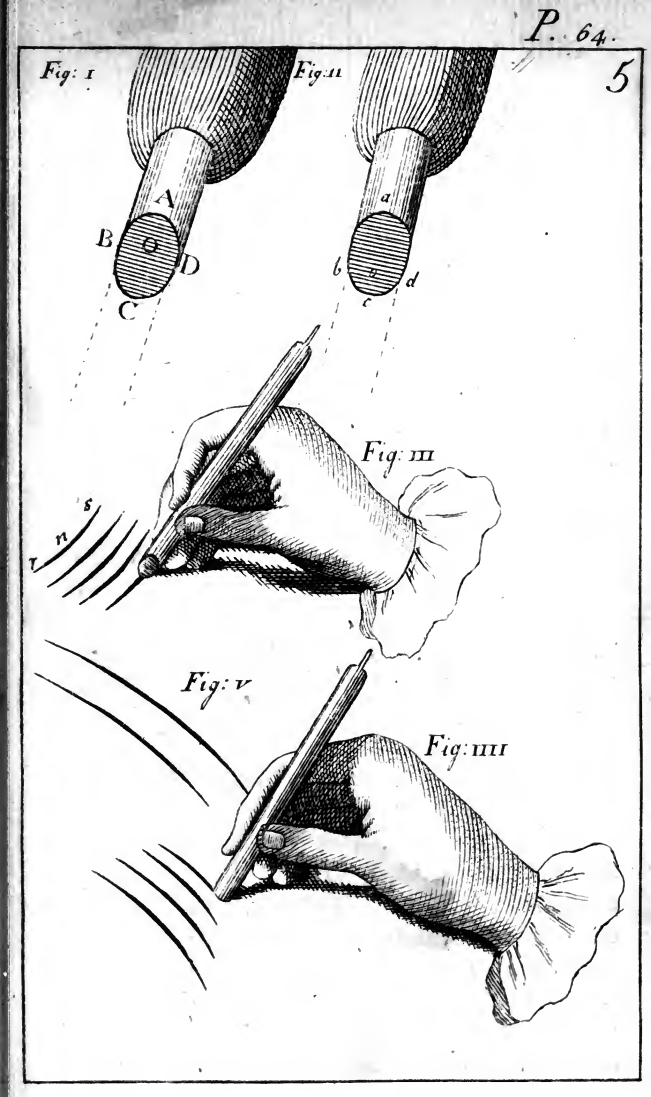


Fig: I
Fig: II
5
A
B
O
D
C
a
b
o
d
c
Fig: III
s
n
r
Fig: V
Fig: IIII

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 inlarge it in thoſe Places, which they would have deeper and bigger; but the other is the beſt 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 Landſkip, 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 yourſelf 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.

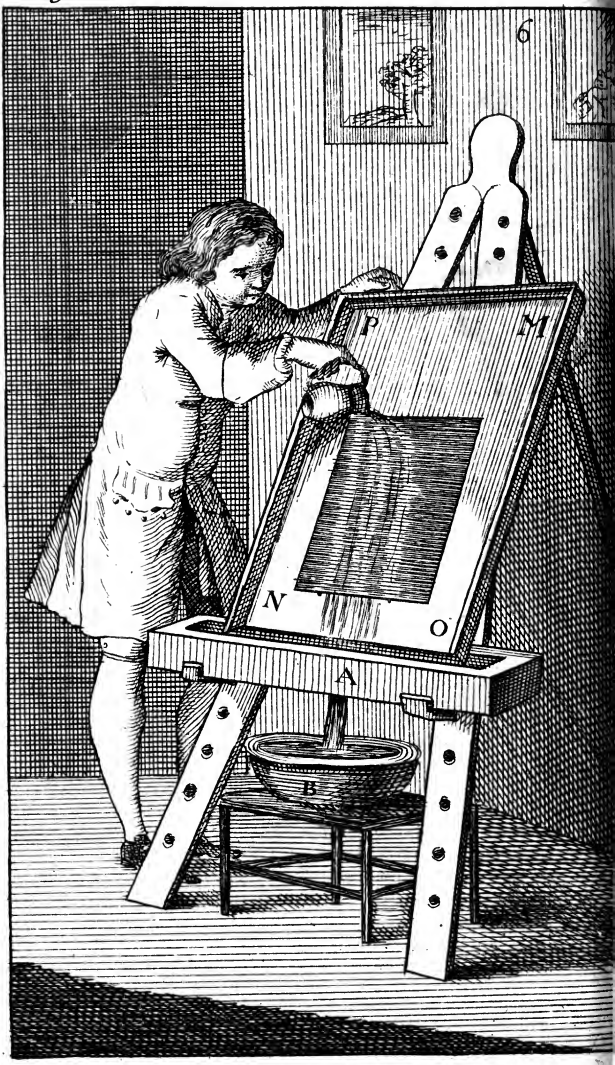
SECT. XV.

To prepare the 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 you 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


6
P
M
N
O
A
B

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.

SECT. XVI.

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

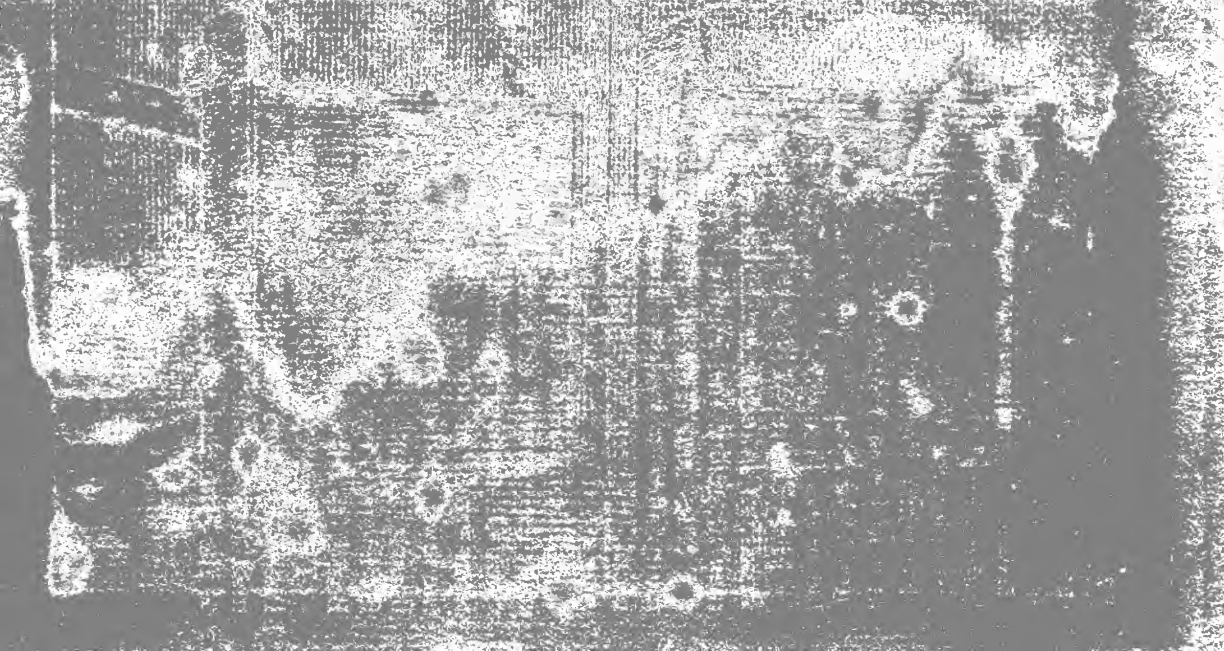
THE Figure oppoſite hereto, repreſents both Trough and Frame. The Letter A is one intire Piece of Elm or Oak, of about four Inches thick, and ſix Inches broad, or may be of ſuch a Length as you ſhall think fitteſt for your Uſe. You muſt cut this Piece of Wood into the Faſhion of a Trough, as the Figure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



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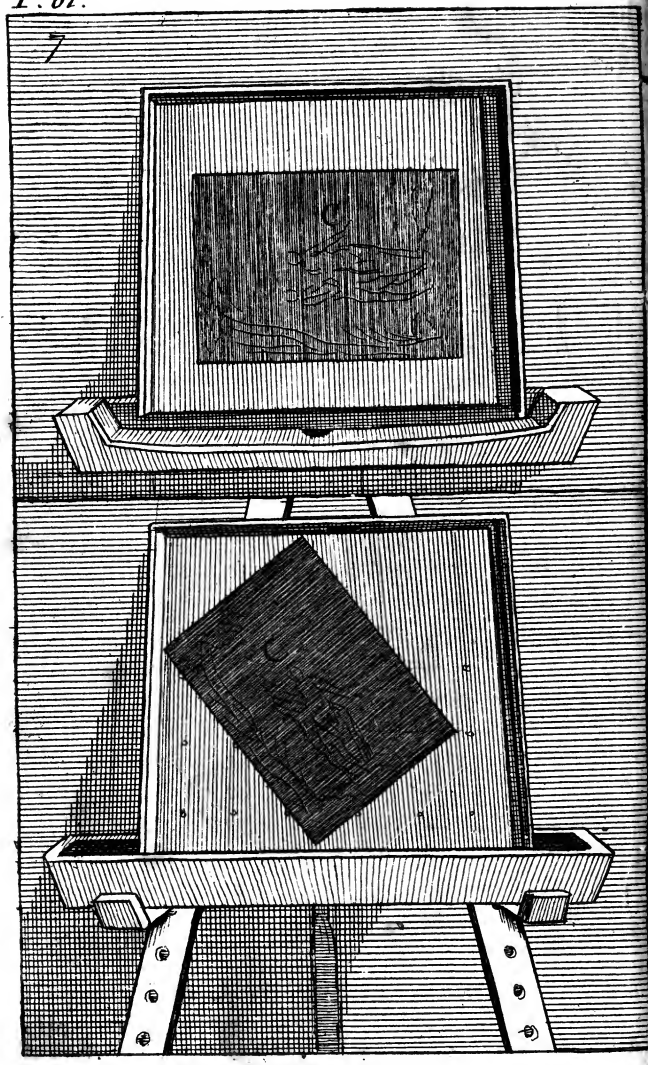

SECT. XVII.

The Manner of casting the Aqua Fortis *upon the Plate; and to cover the Places that are faintest, and most remote from the Eye, with the fore-mentioned Mixture, as Occasion requires.*

HAVING 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 poured 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 aforesaid Figure, that is to say, corner-ways, and as it lies so, pour thereon eight or ten Times; pouring the *Aqua Fortis* thus, at several Times, for the Space of half a Quarter of an Hour, more or less, according to the Strength of the Water, and Nature of the Copper. For if the Copper be brittle and hard, there must be the less Time allowed for the pouring on the Water; but if soft, the more.

By Chance you may not at the first be so well assured of the Strength of your Water, and the true Quality of your Copper; it will therefore not be amiss to give you some Directions how to know both, that you may proceed according to the Strength or Neatness, which you expect to find in your Work. For some Pieces require more Force, and others more Tenderness. To know therefore that the Nature of your Copper, and Strength of your Water, are such, 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

it be not clean waſhed, the Work will apper 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 the 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 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 E O F; knowing well, that if

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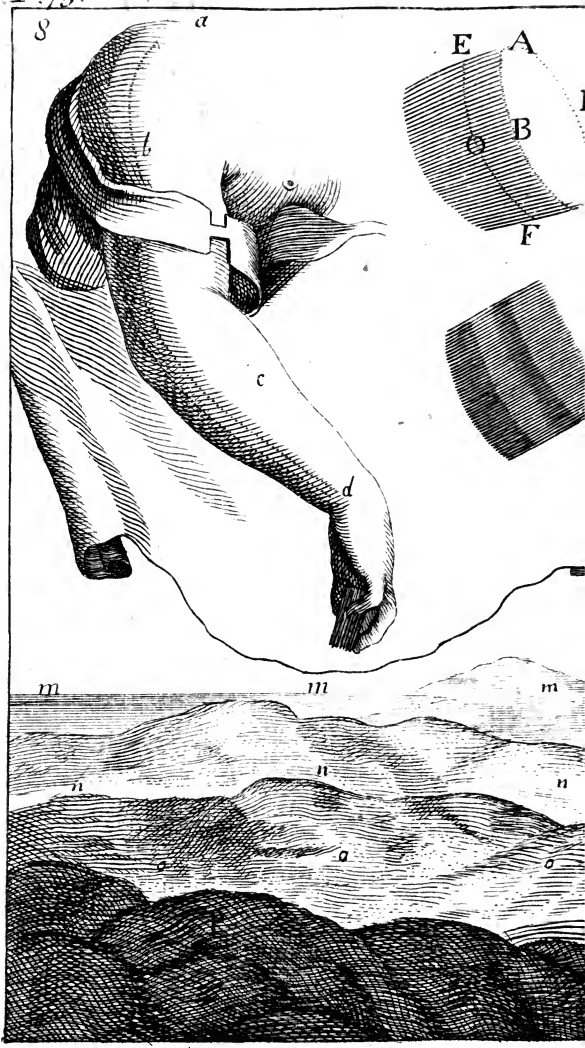


if you have ſuffered the *Aqua Fortis* to eat for the Time requiſite, it will have very near the Effect which you expected.

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, 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

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.

SECT.

SECT. XVIII.

To take the Ground or Varnish off the Plate, after the Aqua Fortis *has done its Operation.*

TAKE 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 Operation 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.

OF SOFT VARNISH.

SECT. XIX.

To make it, and its Uſes.

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 Aſphaltum, 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 Aſphaltum, 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 ſqueezed out 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 Sarſenet, 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.

SECT. XX.

The Manner of laying the ſoft Ground or Varniſh on the Plate.

HAVING 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 Sarſenet, 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, until the Plate be covered thin and equal all over: This being done, take ſome fine Sarſenet, 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 growing

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

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;

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

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 itſelf. 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.

SECT. XXI.

To border the Plate, that it may contain the Aqua Fortis.

GET 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 itſelf: 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 perceived 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 diſcourſed of hard Varniſh; as to the ſoft Varniſh, and *Aqua Fortis* of the Refiners, be very careful to evaporate 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 mentioned in the Beginning of this Diſcourſe 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; having 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

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 aforeſaid 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.

SECT. XXII.

The Manner of laying a white Ground upon the hard or ſoft Varniſh.

THERE 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 your Plate, and extended it very even with the feathered 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 Spunge, or Duck's 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

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.

SECT. XXIII.

Another Way to lay a White on the 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.

If

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.

SECT. XXIV.

The Manner, after the Plates are eat in by the Aqua Fortis, *to touch 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 you would add any Ornaments, either

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: Inſomuch that, if there ſhould happen in ſome Places of the Hatchings to 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 ENGRAVING.

SECT. XXV.

The ſeveral Ways of drawing the 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 your 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 ſtroke it all over, ſo that it may lie very even and ſmooth; then let

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 Backſide 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 Backſide 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 Backſide 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 Backſide 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

done, place it upon the Plate in the ſame Manner as before.

SECT. XXVI.

The Forms of Graving-Tools, and the Manner of whetting the Graver. Pl. 9.

THE 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 IIId 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

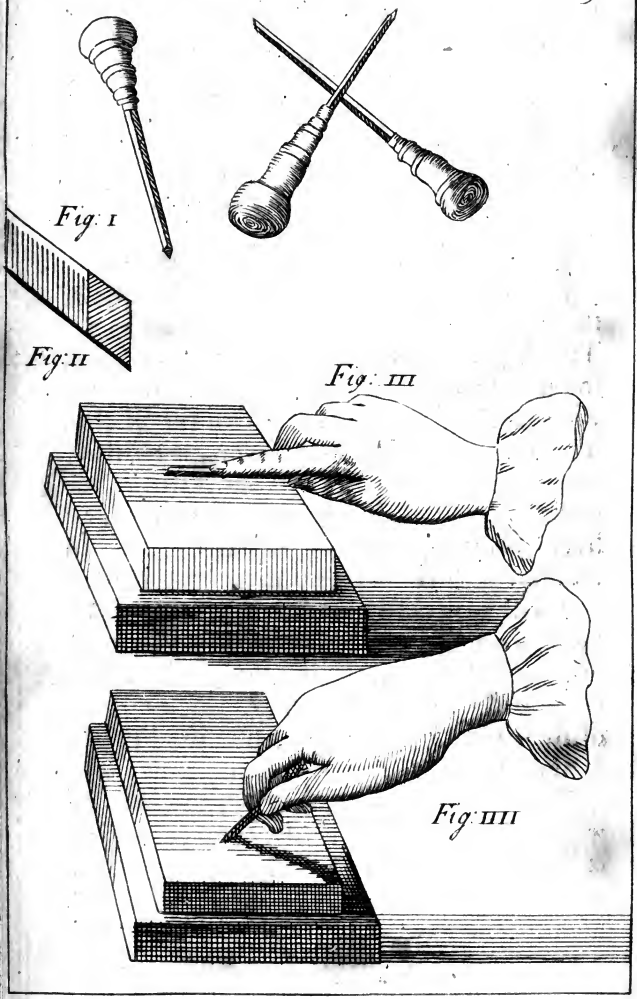


Fig: I
Fig: II
Fig: III
Fig: IIII

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 IIII. 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.

SECT. XXVII.

The Manner of holding the 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

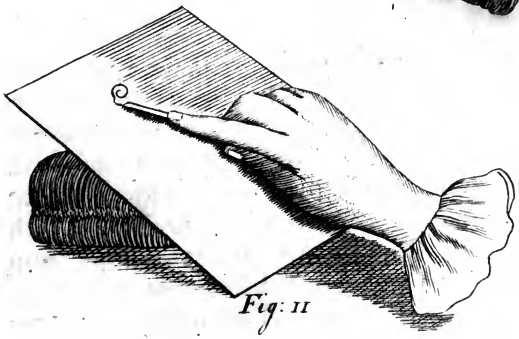


Fig: II

Fig: III

the Hollow of your Hand, and having extended your Fore-finger 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 IIII.

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 Engraver.

SECT. XXVIII.

The Manner of governing the Hand in Graving, and other Particulars.

HAVING deſcribed the Way of holding your Graver, the next Thing is to ſhew you how to guide it 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

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.

An

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 *Engraving*; to which may be added a *Fourth*, containing *mixed 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

Gothick 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 firſt 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, 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 Metamorphoſes.

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*,

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 preceding Volumes, 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

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 Cheriffs of *Morocco*, 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 Segnior; 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 *Carmelites*.

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 Catholicks*.

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

Confraternities that have arifen in the Church of *Rome*, fince St. *Francis* and St. *Dominick*, to this prefent Time.

In the 37th there fhould be a Collection of all the Habits and Ornaments of Ecclefiaftical Perfons, and of all the Orders of Monks and Nuns.

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

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

The 40th and 41ft fhould contain various publick Rejoicings, and Entries, Triumphs, Tournaments, Fireworks, Comedies, Dances and Mafquerades.

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

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

The

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 comprifed

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 VIth 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

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 *Neufchatel*, and the other Allies and Subjects of the *Switzers*.

The 62d, what concerns the Dutchies of *Burgundy*, *Normandy*, *Lorrain*, 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, Dioceses, 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 *Libertiniſm*, &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 *Engraving*, 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*, *Egyptian*, and *Gothick* Stiles, taken from the old Paintings, Tombs, Medals, Seals, and Tapeſtry.

The 5th may be the Books, intitled, *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 *Engraving*, about the Year 1490; containing many Pieces of the firſt and moſt ancient Engravers; as of *Iſrael*, and *Martin Tedeſco*, the Maſter of *Albert Durer*;

of

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

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

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

The 10th may be filled with Pieces engraven on Wood, done in *Germany*, ſince 1500, to this Time, as well by *Lucas Cranis*, *Jacob Pens*, *Holbeins*, *Hans Schauffling*, 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 Hemſkirk*.

The 13th ſhould be a Sequel for *Germany* and the *Low-Countries*, containing ſome Pieces of *Lambert Suave*, *Lambert Lombard*, of *Peter Brughel*, *John Mabuſe*, *M. Quintin*, *George Behan*, *Gilles Maſſart*, and *Gilles Coignet*, of *Otho Venius*, *Cornelius*

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-Borcht*.

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

of *Lucas Vosterman*, *Valdor*, *John Saenredam*, of *John* and *Herman Muller*, *James Mathan*, *Simon Phrygius*, *Bartholomew Dolende*, 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 Schuvarts*, *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 Ste-*

phano, *Cornelius Corneli*, *Roeland Savery*, of *Monperche*, *Claude of Lorrain*, 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 Engraving, ſhould contain ſome Pieces of the firſt Painters and Engravers, as of *Anthony Pollarolo*, *Andrew* and *Benedict Mantegna*, of *Dominick Campagnola*, *John* of *Breſcia*, and *James* of *Verona*; as alſo of ſeveral ancient Engravers, 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

Works of *Raphael* of *Urbin*; 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 Bonassone*, *Sylvester* and *Mark* of *Ravenna*, *Beaitrix* of *Lorrain*, 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*, sirnamed *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 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, *Piazzo*, and *Coſmo* of *Caſtel Franco*, of *Hippolitus*, *Scarzelin*, of *Schiavone*, *Cangiage*, *Borgian*,

Borgian, *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*, *Guercino*, *Cirano*, *Francis* the *Fleming*, and *Marcel* of *Provence*, the Restorer of *Mosaick* Painting, of *Gentilèque*, *Valentin*, *Edward Fialetti*, of *Peter Beretino* of *Cortona*, *Dominichino*, 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, engraved by *Leo* of *Avesnes*, and *Anthony Jantus*, his Engravers; 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, engraved 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 Gualtier*, 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*, *Vanmol*, *Mellin*, *Quesnel*, *St. Igny*, *Josselin*, *Roussellet*, and *Peter Brebiette*.

The 46th may be filled with the Works of the best *French* Engravers, *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 Voüet*, *Nicholas Poussin*, *James Stella*, *Champagne*, *Bourdon*, *de la Hire*, *Vignon*, *Loir*, *Charles le Brun*, and *Peter Mignard*, engraved by the best Masters.

The

The 48th, I would fill with the fineſt Pieces of the moſt celebrated Engravers 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 preceding 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 firſt 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 humorous and groteſque Pieces; to which may be added, a Collection of all Sorts of Maſquerades.

REPER-

REPERTORIUM

Sculptile-Typicum:

OR, A

Complete Collection and Explanation

Of the SEVERAL

Marks *and* Cyphers

OF

ENGRAVERS, &c.

1. 

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

cenſion of our Lord are engraved, with Notes by *Ulderic Pinder*, printed at *Norimberg* in 1507. He engraved in the Manner of *Albert Durer*.

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

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

4. noe *Noel Garnire*, Engraver of Groteſques, Ornaments, and Figures, particulary of Arts in 48 Pieces.

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

6. *Michael*

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

7. R *Renè Boivin*, engraved several Plates of antient Foliages.

8. IBM *John Maria da Brescia*, a Carmelite Friar, in 1502 he engraved 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.

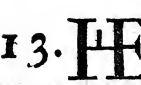
9. AF *Micarino*, an Engraver in the *Gothick* Manner.

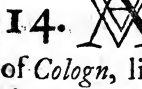
10. MZ *Matthew Zagel*, engraved several Ornaments, and Grotesque Pieces, *per lo traverso*, or with Cross Strokes; he lived in 1500.

11. *Gaspar*

11.  *Gasper Reverdin*, or *Ravenstein*; his Pieces are lascivious, and two of them represent Curtezans sporting together.

12.  *Dirich-Vander-Staren*, lived in 1500. He marked his Plates with the Month and Year in which they were engraved; 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.

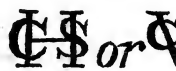
13.  *Hieronymus Mocetus*, he published the Resurrection of our Saviour, and several Battles.

14.  *Anthony Vuormace*, a Painter of *Cologn*, lived *Anno* 1529. He engraved the Twelve Apostles, in a standing Posture.

15. *Vuaer*

15.  *Vuaer Van Hoſſanen*, engraved 12 Round Plates of the Paſſion, and underneath various Symbols of our Saviour. He likewiſe engraved 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.

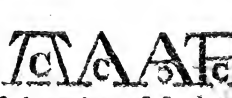
18.  An unknown Mark on ſeveral Grotesque Pieces. This Mark differs very little from Number 55, which is alſo unknown.

19.  *Virgilio Sole* engraved a great many Pieces in Copper and Wood, in *Hiſbin*'s Taſte. He engraved the Old and New Teſtaments in 200 Plates; the Metamorphoſes of *Ovid* in 170 ſmall 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 engraved Six of the Twelve *Cæſars*, and various Ovals in 1579.

21.  *Lambreckt Hopfer*, a *German*, engraved 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 engraved 27 Pieces on the Paſſion.

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

23. *Cormet*

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

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

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

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

27. NLM A Mark placed over ſeveral Ornaments of *Gothick* Architecture.

28. ABL *or* FDB *or* NB

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

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

30. AD *Albert Durer*, of *Norimberg*, Painter and Engraver, 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. *Hiſbel*

31. ISB *Hisbel Peun*, an Engraver 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 Engravers 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. TGT *Albert Aldegraft*, of *Weſtphalia*, a famous Engraver.

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

34. L or L *Lucas Van Leyden*, a celebrated Painter and Engraver, 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, engraved in 1534. The ſame Mark was uſed by *Hans Broſamer*, in his Plates of *Curtius* riding into the Gulph, in his *Laocoon*, and *Solomon* worſhiping 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. MaS *Martin de Secu*, of *Romerſiolaen*; he alſo marked his Plates thus, M + S.

40. P$ *Periecouter*, his Mark in ſeveral Figures in a ſtanding Poſture, engraved in 1535.

41. DMF *Daniel Mignot fecit.*

42. PM *Peter Mercand.*

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

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

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

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

47.  *Andrew Andreani* of *Mantua*, he made use of these two Marks. He engraved 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, engraved in 1599, and was invented by *Andrew Mantegna*, who also engraved on Copper. *Andrew Andreani* was called *il Piccolo Alberto*, or *Little Albert*.

48.  *Cornelius Bus*, or *Boss*.

49. The

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

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

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

52. JA A Mark under certain Anatomical Figures.

53. PVB *Peter Voeriot* of *Lorrain*, Engraver of Portraits.

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

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 *Gothick* Mark under *Lazarus* riſing from the Dead.

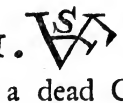
57. *Agoſtino Pariſino*, uſed this Mark. He engraved the 81 Images deſigned by *Florio Macchi*, which are found in a Book, intitled, *The Emblems of* Paul Macchi.

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

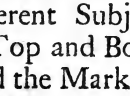
59. A Mark under ſeveral Landſkips, in one of which is a Man on Horſeback killing a Dragon; 'tis alſo found under ſome little Pieces in which Chriſt's

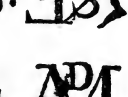
Chrift's Paffion is engraved. See Number 154.

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

61.  *Virgilio Sole*, of *Bruffels*, under a dead Chrift, engraved on a large Plate in 1542. See Number 19.

62.  The Mark found in an Old Teftament in 50 Sheets, fome of which are marked S. F. 'Tis likewife found in 105 Plates of the *Roman* Wars, and in 129 on different Subjects, with *Latin* Characters at Top and Bottom. This Artift likewife ufed the Mark I. A.

63.  A *Gothick* Mark.

64.  The Mark on a Print repreafenting a Satyr piercing a Prieftefs of *Bacchus* with an Arrow.

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 *Polidore*, 1651.

70. *Leonard Gaultier*.

71. *Peter*

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

72. C *John Covay*, engraved the Works of Mr. *Vovet*, and others.

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

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

75. ML *Michal l' Aſne*, engraved the Rudiments of Deſigning, and other Plates.

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

77. WF A Mark in certain *Gothick* 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 *Gothick* Plates.

89. *Jacinto Giminiani*, of *Piſtoja*, Scholar to *Peter da Cortona*.

90. The Mark of a certain Merchant, 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 Primaticcio*, called Abbot of *S. Martin*'s; on the other is the ſecond Mark, which ſtands for *Anthony Guernier* the Engraver. The Reader will hereafter meet with the other Marks uſed by *Abbot Primaticcio*.

92. *Adamo*, a Sculptor of *Mantua*, engraved the Angles of *Michael Angelo Buonaroti*, in ſeveral Plates, and worked for other Maſters.

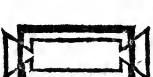
93. GMF *or* MN These two Marks were uſed by *Giorgio Ghiſi*, of *Mantua*; he ſometimes put *Ghiſi-Mantovan fecit.*

94.  *Stephen Colbenſtagh Sc. Romæ*; he engraved the Paintings of *Domenichino.*

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

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

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

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

and Engraver, 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. 

Mark Antonio Raimondi, of *Bologna*, called of *France*, *Raphael Urbin*'s Engraver, 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. *Che-*

100. C B or B A *Cherubino Alberti Borghegiano*, that is, *da Borgo S. Sepolcro*, uſed theſe two Marks. He engraved the Works of *Raphael*, *Michael Angelo*, *Polidore*, and others.

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

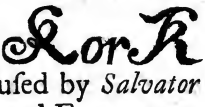
102. *Bor* *Cin* The firſt of theſe Marks is of *Bernardo Caſtelli*, a *Genoeſe* Painter and Inventor. The ſecond of *Camillo Congio*, an Engraver, whoſe Mark was alſo C. C. *fecit*.

103. *Lewis Valeſio*, of *Bologna*, Painter and Engraver; his Mark was alſo VAL.

104. *Raphael*

104.  *Raphael Scaminossi*, Painter and Engraver.

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

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

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

108.  *Bernard Paſſero*, an Engraver of all Subjects.

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

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

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

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

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

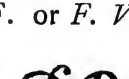
114. The

114.  The Mark of *Albert Flamen* in certain Plates of Birds, Beafts, and Fifhes. *Alexander Badiali*, a Painter and Engraver of *Bologna* ; and *Anthony Bofs*, a Native of *France*, likewife ufed this Mark.

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

116.  *Theodore Van Tulden*, likewife an Engraver of all kinds of Subjects.

117.  *Francis Villamena*, of *Affifi*, an excellent and expeditious Engraver. He likewife ufed 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 engraved by *P. Servator Sc.*

119. *I G.*

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

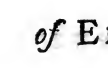
120. LAZ or L *Luke Voſterman*, Painter and Engraver of *Antwerp*, was adviſed by *Peter Paul Rubens* to apply himſelf to engraving; he engraved the Works of the ſaid *Rubens*, as alſo thoſe of *Raphael*, and *Vandyck*.

121. $ or $$ The Marks of *Hans Saenredam*, a *Dutchman:* He died in 1607.

122. IG *James de Ghein excudit*, at *Charles Mander*'s 1608.

123. AA The Mark of *Adam Ælſheimer*, who worked with *Peter Breughel.*

124. The

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 Rhin inv.* He was a Painter and Engraver.

127.  Near this Mark we read *Olyn.* and theſe are Landſkips engraved 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 follow next, *i. e.* H. S. P. made in one.

129. *Joſeph*

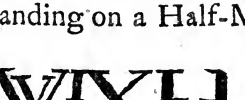
129. 

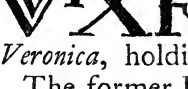
Joseph Ribera, called *Spagnoletto*, used these three Marks at different Times.

130.  The Mark of a Virgin engraved 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*, Engraver and Painter.

135. *Agostino*,

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

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

137. GV *Julio Cesare Venenti*, an Engraver of *Bologna*.

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

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

140. *Do-*

140.  *Domenico Beccafumi Siennese*, a Painter and Engraver: 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*, engraved 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 celebrated Painter and Inventor, whose Pieces were

were engraved 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 Engraver of *Bologna*, and *Domenico Bettini* a Painter, in his Pieces of Flowers and Animals.

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

149. IN *Nicolas Beatrici Lotharingius fecit.*

150. *Theo-*

150.  *Theodore Cruger*, or *Greuger*; Engraver.

151.  *Andreas Vande-Venne pinxit.* V V. *Delft. Sc.* that is, *Willielmus Delft Sculpsit.*

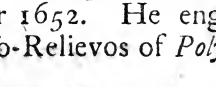
152.  *Henry Van Cliven*, or *Clivense*, or *de Clef*, a Painter of *Antwerp*, who died in 1589. See Number 124.

153.  *Matthew Grunewald*, surnamed of *Aschaffemburg*, Painter and Engraver after the Manner of *Albert Durer*; he died in 1510.

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

155. *Gio.*

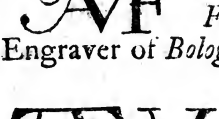
155.  *Gio.* or (*John*) *Batista Gallestrucci*, of *Florence*, Engraver, inserted in the Catalogue of *Roman* Painters, in the Year 1652. He engraved several of the Basso-Relievos of *Polydore*.

156.  *Guido Ruggeri fecit*. The Mark of several Pieces painted at *Fontainebleau* by Abbot *Primaticcio*, and engraved by the above-mentioned, who accompanied him into *France*.

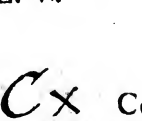
157.  The Mark of *Justus Sadalaer*. He sometimes used only this Mark; at other times he added, *Sadalaer*. I. S. *exc.* is the same.

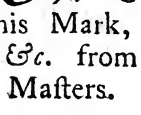
158.  *Alexander Algardi*, Sculptor of *Bologna*, in a Conclusion engraved by *Francis de Poilly*, 1653. He at other times made use of the same Mark, but without the G.

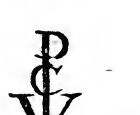
159.  *Francis Maria Francia*, an Engraver of *Bologna*.

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

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

162.  The Mark of *Criſpin Paſſæus*, or *Criſpin de Pas*.

163.  The Mark of *Charles Albertus*, in a Book of Vaſes from *Polydore*.

164.  *Caſpar Luyken*.

165. *George*

165. GK *George Keller.*

166. DT *David Teniers.*

167. J.E.f. *J. Episcopus*, or *Bishop fecit.*

168. CF *Francis Cauveeu.* See Number 73.

169. Hh *Henry Hondius.*

170. SMB *St. Martin di Bologna.*

171. .S. .RAF The Mark of *Raphael Schiaminossi de Burgo*, on the Heads of our Saviour, the Virgin *Mary*, and the Twelve

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

172. *Z. Dolendo.*

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

174. *A. Genoels*, on his Landſkips.

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

176. *Wenceſlaus Hollar* Pragenſis excudit.

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

178. On

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

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

180.  1536.

181.  On the Senfes very fmall, 1569. See Number 20.

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

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

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 Engravers. *Albert Durer*, *Lucas Van Leyden*, and *Aldegraft*, were his Disciples.

187. *Nicolas Andrea*.

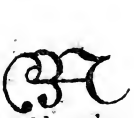
188. *Alexander Badiale*, a Painter; the first of these Marks was used by *Anthony Boss. P.*

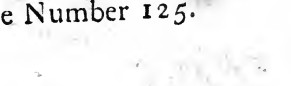
189. *Jacobus Bink*, Painter and Sculptor.

190. *Peter*

190.  *Peter Brebiette*, Painter.

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

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

193.  *D. de Larmessin.*

194. HH *Hermannus Henr. Quiter.*

195.  *Cornelius Vischer.*

196.  *Thomaus Cookſon*, an *Engliſh* Engraver, uſed this Mark. Some of his Works bear date from 1609 to 1624.

197.  *Rpf.* Two Marks made uſe of by PRINCE RUPERT, the firſt to a *Saracen's* Head, the latter to a Man with a Spear, both in Mezzotinto; to him we are indebted for that delicate Art.

198.  *John Evelyn*, Eſq; his Mark to five ſmall Prints of his Journey from *Rome* to *Naples*.

199.  *John Vanſomer*'s, which is ſometimes miſtaken for *Paul Vanſomer*.

200.  The Mark on *Michael Angelo*'s laſt Judgment, of one Foot five Inches by one Foot ten Inches, *Romæ*.

201. The

201.  The Mark of *Bartholomew Breenbergh*, on Landſkips.

202.  A Mark on a Head of *Albert Durer*.

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.*

AB *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. inv. } Abraham Bloemaert, *an indefatigable* Dutch *Engraver.*
A. Bl. inv. }

A. Both. Andrew Both.

A. C. P.
A. C.
Agos. C.
Ag. C.
Ag. Bononiæ, } *Are all Marks of* Augustino Carracci *of* Bologna, *a celebrated Painter and Engraver.*

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

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

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

A. F. *A Mark found in some Plates of* Albert Durer, *see Number* 30.

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

A. P. M. A. Abbas Primaticcius 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 Planisphere.*

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* Primaticcio, *who in* France *was called of* Bologna, *used the Letter* B *for his Mark. 'Twas also used by* il Bonasoni, *and likewise by* Domenico Beccafumi, *intersecting it with a Line, as in Number* 140.

BAL. SEN. Baldassar Senese, *i. e.* Baldassar Peruzzi *of* Sienna.

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

B. B. A. F. Baccio Bandinelli, *a* Florentine *Architect.*

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

B. C.

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 Engraver*; *he engraved 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. Bonaso sc. 1545. } Julio Bonasoni, *of* Bologna. *See* J. B. F.

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 engraved* Julio Romano's *Bacchanal*. *See Number* 130.

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

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. sc. Romæ. Claudius Mellanus. *See* M. inv.

C. L. fec. Caspar Luyken fecit.

C. P.

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

C. Schoenius, Martin Schoenio, *of* Calembach, *Painter and Engraver, in the Time of* Albert Durer. *He died in* 1486. *Some of the Curious think him to be the ſame with* Buonmartino. *See Number* 39.

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

D. B. Bernard Gallo, *called the Short, engraved 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 Number* 147.

D. H. David Hopfer, *Brother of* Lambert, *noted down in Number* 21, *and of* Jerome; *all three* German *Engravers.*

D. M. C. Domenico Maria Canuti, *a copious Painter of* Bologna.

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

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

E. V. H. Eſaiah Van Hulſen.

F. B.

F. B. Francis Briccio, *of* Bologna, *Painter*; *he engraved 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* Primaticcio.

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 Primaticcio, *or* Francesco Parmegiano, *who sometimes put an* F *only, in his Wooden Cuts engraved with three Tools.*

F. P. J. V. Bonasius. *These Letters are found in a* Madonna *of* Francesco Primaticcio, *engraved by* Julio Bonasoni.

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

F. V. B.

F. V. F.
F. Villam. F. } Francis Vanni Fecit. Francis Villamena *used this and the following Mark. See Number* 117.

G. A.

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

G. R. B. C. F. Guido Reni, *in the Overthrow of the Giants, engraved 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 engraved* 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 Liefrink, *in certain Plates of Birds, and Parties of Hunting, in Freezes. See Number* 146.

H. H. Hans Holbein.

HO.

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

J. B. M. John Baptista, *of* Mantua, *was Scholar to* Julio Romano; *he engraved 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.

I. H.

I. 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 engraved 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, *surnamed* Civoli, *a* Florentine *Painter, in a Plate of the Supper of the* Pharisee.

L. C.

L. C. F. B.
Lod. C. I. Fr. Bri. } Lewis Carracci Inventor. Francesco Briccio intaglio, *or engraved.*

L. C.
L. O. C. } Lewis Carracci, *in his three Plates engraved with his own Hand.*

L. D. *In a Sacrifice, and* Alexander *the Great, by Abbot* Primaticcio.

L. C.
L. V. C. } Luke Van Cranogio, *or* Luke Van Craen, *Painter of* Savoy, *Anno* 1509. *See Number* 26.

L. H. Lambert Hopfer. *See Number* 21.

L. K. A. Luke Kilian, *of* Augsburg, *engraved* Tintoret's *and* Spranger's *Works.*

L.
L. L.
L. S. } Lambert Lombard, *or* Susterman, *or* Suavius, *all which signify the same Person.*

L. L.
Lollius. } Lorenzo Lolli, Guido Reni's *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 Augustanus.

M. D. Vos. Martin de Vos, *a celebrated Inventor for Engravers.*

Mel.

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

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

M. inv.
Mel. p. & sc.
Mellan.
Mel. sc. Romæ. 1633.
} *Are all different Marks of* Claudius 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 engraved* 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 Devotion.*

Phil. Th. 1589. Philip Thomasini.

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, *Engraver, of* Perugino *in* Rome.

P. S. F. Peter Stefanoni fecit. *This Artist engraved the* Carracci's *Works.*

P. V. Borcht inv. & sc. Peter Van del Borcht.

R. *The Mark of* Ravignano, *and underneath* R. V. I. *that is,* Raphael Urbino Inv. *See* MR.

R. B. T. A. Robetta.

R. S. M. A. } *See Number* 99.
R. S. M. F. }

R. S. Ravignanus Sculpsit. *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 Cortona.

S.

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* Pesaro, *Painter and Engraver.*

S. C. F. Stephen Carteron fecit, 1616.

Sebenzanus fecit. *This is* Martin Rota *of* Sabina. *See Number* 109.

S. F. Simon Frisius sc. *These are Portraits engraved by* Henry Hondius. *See Number* 62.

S. G. S. Simon Guillain sc. *This Artist, who was born in* Paris, *engraved* 80 *different Figures of* Hannibal Carracci, *called the* Cries of Bologna, *Anno* 1646.

S. P. Simon Passeus.

S. P. F. Stephen du Perac fecit.

Strada. Vespasian Strada *of* Rome.

T. Anthony Tempesta *of* Florence, *Painter and Engraver. 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. Vincenzio Caccianemici, *a Nobleman of* Bologna, *and Painter.*

Ves.

Ves. 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 Engraver 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

Chronological and Hiſtorical Series of the moſt Eminent PAINTERS.

Maſters, and their Countries.	Born, Died.	Whoſe Diſciples, and in what they excelled.	Places of Reſidence, and principal Works.
Andrea Taffi, a *Florentine*, the Reſtorer of Moſaic in *Italy*.	1213 1294	*Apollonius*, a *Greek*. Hiſtory and Moſaic.	*Florence*, where he did a Picture of Chriſt, 7 Cubits long.
Giunta Piſano, a *Grecian*, ſent for to *Florence* by the Senate.	*Flo.* 1236	Some *Greek* Painter. Hiſtory and Figures.	*Florence*, where in the great Church of the *Franciſcans*, he painted the Death of that Saint, with this Inſcription, *Juncta Piſanus fecit de menſe Octobri, Anno* 1236. *Indict.* 9.
Gaddo Gaddi, of *Florence*, greatly improved Moſaic Work, being the beſt Deſigner of his Time.	1239 1312	*Cimabue* and *And. Taffi*. Hiſtory and Moſaic.	*Rome* and *Florence*, at both which he did ſeveral great Pieces in Moſaic.

Cimabue, of a noble Family in *Florence*, the Father of Modern Painting.	1240 1300	*Giunta Pisano* and *Arnolfo Tedesco*. History and Architecture.	*Florence*, where he painted several Altar-pieces, and also built the Church of St. *Mary Delfiore*.
Buonamico Buffalmaco, of *Florence*.	1262 1340	*Andrea Taffi*. History.	*Arezzo* and *Pisa*, where he painted the Abbey of St. *Paul*.
Margaritone, of *Arezzo*, Inventor of the Art of Gilding with Leaf-Gold on *Bole-Armoniac*.	*Flo.* 1275	History and Sculpture.	*Rome* and *Arezzo*, at the last of which he made the fine Tomb of Pope *Gregory* X.
Giotto, of a little Village near *Florence*, much improved the Art of Painting.	1276 1336	*Cimabue*. History, Architecture, Sculpture and Mosaic.	*Rome* and *Florence*; at the former he did the Mosaic Ship over the Portico of St. *Peter*'s Church, and at the latter the Death of the Virgin, so much commended by *Mich. Angelo*.
Simone Memmi, of *Siena*, improved *Giotto*'s Manner, by drawing after the Life.	1285 1345	*Giotto*. History and Portraits.	*Rome* and *Florence*, celebrated by *Petrarch* for the Portrait of his beloved *Laura*.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Taddeo Gaddi, of *Florence*, improved the Colouring and Livelinesſ in Painting.	1300 1350	His Father *Gaddo Gaddi*, and *Giotto*. Hiſtory and Architecture.	*Florence* and *Arezzo*; at the firſt he built the famous Bridge, at the other painted the Paſſion, in the Church of the Holy Ghoſt.
Steffano Florentino, of the ſame Place.	1302 1337	*Giotto*. Figures and Heads.	*Florence* and *Rome*; Naked Figures, of which he was the firſt modern Painter.
Pietro Cavallino, of *Rome*, was eſteemed a Saint for his great Piety.	1304 1379	*Giotto*. Hiſtory, Moſaic, and Sculpture.	*Rome*; where in St. *Paul*'s is the famous Crucifix of his making, which talked to St. *Bridget*.
Gaſparo Spinello, a *Florentine*.	*Flo.* 1330	*Giotto*. Hiſtory.	*Florence* and *Arezzo*; at the laſt is his Piece of the Fall of the Angels.
Ambrogi Lorenzetti, of *Siena*.	1330	*Giotto*. Hiſtory and Landſkips.	*Rome*; he was the firſt that painted Rains, Storms, and Winds.

Angelo Gaddi, of *Florence*.	1323 1387	*Giotto*, and his Father *Taddeo Gaddi*. History.	*Florence*.
Giacomo Caſſentino, Founder of the Academy at *Florence*.	*Flo.* 1350	*Taddeo Gaddi*. History.	*Florence*, painted in the Chapel of the Academy the Picture of St. *Luke* drawing the Virgin, and on one Side all the Academiſts, which were Ten, and on the other their Wives.
Tomaſo Giottino, of *Florence*.	1324 1356	*Giotto*, and his Father *Steffano Florentino*. History.	*Florence*.
Andrea Orgagna, of *Florence*.	1329 1389	History and Architecture.	*Florence* and *Piſa*.
Aleſſio Baldovinetti, a *Florentine*.	1366 1448	History and Moſaic.	*Rome* and *Florence*.
Hubert van Eyck, of *Maſſeych* on the *Meuſe*.	1366 1426	History.	*Gaunt*, where is a Piece, the Subject taken from the *Revelations*, univerſally admired.
John van Eyck, of the ſame Place.	1370 1441	His Brother *Hubert*. History.	*Bruges*, where in 1410 he found out the Art of painting in Oil.

Mafters, and their Countries.	Born, Died.	Whofe Difciples, and in what they excelled.	Places of Refidence, and principal Works.
Frate Filippo Lippi del Carmine, of *Florence*.	1371 1438	Hiftory and Portraits.	*Rome*, *Naples*, and *Florence*.
Pietro della Francefca, del Borgo S. Sepolcro, a *Florentine*.	1372 1458	Hiftory and Battles.	*Rome* and *Florence*.
Donatello, of *Florence*.	1383 1466	Architecture and Sculpture.	*Florence*.
Frate Giovanni Angelico da Fiefole.	1387 1455	Religious Subjects, large, and in Miniature.	*Rome* and *Florence*.
Filippo del Brunellefchi.	1387 1446	Architecture and Sculpture.	*Florence*, where he built the Cupello of *St. Mary del Fiore*'s.
Francifco Antonello di Meffina, the firft who brought Painting in Oil into *Italy*.	1390 1480	*John van Eyck*. Hiftory.	*Venice* and *Bruges*.
Francefco Squarcione, of *Padua*, called the Father of Painting, becaufe he had 137 Scholars.	1394 1474	Hiftory.	*Padua*.

Masolino da Panicale.	*Flo.* 1432	———————	*Florence.*
Paolo Uccello, of *Florence.*	*Ob.* 1432	Perspective and Birds.	*Florence.*
Bartolomeo Bramantino, of *Milan.*	*Nat.* 1400	History and Architecture.	*Milan* and *Rome.*
Gentil da Fabriano, of *Verona.*	*Flo.* 1420	*Giovanni da Fiesole.* History.	*Rome* and *Verona.*
Giacomo Bellini, of *Venice.*	*Nat.* 1400	*Gentil da Fabriano.* History and Portraits.	*Venice.*
Bartolomeo della Gatta Camaldolese, Abbate di S. Clemente Aretino.	1400 1481	History and Miniature.	*Rome.*
Benozzo Gozzoli, of *Florence.*	1400 1478	*Giovanni da Fiesole.* History.	*Florence.*
Dominico Venetiano.	*Flo.* 1450	*Antonelli di Messina.* History.	*Venice* and *Florence.*
Andrea del Castagna, of *Florence.*	1410 1480	*Dominico Venetiano* and *Masaccio.* History.	*Florence*, where in the Hall of Justice he painted the Execution of the Conspirators against the House of *Medici.*

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Cosmo Roselli, of *Florence*.	1416 1484	History.	*Rome* and *Florence*.
Masaccio, of *Florence*.	1417 1443	*Masolino*. History.	*Florence* and *Rome*, Christ healing one possessed in the Temple.
Giovanni Bellini, of *Venice*.	1419 1509	His Father *Giacomo*. History, Portraits, and Architecture.	*Venice*.
Gentile Bellini, of *Venice*.	1420 1501	His Father *Giacomo*. History, Portraits, and Architecture.	*Venice* and *Constantinople*.
Leon Battista Alberti, of *Florence*.	*Flo.* 1450	Architecture and Sculpture.	*Florence*, his Books of Architecture, *&c.*
Antonio Pollaiolo, of *Florence*, near whose Time the Art of Engraving was found out by *Maso Finiguerra*, a Goldsmith of *Florence*.	1426 1498	*Andrea del Castagna*. History, Architecture, and Engraving.	*Florence*; his Battle at *Florence*, engraved on Pewter, with this Inscription, *Opus Antonii Pollaiolo Florentini*, is said to have been seen by *Mantegna*, before he did his Triumphs.

Filippino Lippi, of *Florence*.	1428 1505	His Father *Filippo Lippi* and *Sandro Botticello*. Hiſtory.	*Florence* and *Rome*.
Domenico Ghirlandaio, of *Florence*.	1430 1493	*Aleſio Baldovinetti*. Hiſtory.	*Florence*.
Dominico Venetiano, of *Venice*.	*Flo.* 1450	*Antonello da Meſſina*. Hiſtory.	*Venice* and *Florence*; to the laſt he brought the Art of Painting in Oil.
Andrea Mantegna, of *Mantua*.	1431 1517	*Jacopo Squarcione*. Hiſtory and Portraits.	*Rome* and *Mantua*; his Triumphs of *Julius Cæſar*, (now at *Hampton-Court*) which he engraved on nine Plates.
Andrea Verocchio, of *Florence*, Brother of *Antonio*.	1432 1488	Hiſtory and Sculpture.	*Florence* and *Venice*; he was the firſt that found out the Way of taking off a Likeneſs in Plaiſter of *Paris*.
Pietro Pollaiolo, of *Florence*.	1433 1498	*Andrea del Caſtagna* and his Brother. Hiſtory and Sculpture.	*Florence*.
Sandro Botticella, of *Florence*.	1437 1515	*Filippino Lippi*. Hiſtory.	*Florence*.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Luca Signorelli, of *Cortona*.	1439 1521	*Pietro del Borgo*. History and Naked Figures.	*Rome*, *Cortona*, &c.
Pietro di Cosmo, of *Florence*.	1441 1521	*Cosmo Rosselli*. History.	*Rome*.
Bramante Lazari da Urbino.	1444 1514	History and Architecture.	*Milan*.
Leonardo da Vinci, of a Castle near *Florence*.	1445 1520	*Andrea Verocchio*. History, Portraits, and Architecture.	*Florence* and *Milan*; at the last is his celebrated Piece of the last Supper.
Gio. Francisco Rossico, called *Rustichino*, of *Florence*.	*Nat.* 1446	*Andrea Verocchio*. History and Sculpture.	*Florence*.
Pietro Perugino, of *Perousa*.	1446 1524	*Andrea Verocchio*. History.	*Rome* and *Florence*.
Francisco Raibolini, called *Francia*, of *Bologna*.	1450 1526	*Marco Zoppo*. History.	*Bologna*; his St. *Sebastian* was the Study of all the succeeding *Bolognian* Painters.
Marco Zoppo, of *Bologna*.	1451 1517	*Andrea Mantegna*. History.	*Bologna*.

Gio. Sancio D'Urbino, Father of *Raffaele*.	*Nat.* 1453	Hiſtory.	*Urbin.*
Andrea Contucci, called *(da Monte) Sanſovino*.	1460 1529	*Ant.* and *Pietro Pollaiolo*. Hiſtory.	*Florence* and *Arezzo*.
Raffaelino del Garbo, of *Florence*.	1461 1524	*Filippino*. Hiſtory and Portraits.	*Florence*.
Bernardino Pinturiccio, of *Perouſa*.	1466 1523	*Pietro Perugino*. Hiſtory.	*Florence* and *Siena*.
Fra. Bartolomeo di S. Marco, of *Savignano*.	1469 1517	*Coſmo Roſſelli*. Hiſtory and Portraits.	*Florence*, he invented the Layman.
Timoteo Vite da Urbino.	1470 1524	*Franciſco Francia*. Hiſtory.	*Bologna* and *Rome*.
Albert Durer, of *Nuremberg*.	1471 1528	His Father and *Michael Wolgemuth*. Hiſtory, Portraits, and Sculpture.	*Nuremberg*, Inventor of cutting in Wood; his St. *Jerome* is much eſteemed.
Michael Angelo Buonaroti, a *Florentine*.	1474 1564	*Dom. Ghirlandaio*. Hiſtory, Sculpture, and Architecture.	*Florence* and *Rome*, where in the Chapple of the *Vatican*, is his celebrated Piece of the laſt Judgment.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Girolamo Genga D'Urbino.	1476 1551	*Pietro Perugino.* History & Architecture.	*Rome* and *Florence.*
Giorgio del Castel-Franco, called *Giorgione.*	1477 1511	*Gio. Bellino.* History and Portraits.	*Venice,* where is his Christ carrying the Cross.
Titiano Vecellio da Cadore.	1477 1576	*Gio. Bellino* and *Gorgione.* History, Portraits, and Landskips.	*Venice,* where in Publick are above 50 of his grand Pieces to be seen; he was particularly famous for his Colouring.
Andrea del Sarto, of *Florence.*	1478 1520	*Pietro di Cosmo.* History.	*Florence*; he copied, after *Raffaele,* Pope *Leo* X. with such Exactness, as to deceive *Julio Romano,* who painted the Drapery.
Pellegrino da Modena.	*Flo.* 1520	*Raffaele D'Urbino.* History.	*Rome* and *Modena.*
Giovanni Antonio da Vezelli, called *Sodoma,* from his obscene Paintings.	1479 1554	Naked Figures.	*Rome.*

Baldassarro Perucci da Siena.	1481 1536	History & Architecture.	*Rome*; he was the first who painted Scenes for the Theatre.
Benevenuti Garofalo, of *Ferrara.*	1481 1550	*Titiano.* History.	*Rome* and *Ferrara.*
Raffaele Sancio D'Urbino, Prince of the modern Painters.	1483 1520	*Giovanni* his Father, and *Pietro Perugino.* History.	*Rome* and *Florence*; his Cartoons at *Hampton-Court.*
Domenico Becafumi, called *Mecarino da Siena.*	1484 1549	*Pietro Perugino.* History and Sculpture.	*Rome*, *Siena*, and *Genoa.*
Giov. Antonio Licinio, or *Regillo, da Pordonone.*	1484 1540	*Pellegrino.* History.	*Venice*, *Mantua*, and *Ferrara.*
Franco Sebastiano del Piombo, of *Venice.*	1485 1547	*Gio. Bellino.* History.	*Rome* and *Venice*; at the first is his Piece of the raising of *Lazarus.*
Baccio Bandinelli, of *Florence.*	1487 1559	*Gio. Franc. Rustico.* History and Sculpture.	*Rome* and *Florence.*
Gio. Francesco Penni, called *Il Fattore di Raffaele*, a *Florentine.*	1488 1528	*Raffaele.* History and Landskips.	*Rome* and *Naples.*
L'Abbate Francesco Primaticcio, of *Bologna.*	1490 1570	*Giulio Romano.* History & Architecture.	*Bologna*, *Mantua*, &c.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Polidore da Caravaggio.	1492 1543	*Raffaele.* History & Architecture.	*Rome*, *Naples*, and *Messina*.
Giulio Romano.	1492 1546	*Raffaele.* History & Architecture.	*Rome* and *Mantua*.
Maturino, of *Florence*.	1492 1527	*Raffaele.* History.	*Rome*.
Jacopo Caruci da Pontormo.	1493 1556	*L. da Vinci* and *A. del Sarto.* History and Portraits.	*Florence*.
Pirro Ligorio, of *Naples*.	1493 1573	*Giulio Romano.* History & Architecture.	*Naples* and *Rome*.
Antonio Allegri da Correggio.	1494 1534	*Mantegna.* History.	*Modena* and *Parma*.
Giovanni D'Udine.	1494 1564	*Giorgione* and *Raffaele.* Ornaments in Stucco.	*Rome* and *Florence*; he revived Stucco-work, in Use among the ancient *Romans*.
Lucas van Leyden, a *Dutchman*.	1494 1533	*Corn. Engelbert.* History and Portraits.	*Holland*, where his Bag-piper (a Print) has been sold for sixty Ducatoons.

Rogero Bruxellensi, or *Roger vander Weyde*, of *Brussels*.	*Ob.* 1529	History.	*Brussels*, where in the Hall of Justice he painted those memorable Representations.
John Mabuse, an *Hungarian*.	*Ob.* 1532	History and Portraits.	*Holland*.
John Schorel, a *Dutchman*.	1495 1562	*John Mabuse*. History.	*Rome*, *Venice*, and *Utrecht*.
Rosso, of *Florence*.	1496 1541	Studied *Michael Angelo*. History.	*Italy* and *France*; where in the Palace of *Fountainbleau* he did the History of *Alexander*, in 24 Pieces.
Michaele Coxie, of *Malines*.	1497 1592	*Rogero Bruxellensi*. History.	*Italy* and *Holland*.
Martin Hemskerck, a *Dutchman*.	1498 1574	*John Schorel*. History.	*Holland*.
Dominico Giulio Clovio, a *Sclavonian*.	1498 1578	*Giulio Romano*. History and Portraits, in Miniature.	*Rome*.
Battista Franco, called *Il Semolei*, a *Venetian*.	1498 1561	*Michael Angelo*. History.	*Rome*, *Florence*, and *Venice*.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Hans Holbein, of *Basil.*	1498 1554	His Father. History and Portraits.	*Basil* and *London*; he painted all his Works with his left Hand.
Quintin Matsys, of *Antwerp.*	*Ob.* 1529	History and Portraits.	*Antwerp*; he was first a Smith, and took to Painting through Love.
Perino del Vaga, of *Florence.*	1500 1547	*Andrea de Ceri*, and *Ridolfi del Ghirlandaio.* History and Architecture.	*Rome*, *Genoa*, and *Pisa.*
Ugo da Carpi.	*Flo.* 1500	Cutting in Wood.	Found out the Art of Printing in *Chiaro-Scuro*, with three Plates, to imitate Drawings.
John Cornelius Vermeyen, a *Dutchman.*	1500 1559	History.	*Brussels*; his Beard was so long as to touch the Ground when he stood upright.
John Maio, of *Beverwyck.*	1500 1559	History and Battles.	*Brussels.*

Joachim Patinier, of *Dinant* in *Flanders*.	*Flo.* 1520	Landſkips.	*Antwerp*.
Gerolamo da Carpi.	1500 1556	*Benevenuto Garofalo*. Hiſtory.	*Ferrara* and *Bologna*.
Lamberto Lombardo, of *Liege*, called *Suavius*.	*Nat.* 1500	Hiſtory.	*Holland*.
Franceſco Mazzuoli, called *Parmegiano*, of *Parma*.	1504 1540	Hiſtory and Portraits.	*Parma*; he invented Etching.
Giacomo Palma, called *Palma Vecchio*, a *Venetian*.	1508 1556	*Titian*. Hiſtory and Portraits.	*Rome* and *Venice*; at the laſt is his St. *Barbara*.
Daniele Ricciarelli da Volterra.	1509 1566	*Baldaſſar Peruzzi*. Hiſtory and Sculpture.	*Rome* and *Florence*; at the firſt is his famous Deſcent from the Croſs; it was he who covered the Nudities in *Mich. Angelo*'s *Laſt Judgment*.
Franceſco Salviati, or *Franceſco de Roſſi*, of *Florence*.	1510 1563	*And. del Sarto* and *Baccio Bandinelli*. Hiſtory and Portraits.	*Rome* and *Florence*.
Giacomo da Ponte da Baſſano, *il Vecchio*.	1510 1592	*Bonifacio*. Hiſtory, Portraits, and Landſkips.	*Baſſano* and *Venice*.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Giorgio Vasari Aretino, of *Arezzo*.	1511 1574	*Andrea del Sarto*, and *Michael Angelo*. History, Portraits, and Architecture.	*Rome*, &c. He writ the Lives of the Painters, in 3 Volumes 4to.
Lelio Urso da Novellara.	1511 1587	*Michael Angelo*. History.	*Rome*.
Pellegrino da Modena.	*Nat.* 1511	*Raffaele*. History.	*Rome* and *Modena*.
Nic. Circiniano, called *Pomaranci Vecchio*, a *Florentine*.	1512 1612	History.	*Florence*.
Giacomo Robusti, called *Tintoretto*, of *Venicè*.	1512 1594	*Titian*. History and Portraits.	*Venice*.
Paris Bordone, a *Venetian*.	1513 1588	*Titian*. History and Portraits.	*Venice* and *France*.
Gioseppe Porta, or *Salviati*, a *Venetian*.	1515 1565	*Francesco Salviati*. History.	*Venice*.
Taddeo Zuccaro, of St. *Angola* in *Vado*.	1519 1566	His Father. History.	*Rome*, &c.

Sir *Anthony More*, of *Utrecht*.	1519 1575	*Schoorel.* Hiſtory and Portraits.	*Flanders*, *Italy*, &c.
Francis Floris, of *Antwerp*.	1520 1570	*Lambert Lombard.* Hiſtory.	*Antwerp*, &c.
Paolo Farinato, of *Verona*.	1522 1606	*Nicolò Golfino.* Hiſtory & Architecture.	*Verona.*
Pelegrino Tibaldi, of *Bologna*.	1522 1592	*Daniele da Volterra.* Hiſtory & Architecture.	*Bologn*, *Rome*, and *Milan.*
Andrea Schiavone.	1522 1582	Imitated *Parmegiano*, *Titian*, &c. Hiſtory.	*Venice.*
Gregorio Pagani, of *Florence*.	1525 1605	*Maturino* and *Polidoro.* Hiſtory.	*Florence.*
Luca Cambiagio, of *Genoa*.	1527 1583	*Gio. Cambiagio* his Father. Hiſtory.	*Genoa*; he painted with both Hands.
Gerolamo Mutiano da Breſcia.	1527 1592	*Moretto di Breſcia.* Hiſtory and Landſkips.	*Rome*, where he induced Pope *Gregory* XIII. to found the Academy of Painting.
Giovanni Stradano, of *Bruges*.	1527 1604	*Vaſario.* Hiſtory and Hunting-Pieces.	*Florence* and *Bruges.*

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Frederico Barocci, of *Urbin*.	1528 1612	*Battista Venetiano*. Religious Subjects.	*Urbin* and *Rome*.
Bartolemeo Passerotti, of *Bologna*.	*Nat.* 1530	*Taddeo Zuccaro*. History and Portraits.	*Rome*.
Paolo Caliari Veronese, of *Verona*.	1532 1588	*Antonio Badile*. History and Portraits.	*Rome* and *Venice*.
Hans Bol, of *Mechlin*.	1534 1593	Miniature.	*Heidelberg* and *Amsterdam*.
Diteric Barent, of *Amsterdam*.	1534 1582	*Titian*. History and Portraits.	*Venice* and *Amsterdam*.
Antony de Montfort Brocklandt, a *Dutchman*.	1535 1583	*Francis Floris*. History and Portraits.	*Leyden* and *Amsterdam*; at which last is his History of *Joseph*, much esteemed.
John Calker, or *De Calcar*, of the Village where he was born, in the Dutchy of *Cleves*.	*Nat.* 1536	*Titian*. History and Anatomy.	*Venice*; he designed the Anatomy Figures in *Vesalius*, and the Heads of the Painters in *Vasarius*.

Cornelius Cort, of *Horn*.	1536 1578	Engraving History.	*Rome* and *Venice*.
Archangelo Salimbeni, of *Siena*.	1536 1583	History.	*Siena*.
Giov. Paolo Lomazzo, of *Milan*.	*Nat.* 1538	History.	*Milan*; he wrote 7 Books of the Art of Painting.
Benedetto Caliari, of *Verona*.	1538 1598	*Paul Veronese* his Brother. History and Sculpture.	*Rome* and *Venice*.
Charles van Mander, a *Dutchman*.	1539 1607	*Lucas de Heer*. History.	*Rome*, *Vienna*, and *Haerlem*; he wrote the Lives of the *Flemish* Painters.
Frederico Zucchero, of *Urbin*.	1540 1609	*Taddeo* his Brother. History and Portraits.	*Rome*, *France*, &c. He was chosen the first Prince of the Academy of Painting at *Rome*.
Francisco Bassano.	1540 1594	His Father *Giacomo*. History.	*Venice*.
Peter Breugel, called *Old Breugel*, a *Dutchman*.	*Flo.* 1566	*Peter Cock*. Grotesques and Landskips, with small Figures.	*Antwerp*.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Alexander Casolan, of *Siena*.	1542 1596	History.	*Siena*; where in the Church of St. *Francis*, is a dead Christ, by him.
Martin de Vos, of *Parma*.	1542 1604	History.	*Antwerp*.
Bartholomew Spranger, of *Antwerp*.	*Nat.* 1546	History.	*Rome*, *Vienna*, *Antwerp*, &c.
Dionisio Calvart, a *Fleming*.	1547	*Prosp. Fontana.* History.	*Antwerp*.
Nicholas Hilliard.	1547	Portraits in Miniature.	*London*.
Vespasiano Strada.	1547	History.	*Rome*.
Matthew Brill, of *Antwerp*.	1550 1584	History and Landskips.	*Rome* and *Antwerp*.
John Sadeler, of *Brussels*.	1550 1600	Engraving History.	*Venice*, *Franckfort*, &c.

Giacomo Palma, jun. of *Venice*.	1551 1628	His Father *Antony*. History.	*Venice* and *Rome*.
Roland Savery, of *Flanders*.	*Nat.* 1551	Landskips.	*Utrecht*, &c.
Cherubino Alberti.	1552 1615	His Father. History and Engraving.	*Rome*.
Raffaele da Reggio, of *Modena*.	1552 1580	*Fed. Zucchero*. History and Landskips.	*Rome* and *Antwerp*.
Paul Bril, of *Antwerp*.	1553 1626	His Brother *Matthew*. History and Landskips.	*Rome*; where is his famous Piece of St. *Clement*, 68 Feet long.
Lodovico Caracci, of *Bologna*.	1555 1619	*Prosp. Fontana*. History.	*Rome* and *Bologna*.
Raphael Sadeler, of *Brussels*.	*Nat.* 1555	Engraving History.	*Venice*.
Antonio Tempesta, of *Florence*.	1555 1630	*John Strada*. Battles, Hunting, &c.	*Rome*.
Otho Venius, a *Dutchman*.	1556 1634	*Fed. Zucchero*. History and Portraits.	*Rome*, *Antwerp*, and *Brussels*.
Giulio Cesare Procaccini, of *Bologna*.	1556 1634	His Father *Ercole*. History and Sculpture.	*Rome*, *Venice*, *Modena*, &c.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Adam van Ort, of *Antwerp*.	1557 1641	His Father *Lambert*. History.	*Antwerp*.
Augostino Carracci, of *Bologna*.	1557 1602	*Dom. Tibaldi*. History and Engraving.	*Rome*, *Parma*, &c.
Henry Goltius, of *Mulbrec*.	1558 1617	History and Engraving.	*Rome*, *Naples*, and *Haerlem*.
Jacob Bunel, of *Blois*.	*Nat.* 1558	*Fed. Zucchero*. History.	*Rome* and *Paris*; where in the Church of the *Augustins*, is his Descent of the Holy Ghost, which, in the Judgment of *Poussin*, excells all the Pieces in this City.
Cav. Dom. Passignano, of *Florence*.	1559 1639	*Fed. Zucchero*. History.	*Florence*.
Lodovico Cigoli, of *Florence*.	1559 1613	History.	*Rome* and *Florence*.
Annibale Carracci, of *Bologna*.	1560 1609	*Lod. Carracci*. History.	*Rome* and *Bologna*.

Cav. Gioseppe Cesare d'Arpino, called *Gioseppino*, of *Naples*.	1560 1640	History.	*Rome, Naples*, &c. His most esteemed Pieces are his Battles, in the *Vatican*.
Mark Garrard, of *Bruges*.	1561 1635	History and Portraits.	*London*.
Cornelius Danckerts de Ry, of *Amsterdam*.	1561 1634	Architecture.	*Amsterdam*.
Cav. Francesco Vanni, of *Siena*.	1563 1610	*Archangelo Salembeni*. History and Religious Subjects.	*Rome* and *Siena*; in the *Vatican* is his famous Piece of the Fall of *Simon Magus*.
Oratio Gentilescbi, of *Pisa*.	1563 1647	*Aurelio Lomi*. History, large.	*Rome, Florence, London*, &c.
Hans Rottenhamer, of *Munich*.	1564 1604	*Tintoret*. History, small.	*Venice* and *Bavaria*.
Henry de Keyser, of *Utrecht*.	1565 1621	Architecture and Sculpture.	*Amsterdam* and *Delft*, where he built that magnificent Tomb of the Prince of *Orange*.
Toby Verhaecht, of *Antwerp*.	1566 1631	Landskips.	*Antwerp*.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Henry Cornelius Vroom, a *Dutchman*.	*Nat.* 1566	*Paul Brill.* Views and Sea-Pieces.	*Venice, Haerlem*, &c. He did the famous Sea-fight between the *English* and *Spaniards*, in 1588, whence the Tapestry in the Parliament-house was wove.
Abraham Blomaert, of *Gorcum*.	1567 1647	History.	*Utrecht*.
Martin Friminet, of *Paris*.	1567 1619	History.	*Rome* and *Paris*.
Steffanino della Bella, of *Florence*.	1568 1664	Landskips and Cattle.	*Florence*.
Jan Brueghel, called *Velvet Brueghel*, of *Brussels*.	1569 1625	*Pet. Goe-kindt.* Landskips, Fairs, &c. small.	*Brussels*.
Michael Angelo Amerigi da Caravaggio.	1569 1609	*Cav. Gioseppino.* History.	*Rome, Venice*, &c.
James Matham, of *Haerlem*.	1571 1631	*Hen. Goltius.* Engraving History.	*Haerlem*.

Ventura Salimbini, of *Siena*.	*Nat.* 1573	His Father *Arcangelo*. History.	*Rome*, *Siena*, &c.
Henry Hondius, of *Duffell*.	1573	Designing and Engraving, History and Maps.	*Hague*.
Adam Elsheimer, of *Frankfort*.	1574 1610	*Philip Uffenbach*. History and Night-Pieces.	*Rome*.
Guido Reni, of *Bologna*.	1575 1643	*Denis Calvert*. History.	*Rome* and *Bologna*.
Gio. Battista Viola, of *Bologna*.	1575 1622	*Hannibal Caracci*. History and Landskips.	*Rome*, &c.
Marcello Provenzale, da Cento.	1575 1639	*Paulo Rossetti*. History and Mosaic.	*Rome*; where in the *Palazzo Borghese*, is the Portrait of *Paul* V. in Mosaic, wrought with exquisite Art and Judgment.
Sir *Peter Paul Rubens*, of *Cologn*, Prince of the *Flemish* Masters.	1577 1640	*Adam van Ort*, and *Otho Venius*. History and Portraits.	*Antwerp*, *Italy*, *England*, and *France*; the Ceiling of the Banqueting-House at *Whitehall*, and the *Luxemburgh* Galleries at *Paris*, are most admired by the Curious.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Francesco Albano, of *Bologna*.	1578 1660	*D. Calvert* and *Guido*. History.	*Rome* and *Bologna*.
Domenico Fetti.	1580 1624	*Lodovico Civoli*. History.	*Rome*, *Mantua*, and *Venice*.
Jacques Fonquierre, of *Antwerp*.	1580 1658	*Jan Breugel*. Landskips.	*Antwerp*, *Paris*, &c.
Domenico Zampieri, called *Dominichino*, of *Bologna*.	1581 1641	*Denis Calvert*. History.	*Rome*, *Naples*, and *Bologna*; at the first of which Places is his celebrated Piece of the Communion of St. *Jerome*.
Cav. Giov. Lanfranco, of *Parma*.	1581 1647	The *Carraches*. History.	*Rome*, *Naples*, and *Parma*.
Simon Vouet, of *Paris*.	1582 1641	His Father. History.	*Rome*, *Venice*, and *Paris*.
Antonio Caracci, called *Il Gobbo*.	1583 1618	*Hannibale* his Uncle. History.	*Rome*.
Henry Vander Borcht, of *Brussels*.	*Nat.* 1583	History.	*Italy*, *Germany*, and *England*.

Peter van Laer, called *Bamboccio* of *Haerlem*.	1584 1644	History and Landskips.	*Haerlem* and *Amsterdam*.
William Nieulant, of *Antwerp*.	1584 1635	*Roland Savery*. Landskips and Ruins.	*Rome*, *Antwerp* and *Amsterdam*.
James Callot, of *Nancy*.	1586 1635	Engraving small Figures.	*Florence*; his Fair at this Place is a most curious Performance.
Cornelius Poelenburgh, of *Utrecht*.	1586 1660	*Abraham Blomaert*. Naked Figures and Landskips.	*Utrecht*, *Rome*, and *London*.
L 2 *Cav. Gio. Francesco Barbieri da Cento*, called *Guercino*, born near *Bologna*.	1590 1667	*Benedetto Gennari*. History.	*Rome* and *Bologna*.
Cornelius Johnson, of *Amsterdam*.	*Flo.* 1620	Portraits.	*Amsterdam* and *London*.
Gerard Segers, of *Antwerp*.	1591 1651	*Abraham Janssens*. History.	*Antwerp* and *Madrid*.
Gerard Honthorst, of *Utrecht*.	*Nat.* 1592	*Abraham Blomaert*. History and Night-Pieces.	*Antwerp*, *London*, &c.
Sir *Balthazar Gerbier*, of *Antwerp*.	1592	Miniatures in Water-Colours.	*Antwerp* and *London*.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
James Jordaens, of *Antwerp*.	1594 1678	*Adam van Ort*. History.	*Antwerp*.
Nicolas Poussin, of *Audley*, the *Raphael* of *France*.	1594 1665	History and Landskips.	*Rome*.
Pietro Berrentini da Cortona.	1596 1669	*Baccio Ciarpi*. History, Sculpture, and Architecture.	*Rome* and *Florence*.
Jaques Stella, of *Lyons*.	1596 1647	History.	*Rome*, *Florence*, and *Paris*.
Cav. Gio. Lorenzo Bernini, of *Naples*.	1598 1680	History, Sculpture, and Architecture.	*Rome* and *Paris*.
Sir *Antony Van-Dyck*, of *Antwerp*.	1599 1641	*Rubens*. History and Portraits.	*Antwerp*, *London*, &c.
Viviano Codazzo, called *Viviano delle Prospettive*, of *Bergamo*.	1599 1674	*Augustino Tasso*. Buildings and Ruins.	*Rome*.
Mario Nuzzi, called *Mario dai Fiori*, of *Orta*.	1599 1672	*Tomasi Salini* his Uncle. Flowers.	*Rome*.

Claudio Gille, of *Loraine*.	1600 1682	*Auguſtino Taſſo*. Hiſtory and Landſkips.	*Rome*.
Jacques Blanchart, of *Paris*.	*Nat.* 1600	*Nic. Bullery*, his Uncle. Hiſtory.	*Rome*, *Venice*, *Lyons*, and *Paris*, where, in the Church of *Notre-Dame*, is his Deſcent of the Holy Ghoſt, which they eſteem one of their fineſt Pieces.
Gaſparo Dughet, called *Gaſparo Pouſſin*, of *Rome*.	1600 1663	*Nicolas Pouſſin*. Landſkips.	*Rome*.
Michael Angelo Cerquozzi, called *Dalle Battaglie*, of *Rome*.	1600 1660	*Antonio Salvatti*. Battles and Fruit.	*Rome*.
Daniel Seghers, the Jeſuit, of *Antwerp*.	1600 1660	*Jan Breugel*. Flowers.	*Antwerp*.
John Hoſkins.	*Flo.* 1630	Portraits in Miniature.	*London*.
Francis de Cleyn, a *Dutchman*.	1630	Hiſtory.	*Mortlack*.
Will. Vande-Velde, called *Old Vande-Velde*, of *Amſterdam*.	1670	Sea-Pieces.	*Holland* and *England*.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Andrea Sacchi, of *Rome*.	1601 1661	*Cav. Giosseppino.* History & Architecture.	*Rome*.
Philip de Champagne, of *Brussels*.	1602 1674	History and Portraits.	*Paris*.
Francis Perrier, of *Bourgogne*.	*Nat.* 1603	History and Etching.	*Rome* and *Paris*.
Nicolas Mignard, of *Troyes*.	1604 1668	History.	*Rome* and *Paris*.
Padre Giacomo Cortesi, called *Borgognone*, of his Country.	1605 1680	Battles.	*Rome*.
Rembrandt van Ryn, of a Village near *Leyden*.	1606 1668	*Lasman.* History and Portraits.	*Amsterdam*.
Wenceslaus Hollar, of *Prague*.	1607 1650	Etching Beasts, *&c.*	*Antwerp*, *London*, &c.
Abraham Diepenbeck, of *Bois-le-duc*.	*Nat.* 1608	*Rubens.* History.	*Antwerp*.
Adrian Brouwer, of *Haerlem*.	1608 1638	*Francis Hals.* Drolling-Pieces.	*Antwerp*.

Pier-Francesco Mola, of *Lugano*.	1609 1665	*Albani*. History.	*Rome*.
Samuel Cooper, of *London*.	1609 1672	*John Hoskins* his Uncle. Portraits in Miniature.	*London*.
William Dobson, of *London*.	1610 1647	Portraits.	*London* and *Oxford*.
Michael Angelo Pace, called *Di Campidoglio*.	1610 1670	*Fioravanti*. Fruits and Still-life.	*Rome*.
Charles Alphonse du Fresnoy, of *Paris*.	1611 1665	*Perrier* and *Voet*. History.	*Rome*.
Pietro Testa, of *Lucca*.	1611 1650	*Dominichino* and *Peter da Cortona*. History.	*Rome*.
Gio. Francesco Romanelli, of *Viterbo*.	1612 1662	*Pietra da Cortona*. History.	*Rome*.
Salvator Rosa, of *Naples*.	1614 1673	*Daniele Falconi*. History and Landskips.	*Rome*.
Michael Dorigny, of St. *Quintin*.	1616 1665	*Vouet*. History and Etching.	*Paris*.
Carlo Dolci, called *Carlino*, of *Florence*.	1616 1694	*Jacopo Vignali*. History.	*Florence*.

Masters, and their Countries.	Born, Died.	Whose Disciples, and in what they excelled.	Places of Residence, and principal Works.
Sir *Peter Lely*, of *Westphalia*.	1617 1680	*De Grebber*. Portraits.	*London*.
Eustache Le Sueur, of *Paris*.	1617 1655	*Vouet*. History.	*Paris*.
Sebastian Bourdon, of *Montpellier*.	1619 1673	History and Landskips.	*France* and *Sweden*.
Charles le Brun, of *Paris*.	1620 1690	*Simon Vouet*. History and Portraits.	*Rome* and *Paris*.
Fillippo Lauro, of *Rome*.	1623 1694	*Angelo Carosello*. History in small.	*Rome*.
Carlo Maratti, of *Camorano*.	1625 1713	*Andrea Sacchi*. History and Portraits.	*Rome*.
Luca Giordano, of *Naples*.	1628 1704	*Spagnolet* and *Da Cortona*. History.	*Rome*, *Naples*, &c.
Ciro Ferri, of *Rome*.	1628 1690	*Peter Da Cortona*. History & Architecture.	*Rome*.
Francis Barlow, of *Lincolnshire*.	1630 1702	Birds and Beasts.	*London*.

Sir *Christopher Wren.*	1631 1722	Architecture.	*London*; where he built several Churches, and the Cathedral of St. *Paul.*
Will. Vande-Velde, jun.	1633 1707	His Father. Sea-Pieces.	*London.*
Francis Vander-Meulen, of *Brussels.*	1634 1690	History and Views.	*Brussels* and *Paris.*
Isaac Fuller.	*Ob.* 1676	*Fran. Perrier.* History.	*London* and *Oxford*; at the last the Resurrection in *All-Souls* Chapel is much esteemed.
Henry Cook.	1642 1700	History.	*London*, *Oxford*, &c.
John Riley, of *London.*	1646 1691	*Zoust* and *Fuller.* Portraits.	*London.*
Sir *Godfrey Kneller.*	1646 1723	Portraits.	*London.*
Giuseppe Passari.	1654 1714	*Carlo Maratti.* History.	*Rome.*
Sir *James Thornhill*, the *English Raphael.*	1677 1734	History.	*London*, *Oxford*, &c. the Cupola of St. *Paul*'s, *Greenwich* Hospital.

AN

Alphabetical INDEX

OF THE

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

A.

Agoſtino

B.

Bartholomew

Bartholomew Boham, B. B. *of* Nuremberg, *flor. in* 1531.
Bartholomew Chilian, *or* Kilian, *of* Augsburg, *flor. in* 1683.
Bartholomew Coriolano, *of* Bologna, B. C. Equ. *flor. in* 1640.
Bartholomew Gagliardi. *He died in* 1620.
Bartholomew Passarotti, *a Painter of* Bologna, 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 Fassaro. *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.

C.

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

Caprarola

Cornelius

D.

Domenic

E.

F.

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* 1681, *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 Bonaventuri Biſi, F. B. B. *of* Bologna.
Francis Cauveau, *of* France, *died* 1675. *Number* 73.
Francis Perrier, *of* Burgundy, *flor. in* 1635. *Number* 76.
Francis Terzi, *of* Bergamo.

G. Ga-

G.

H.

Hans

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 Blofeuvertus Frisius.

Henry Goltzius, *of* Holland; *he died in* 1617, *aged* 59. *Number* 111.

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.

Hieronymus, *or* Jerome Mocetus. *Number* 13.

Hisbel, *or* Hisbin. *Number* 31.

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

Horace Borgiano, H. B. *of* Pistoia. *Number* 36.

Hiacinth Giminiani. *See* Giacinto.

Hubert Audenaerd.

Hubert Goltzius, *he died about the Year* 1503, *aged* 57.

Hubert Vincentini.

I. James

I.

John

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 Nardois 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 Baron, *of* France, *flor. in* 1644.

John Baptiſt Bolognini, *a Painter of* Bologna.

John Baptiſt Bonaccini.

John Baptiſt Caſtiglioni. *Number* 95.

John Baptiſt Conſtantini.

John Baptiſt Coriolani, *an Engraver of* Bologna.

John

John

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 Engraver on 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

L.

Luke

Luke Cranogio, *or* Van Craen, *or* V. C. *or* L. V. C. *Numbers* 26 *and* 35.
Luke de Leida, *called of* Holland. *Number* 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.

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 Engravers*, *died in* 1604, *aged* 72.
Martin Hemſkirk, *a principal Inventor for Engravers*, *died in* 1574, *aged* 76. *Number* 24.

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 engraved 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.
Nicholas Dorigny, *of* Paris.
Nicholas la Fas, *a* Frenchman.
Nicholas Laigniel.
Nicholas Mignard, *of* Paris, *died in* 1695, *aged* 85.
Nicholas Perrelle, *a* Frenchman, *Engraver to* Nicholas Poussin, *and others.*
Nicholas Poilly, *a* Frenchman, *died in* 1696, *aged* 70.
Noel Garnier, *flor. in* 1618. *Number* 4.

O.

P.

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* Mechlin, *flor. in* 1629.
Peter Testa, *of* Lucca, *he died in* 1651, *aged* 41. *Number* 96.
Peter Vander Borcht, P. V. Borcht.
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 Paffari.
Philip Thommafini, Phil. Th. *flor. in* 1589.

R.

Raphael Guidi, *of* Tufcany.
Raphael Sadeler, *born in* 1555, *and flor. in* 1595.
Raphael Scaminoffi. *Number* 104.
Raphael Sancio, *an Inventor*. *Numbers* 99, *and* 145.
Raymond La Fage.
Ravenftein, *or* Gafpar Reverdin, *flor. in* 1640. *Number* 11.

S.

Saben-

Sabenzanus. *Number* 109.
Silveſtre da Romana. *Number* 101.
Simon Cantarini, *called of* Peſaro, 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. *Number* 94.
Stephen du Perac, *of* Paris, *he died in* 1601.
Stoltzius. *Number* 2.
Svaneburgh, *he engraved the Works of* Rubens.
Suſanna Sandrart, *of* Norimberg, *flor. in* 1683.

T.

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

V.

W.

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.

AN

Alphabetical LIST

OF THE

SURNAMES *before the* CHRISTIAN NAMES, *of* Painters, Engravers, *and* Sculptors.

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

A Back, John
Abiati, Philip
Adamo, Mantuano
Ackerſtout, William
Adam, John
Adler, Philip
P. Ælſheimer, Adam
Agoſtino, Veneziano
Aguccio, Giovanni
Alberti, Cherubino
Aldegraft, Albert
S. Algardi, Aleſſandro
Allard, Carolus
Alet, John Charles
Allen, Francis
Altorf, Adam
Ambrogi, Domenico delli
Ab-Amling, Cornelius Guſtavus
———, Carolus Guſtavus
Amon, Juſtus
P. ———, Jodocus
Ammon, Claudius
Andrea, Nicolas
Andreani, Andrea

Angelo,

Angelo, Michael, *see* Buonaroti
Anrien, J. B. r.
Aquila, Francis
———, Petrus
Artſen, Petrus
Aubry, Peter
Aveline, *ſen.*
Audenaerd, Hubert
Audran, Charles
P.———, Gerard
———, Benedict
———, Claude
———, John
Auroux, Nicholas.

B.

*P.*Badaloccio, Siſto
*P.*Badiale, Aleſſandro
Baldung, Hans
*P.*Baldini, Baccio
Balieu, Bernard
——, Peter de
*P.*Baltens, Peter
Balthaſar, Peter
P. & *S.* Bandinelli, Baccio
Barbé, John
Barlacchius, Thomas
Baron, John
Baron, Bernard
*P.*Barocci, Frederico
Baroni, Giuſeppi
Barri, Giacomo
Barriera, Domenico
*P.*Bartoli, Pietro Santo
Baudet, Eſtienne
*P.*Baugin, John
Baumgartner, J. G.
Bary, Henry
*P.*Baur, Guil. *or* Jo. Will.
*P.*Bazicaluva, Hercules
Bazin, Nicolas
*P.*Beatrici, Nicolas
Beatricetto, Nicolo
Beauvais
*P.*Beccaſumi, Domenico
Becket, Iſaac
Beham, John Sebald
Belange
Belli, Jaques
Berghem, Cornelius
*P.*Bernardi, Gio.
Bertrand, Philip
Beaufrere, P.
Beuſecom, T. V.
Bertelli, Ferando
——, Lucas
Bettini, Domenico
Beverenſis, Nicaſius
Bianchi, Paolo
Bignon, Francis
P. & *S.* Bink, Jacobus
Bie, Jaques de
Biſcaino, Bartol.
Biſi, Fra. Bonaventura
Blancus, Paulus
Bleker, Cornelius
Bleſendorf, Samuel
Bleſwart, Henry
Bleſwick, F.
*P.*Bloemart, Abraham

Bloemaert, Cornelius
———, Frederick
———, Hercules
Blois, A. de
*P.*Block, Daniel
P.——, Emanuel
P.——, Adolphus
P.——, Benjamin
Blon, Michael le
Blond, la
Blondeau, Jaques
Bloeteling, A.
Bocklin, J. C.
*P.*Bocklaer, Joachim
Boel, Quirinus
——, C.
Boham, Bartolomeus
Bois, M. de
Boivin, René
Boiſſavin, L.
Boitard, Lewis Philip
Bol, Hans
*P.*Bologneſe, Franceſco, *See* Primaticcio
Bolognini, Jo. Baptiſt
Bolonnois, E. de
Bolſwaert, Scalſe a
Bolſwerd, Bl.
———, Boetius
Bolzoni, Andrea
Bonaccini, Jo. Baptiſt
Bonar, A.
Bonaſone, Julio
Bonavera, Domenico
Bonez.
Buonmartino, Iſrael Martin
Bonnart, Nicolas
Bonvicinus, B.
Borgiano, Horatio
Borrecheus, Matthew
Bos, *or* Bus, Cornelius
Bos, *or* Boſch
*P.*Boſs, Antoine
Both, Andrew
Bouché, Pet. Paul
Bouchet
Boulanger, John
Boud, R.
Boudan, L.
Boutatts, John
———, Philip, *jun.*
———, Frederick
———, P. Balthaſar
———, G.
*P.*Brebiette, Peter
*P.*Brein, Rodolf
Breſanck, Hans
*P.*Breſcia, Giov. Maria da
———, Giov. Antonio
*P.*Breughel, Peter
Briſsart, P.
*P.*Brill, Paul
*P.*Briſcio, Franceſco
Brittiano, Baptiſta
Brixianus, J. Baptiſt

Brixianus,

Brixianus, Jo. Antonio
Bronchorſt, John
Broſamer, Hans
Bruf, John
Brun, G. le
P.——, Charles le
Brun, Horatio
Brun, Peter de
Bruin, A. D.
——, Nic. de
Brye, Theodore de
Buffagnotti, Carlo
P. & *S.* Buonaroti, Mi. Angelo
*P.*Burchmair, Hans
Burnford, Thomas
Bylli, Nicolo.

C.

*P.*Caccianemici, Vincenzo
P. & *S.* Calcar, John
Callot, Jaques
Camaſſei, Andrea
Campagnola, Domenico
————, Julio
*P.*Candidus, Peter
Cantagallina, Remigio
Cantarino, Simone
Canuti, Domenico Maria
Capitellus, Bernardus
Capriolo, Aliprando
*P.*Carracci, Agoſtino
P.——, Annibal
P.——, Antonio
P.——, Franceſco
P.——, Lodovico
P.——, Paolo
Cardi, Lodovico
Carpi, Ugo da
Cars, J. F.
Carteron, Stephanus
Caſſione, J. F.
Caſtelli, Bernardo
Cauſe, Henry
*P.*Caſtiglione, Jo. Benedict
———, Jo. Baptiſt
*P.*Ceſio, Carlo
Du Change, G.
Chapron, Nicolas
Chaſteau, N.
Du Chaſtel
Chaveau, Francois
Chatres
Chereau, F.
Cheron, Elizabeth
Cherpinion, C.
Cheſneau, Henry
Chevau, F.
*P.*Chiari, Fabritio
Chiarini, Marc Antonio
Cignani, Carlo
Ciamberlano, Luca
Ciro, Ferri

P. Clef,

*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
Cossin, Lovis
Conrad, Abraham
Cottart, Peter
Cotta, Jac.
Couvay, John
Cranogio, 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, Fiorentino
P. Domenichino, *or* Dom. Zampieri
Dorat, Jac.
Dorigni, Michael
———, Nicolas
Doſſier, 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. Nicolas a
Flos, Claude du
*P.*Fontana, Dom. Maria
———, Gerardo
P.———, Veronica
Francia, Franceſco Maria
Francoforma
Francus, Baptiſta
Freij, Agnes
Freij, Giacomo
Frizius, Simon
Froſno, John
Fruytiers, Philip.

G.

Gagliardus, Philip
Gagliardi, Bartolomeo
Galle, Theodore
Galle, Philip
——, Cornelius, *ſen.*
——, Cornelius, *jun.*
Gallo, Bernardo

Gal-

Galleſtrucci, Jo. Baptiſt
Gantrel, Stephen
Garnier, Noel
Gatti, Oliviero
Gaudenſis, R. V. A.
Gautier, Leonard
Georgi, George
——, John
P. & *S.* De Ghein, Jaq.
Ghiſi, Georgio
Giffart, Peter
Giminiano, Jacintho
Giovane, Franceſco
Giardini, Melchior
Glover, George
Gole, John
Gomie, Luigi
Golkentonius, Albertus
P. Goltzius, Hubert
P. ——, Henry
Gourdelle
Graffico, Camillo
Granhomme, Jaques
Greut, Joſeph
Greuter, F.
——, Theodore
P. ——, Matthew
P. ——, Jo. Frederick
P. Gribelin, Sam. *ſen.*
——, Sam. *jun.*
Grignon, Jaques
Grimaldi, Franceſco
Grunevald, Matthew
Guarnier, Anthony
Guerra, Giovanni
Guerrieri, Franceſco
P. Guidi, Rafael
——, Mich. Agnolo, *his Son*
P. Guido Reni
Guignon, V.
Guillain, Simon
Gyger, Jo. Conrad.

H.

Habert, N.
Haelwegh, Albert
Hagen, S.
Hainzelman, John
——, Samuel
Halbeck, John van
Hallé, S.
Hanzelman, Elias
Harrewin
Hay, Charles de la
Hemſkirk, Martin
Heiden, Jacob ab
Heim, W. C.
Heince, Zachary
Hendricx, Giles
Herkenever, Jac. Guil.
——, Leonard
Herthemels, Maria
Hertz, Jo. Daniel
Heviſſen, Cornelius
Hiſben, Peun
Hoefnaghel, Joris
Hoelwigh, Adrian
Hogenberg

Holbens,

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

I.

Jacquart, Ant. de
Jeaurat, E.
Imperiali, Girolamo
Jode, Peter de, *ſen.*
——, Peter de, *jun.*
Jolain, Jac.
Jongelinx, J. B.
———, J. P.
Jongh, J. de
Iſaac
Iſac, Jaſpar
Iſelberg, Peter
Juſter, J.

K.

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

L.

Ladelſpeldricht, John
Laignel, Nicolas
Lamſweard, Stephen van
Landry, P.
Lanferrius, Antonius
Lanfrank, Giovanni
Lang, Mauritz
Langlois, John
Larmeſſin, D. de
Laſne, Michael
Later, John de
Lankerken, Cornelius
Laurent, Andrew
Laurentio, Eſaré
Laurenzani, Giacomo
Lauri, Giacomo
Lawers, Nicolas

Lawers,

Lawers, Conrad
Le Bas, Jaques Phillipe
Lenfant, John
Leonart, G. F.
———, J. F.
*P.*Leonus, Octavius
Lens, Bernard
Leotard
Lepicié
*P.*Leyden, Lucas van
Leyſebetten, P. V.
Licinio, Antonio
Lieſſrank
Liefrinck, Hans
Lieu, Thomas de
Ligozzi, Giacomo
Liſibet, P.
Lochon, René
*P.*Lolli, Lorenzo
Lombardus, Lambertus
Lombart, Peter
Lommelin, Adrian
———, G.
*P.*Lorenzini, Padre Angelo
Lorichius, Melchior
Louvement, Francis
Louys, John
Lubin, Jaques
Lucchéſe, Michael
Luciani, Antonio
Lucini, Ant. Franceſco
*P.*Lutma, Janus
Luyken, John
Lyvius, John.

M.

*P.*Macchi, Floria
*P.*Maggi, Jo. Baptiſt
Magliar, A.
*P.*Major, Iſaac
Malleri, Philip de
———, Charles
Malpucci, Beraio
*P.*Mantegna, Andrea
Mantuana, Diana
Mantuanus, Giorgio
———, Jo. Baptiſt
Manuel de Berna, Nic.
*P.*Maratti, Carlo
Marc. Ant. Raimondi
Maria, Domenico
Mariette, P.
———, John
Mariotti
Martinez
Martino, Iſrael
Maſſon, Antoine
*P.*Matham, Jaques
P.———, Theodore, *his Son*
*P.*Mattioli, Lodovico
Mavelet, Charles
Maupini, Paolo
*P.*Mayer, Dieterick
——, Henry
——, Conrad
P.——, Rodolf
*P.*Mazzola, Franceſco
Meck, *or* V. Mechelin, Iſrael

Melar,

Melar, Adrian
Mellan, Claude
Mellan, G.
Melloni, Francesco
Mercand, Pierre
Mercati, Jo. Baptist
Merian, Matthew
Merl, John
Messager, John
*P.*Metelli, Agostino
P.———, Gios. Maria
Meyssens, John
———, Cornelius
Micarino
*P.*Miele, Giovanni
Mignard, Nicolas
P.———, Pierre
Mignot, Daniel
Mocetus, Hieronymus
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* Caliari
*P.*Parasole Norsino, Leonardo
P. Parmegiano, Francesco
Parmegianino, Francesco
Pasquilino, Jo. Baptist
Pass, Crispin, *sen.*
———, Crispin, *jun.*
———, *or* Passeus, Simon
Passari, Filippo
Passaro, Bernardino
*P.*Passarotti, Bartolomeus
Patavinus, Gaspar
———, Gerard
Patigny
*P.*Pautre, John le
Payn, John
Peel, Matthew

Penni,

Penni, Lucas
*P.*Pens, George
*P.*Peroch, Eſtienne
*P.*Perelle, Nicolas
Periecouter
*P.*Perrier, Francois
*P.*Perſin, Rainerus
Perundt, George
*P.*Peruzzi, Baldaſſar
Perzyn, Robert
Peſareſe, Simon
*P.*Peſne, 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* Copenhagen
Procaccini, Camillo
P. Procaccinus, Jul. Cæſar.

Q.

Quaſt, Peter
Queborn, Criſpin
*P.*Quiter, 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* Ravenſtein
*P.*Ribera, Giuſeppi
Ricci, Jo. Baptiſt
Ridolfi, P.
Robetta
Rochfort, de
Roger
Roghmans, Giertruy
Rogheman, Hendr. Lambert
Roli, Joſeph Maria
Romſteadt, Chriſtopher
P. Roſa, Salvator
Roſſi, Hieronymus
——, Henrico
——, Domenico di
P. Roſa, Martino

Roulet,

Roulet, Jo. Louis
Rouſſel, Paul
Rouſſelet, Giles
*P.*Rubens, Sir Peter Paul
Rucholle, P.
P.———, Ægidius
Rugeri, Guido.

S.

Sadeler, Raphael
———, John
———, Rodolph
———, Ægidius
———, Juſtus
Saenredam, John
*P.*Salamanca, Antonio
Salimbeni, Ventura
Salmenicius, Andreas
Sandrart, John Jacob
P.———, Joachim
P.———, Suſanna
Sarrabat, John
Saraceni, Carlo
Sarragon, John
Sauvé, John
Scalzi, Lodovico
Scaminoſſi, Raffaello
Scaramuccia, Luigi
Schauflig, Hans
Schenk, Peter
*P.*Schon, Martin
Schoonebeek, Adam
Schorel, John
Scotin, G.
——, J. B.
Scorza, Simbaldo
Scuppen
Sebenzanus
Secu, Martin de
Scruuter, P.
Septimius, Hercules
Setti
Scupel, John a
Sezenius, Valentinus
Sichen, Cornelius
Silveſtre, Suſanna
———, Iſrael
Simon, Peter
——, John
Simmoneau, Car. *ſen.*
———, Car. *jun.*
Sirani, Giovanni
P.——, Elizabetha
P.——, Jo. Andrea
Skenius, Bartholomew
Smeltzing, John
Smidtz, *of* Berlin
Smith, John
*P.*Smith, Thomas
Snyers, Hendrick
Sole, Virgilius
Sole, Jo. Joſeph da
Sorito, Jo. Baptiſt
Souberaine
Soutman, Peter
Spagnoletto
Specchi, Aleſſandro
Spiez, Hubert
*P.*Spierre, Franceſco
Spirinx
*P.*Steen, Franciſcus
Stella, Claudius

Ste-

Stephani, P.
Stephanoni, Pietro
*P.*Stivens, Peter
Stimer, Tobias
Stock, Andreas
Stoltzius
Strada, Vespasiano
Stringa, Francesco
Stuerhelt, F.
Suavius, Lombart
Suruge
Sustermans, Lombart
Suyderhoef, John
Swanenberg, William
Sweerts, Michael
Sylvett, John

T.

Tardieu, Nicolas
Tasiniere, George
Tavernier, M.
P. Tempesta, Domenico
———, Antonio
P. Terzi, Francesco
Testa, Pietro
——, Julio Cesare
Testana, Joseph
———, Jo. Baptist
Thelot, Jo. Philip
Thibout, B.
Thomassin, E.
———, H. S. *jun.*
Thourneissen, H.
*P.*Tibaldi, Domenico
Tibó
Timus, L.
Tinti, Lorenzo
Tomasini, Filippo
Tompson, Philip
———, Robert
*P.*Torre, Flaminio
Torrebat, 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 Ælst, Nicolas
—— Audenard, R.
—— Boons, David
—— Boucle
—— Bremden, D.
—— Craen
—— Culmhac, Hans
—— Dalen, C. *sen.*
—— Dalen, C. *jun.*
—— Dyck, Sir Anthony
—— Gunst, Philip

Van

Van Hoſſanen, Uuaet
—— Hulſen, Eſaias
—— Lochum, Michael
—— Luych, H.
—— Mechelin
—— Mecelin, Theodore
P.—— Mieris, W.
—— Munichuyen
—— Rhin
—— Savoyen, Carolus
—— Schuppen
—— Scheindel, G.
—— Semple, Peter
—— Sichem, C.
—— Sichem, Chriſtopher
—— Schoor, Jaques
—— Sickler, Peter
—— Somer, Peter
—— Somer, M.
—— Tulden, Theodore
—— Uden, Lucas
—— Uliet
—— Voerſt, Robert
—— Weſterhout, Arnold
—— Vande-Steen, Francis
—— Velde, John
P.—— Velde, Will.
P.——Venne, Andrew
Vandel Borcht, Peter
Vanden Embden, Martin
Vanden Hoeye, Rombout
Vander Bruggen, John
—— Doel, Anthony
—— Heyden, Jacob
—— Nelpe, Peter
—— Staren, Dirick
Vanni, Franceſco
——, Jo. Baptiſt
Var, Dirich, *the Nephew*
Vans, John
Vaſſouns, John
Vaughan, Robert
Veenhuyſen, J.
Venenti, Julio Ceſare
Veneziano
Verkelie, N.
P.——, Hans
Vermeulen, C.
Vertue, George
Viani, Giovanni
Vicentini, Gio. Niccola
——, Uberto
Vico, Æneas
P. Villamena, Franceſco
P. Viſcher, Cornelius
Viſker, John de

Viſker,

Viſker, L.
——, Nicolas
Vivares, F.
P. Vivien, John
Ulric, Henry
Voerierot, Peter
Voet, Alexander, *jun.*
Vouillemont, Sel.
Vorſt, Robert de
Vos, Martin de
P. Voſterman, Lucas, *ſen.*
————, Lucas, *jun.*

W.

Wagman, Hendrick
Waldreick
Waterlo, Antonius
Watteau
Waumans, Coenrad
Weigel, Chriſtopher
White, Robert
Widerman, Elias
Wierx, Anthony
——, Hieronymus
Will, J. G.
Wilant, J. J.
Wingendorf, G.
Wirix, John
Wolfgang, G. A.
P. Wolgemut, Michael
P. Wormache, Antonius

Z.

S. Zabello, Jo. Franceſco
Zagel, Mattheus
——, Theodore
Zani, Jo. Baptiſt
Zarlati, Gjoſeffo
Zazingeri
Zenoi, Domenico
Zink, Martin
Zylvedt, A.
Zyll, C.

F I N I S.

$\frac{h\,hx}{n\,hx}$