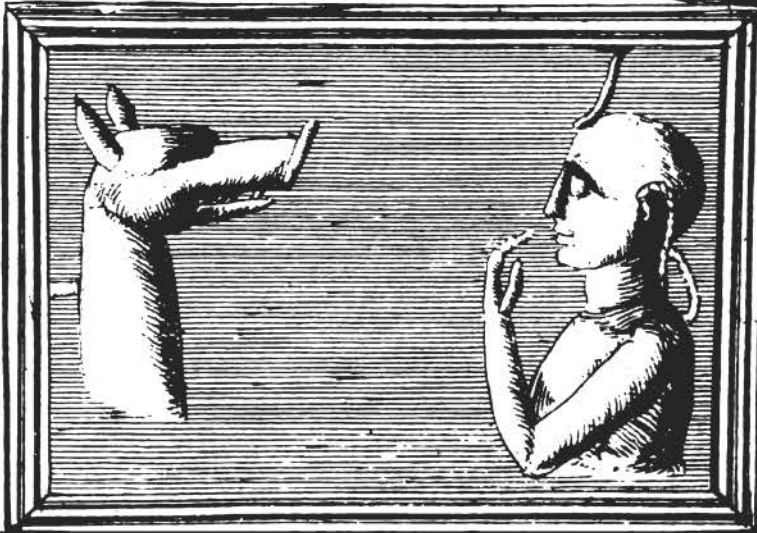


2



*A Treatise on the Ancient
Method of Engraving on ...*

Lorenz Natter



Charles Henry Edward Fitchum.

J.P. U.S.A. D.C.

D.C.T.

A
T R E A T I S E
O N T H E
A N C I E N T M E T H O D
O F
E N G R A V I N G
O N P R E C I O U S S T O N E S ,
C O M P A R E D W I T H T H E
M O D E R N .

ILLUSTRATED WITH COPPER-PLATES.

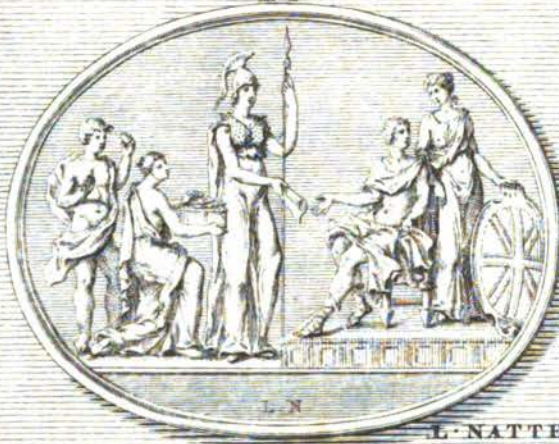
B Y
L A U R E N T I U S N A T T E R ,
Engraver on Gems.



L O N D O N ,
Printed for the AUTHOR, *in Vine-Street, Piccadilly.*



TO
HIS ROYAL HIGHNESS
G E O R G E
P R I N C E OF W A L E S
THIS WORK IS MOST HUMBL Y
I N S C R I B E D
B Y



L. NATTER
sculp.



P R E F A C E.



SEVERAL Admirers of the Art of Engraving on precious Stones having often asked me, if the Method of Engraving used by the Ancients could not be found out and clearly explained, (they having left us no sufficient Information about it, nor have the Moderns been at any Pains to discover it in a satisfactory Manner,) I have written the following small Treatise for their Satisfaction; and I hope that the Connoisseurs will find in it some Things suitable to their Taste; having proved, and taken Notice, myself, of
a the

the different Strokes and Effects of all the Tools proper for Engraving, whilst I copied with the greatest Exactness the Works of the ancient Engravers: which Operation convinced me of the Reality of what has hitherto been regarded only as a Supposition and mere Presumption, namely, that their Method was precisely the same with ours.

My principal View is to oblige the Curious by furnishing them with the Means of acquiring a more extended Knowledge of this Matter. I write properly for Virtuofos, who are already acquainted with ancient History and Mythology, to enable them to form a proper Judgement of the different Manners of Engraving on precious Stones, and the Difficulties attending it. I have avoided long Discussions, that I might not tire my Readers, and have given in the plainest Dress the Observations that I made from Time to Time when I was at Work.

In order to make the following Treatise more easily understood I have prefixed to it a Description of the Tools employed in Engraving; and shewn the Use of them in beginning and finishing a Head, which is drawn in three different Manners,

P R E F A C E.

v

ners, and explained in its proper Place. I also shew how the Ancients employed our Tools in different Engravings, as *Bouterolles* of several Sizes; in Plate IV and V, the *cutting Tool* in Plate VII, the *half-round Tool* in Plate XIII, and the *Borer* in Plate XIV, &c.

Whilst I was at Work on this Head, I observed that the first Strokes of my Tools made it greatly resemble a bad antique Engraving of which I have an Impression. Hence I perceived with much Pleasure that the ancient Engraver, who lived about two thousand Years ago, made use of the same Sort of Tools as I did. And this Discovery animated me to exert all Abilities to reach the Perfection of the ancient Artists.

The same Thing has happened to me afterwards in engraving whole Figures: for I always observed that the first Strokes of my Tools made exactly a bad antique Engraving.

One Day, in particular, that I had begun to copy a *Mercury* from a pretty good Greek Original, I happened to find among my *Sulphers* and antique Engravings (of which I brought a pretty

b

nume-

numerous Collection from *Italy*) an *Anubis* of a bad Engraving, which I take to be Egyptian, on a yellow Egyptian-Jasper (see Plate ¹¹¹ v.), the Strokes whereof greatly resembled my *Mercury* when half-finished; but it was inferior to mine with regard to the Regularity of the Design. Hence I concluded that it had been done by a very ordinary Artist; but that the Greeks and other Nations had borrowed from the Egyptians, their Method of Engraving which they afterwards improved; as hath been shewn already by many learned Men*. As to the rest: the Position of this *Anubis* is much the same as that of my *Mercury*; excepting only that whereas the latter bears a Ram's Head in a Plate, *Anubis* holds a *Harpocrates* upon his Hand.

As

* PLIN. lib. 35. c. 3. p. m. 346. *Anaglypho opere gemmis insculpere populis illis (Egyptis) mos erat, &c.*

Baron STOSCH *Pier. ant. Grav.* Préface pag. V. *Que ce bel Art ait passé des Egyptiens aux Grecs, c'est ce que nous aprenons des anciens Monumens qui nous restent de cette première Nation, &c.*

MARIETTE in his *Traité des Pierr. grav.* Tom. I. pag. 11. *Ce furent encore les Egyptien, qui mirent les Instrumens des Arts entre les mains des Grec, &c.*

As the Progress of every Art is slow in the Beginning, we ought to excuse the *Egyptians* for having given us so few good Pieces. Their Gods and Animals are generally very hard and dry, with regard to the Design, tho' the Execution of some be done with extreme Care.

The best that I have met with is a Cameo, representing the Head of *Isis*, which for Exactness of Engraving is equal to any Thing that the Greeks have left us of the Kind. This fine Piece is in the Marquis *CAPONI*'s Collection at *Rome*; and there is another, somewhat larger, in the late *Dr. MEAD*'s Collection.

The good *Egyptian* Engravings are so like the ordinary ones of Greece, that the Difference can be distinguished only by the symbolical Representations. Many of the Greek Engravings are in fact so imperfectly polished, and the Traits and Muscles so coarsely marked, and ill softened, that they seemed to be rather the Work of Prentices, than of Masters.

I have preserved several Impressions of Engravings that represent the Events of the Trojan War,

War, that are very curious, and remarkable for their Merit and Smallness. To some of them I have given a Place in this Work (see Plate X.), regarding them as very ancient, and pretty good of their Kind. The Art of engraving in Gems is too difficult for a young Man to be able to produce a perfect Piece; and when he arrives at a proper Age to excel in it, his Sight begins to fail. It is therefore highly probable that the Ancients made use of Glasses, or Microscopes, to supply this Defect.

We may easily judge by the great Number of antique Engravings on Stone, that this Art was in high Repute in ancient Times, and much valued by the Great, who spared no Expence for the scarcest and most valuable Stones. ALEXANDER the Great shewed the high Esteem in which he held this Art, by permitting none but the celebrated PYRGOTELES, to engrave his Portrait in Relief, which is said to be now in the Possession of his Prussian Majesty.

This Antique, and several others of the same Date, are convincing Proofs of the Perfection to which

which this *Art* was arrived at that Time in Greece.

In the Sequel the Greeks carried *Lythographie* to *Italy*, where they met with the same Encouragement as they had found at home. This is evident from the fine Portraits of the Emperor *Augustus*, his Imperial Family, and the many whole Figures admirably engraved by *DIOSCORIDES*, and other Grecian Artists, who brought this *Art* to such Perfection, that they represented on Stone Sacrifices, Histories, and remarkable Exploits in the Wars of *Troy*, and of *Rome*: which Pieces adorn at this Day the Cabinets of the Curious; some of the most remarkable for their Beauty and Perfection we shall exhibit in the following Work.

It would be superfluous to place here the Names of all the Roman Emperors who have protected, supported, and encouraged this *Art*, and transmitted to us their Portraits excessively well cut on precious Stones, since they are mentioned by many Writers, who have also published Prints of those Engravings.

Two Impressions of Engravings surrounded with a Border which are very well done in low Bas-relief, and none at all inferior to the best of Greeks, and generally taken to be *Etruscan*, I preserve with great Care because they are very scarce. These Pieces shew in what high Esteem this *Art* was also held by the *Etruscans*.

We meet with few good Engravings after the Times of the Emperors *Antoninus Pius*, and *Marcus Aurelius*: for there is scarce a *Gardianus*, a *Maximinus*, or a *Philip* to be found; whereas there are many *Augustus's*, *Tiberius's*, and *Neros*: hence we may conclude that this *Art* perished with the Greeks.

Certainly it is the most painful and discouraging of all others: For besides the Knowledge of Drawing, which is as necessary to an Engraver in Stone as to a Statuary or Painter; he is obliged, when he does whole Figures or Histories, to regulate his Design, or Composition, according to the Method of Engraving; he must avoid, for example, Perspective, which is of so much Advantage to a Painter, and the shortening of the
Parts

Parts of a Body; but must always strive to give his Figures a light and easy Position.

The *Ancients* when they would represent perspective, and shortenings, made their Figures appear as it were detached from the Earth, and losing themselves in the Air: as may be seen in the *Otriades*, Plate XI. where one of the Figures is topsy turvy behind a Buckler; and again in the *Vulcan* on his Knees forging the Arms of *Æneas*. This, however, has a bad Effect; and it is better to avoid, than to imitate, these Postures and Attitudes. Another Difficulty attending this *Art* is, that the Engravings are commonly done on such small Stones, (see Plate VIII.) that it is scarce possible to draw the just Proportions with the Diamond-point, which greatly fatigues the Sight: nor can they be cut afterwards without excellent Eyes, and a very good Light. Farther, you cannot have the Assistance of another to forward your Work; and the least Mistake in executing the Design, is very difficult, if not impossible, to be amended. You must also form your Idea of the Design for the Reverse of the Engraving, and engrave deep what is to appear in high Relief. Add
to

to this, that the Stone is liable to be spoilt by many Accidents. All these Reasons discourage People from cultivating an *Art* that requires so much Precaution and Labour; and which is at the same Time without Protection of the Rich and Great.

Another Thing which contributes to render good Engravings dear, is the Difference in the Hardness of the Stones that are employed. The Oriental Stones, such as a *Diamond*, a *Sapphire*, a *Ruby*, a *Vermillion*, an *Onyx*, a *Beryl*, a *Grenat*, &c. are much harder than a *Hyacinth*, a *Chrysolite*, a *Topaz*, an *Amethyst*, or a *Cornelian*, and consequently more difficult to engrave, especially when an Artist is ambitious to arrive at the Delicacy and excessive fine Polish of the *Ancients*. But this Ambition is seldom to be found in the Engravers of our Age, who seem to look upon this fine Polish as useless, or superfluous, probably on account of its Difficulty, or because they never observed how perfectly the true Grecian antique Engravings are finished, or because they look on their own Productions as sufficiently perfect, and what they learned of their Masters to be all that is necessary
to

to be known, in order to excel in this *Art*. Besides, they find their Account better in working in this ordinary Manner, and on common Stones, that require little Time and Labour, than in striving to attain to the Perfection, or even to the second Class of the Grecian Artists.

The extreme Hardness of the Stones is a great Obstacle in the Working, because the Tools are sooner blunted and worn out, notwithstanding the Diamond-powder, which must be constantly applied. The Case is the same with regard to the Polish: the Porosity of *Grenates*, *Hyacinths*, and *Chrysolites*, render the Polishing of them extremely difficult, and therefore they are often left unpolished.

The best ancient Engravers made choice of the finest and most transparent Stones both for Rings and Ornaments; not barely because they were to be used as Seals, (where the fine Polish is not useful, or necessary, tho' it renders the Work more finished), but, as I imagine, that they might be able to view them through the Light.

It is highly probable that the *Ancients* judged *Engraving on precious Stones* to be the best, and most certain Method of eternising their own Portraits, and those of their Favourites, because such Stones resist Fire and Steel, and all the Injuries of Time: of which there are many Examples. The *Gladiator*, Plate xxv, and the Dog *Sirius*, Plate xvi, two excellent Engravings, are so well preserved that they seem to be just come out of the Artist's Hands. These are fine Models for our Age, when good Engraving is so visibly on the Decline, for want of Encouragement from the Great, and of Genius, Application, and Emulation in those that profess it.

I saw at *Rome*, in the Possession of the Prior VAINI, a Head of *Nero* engraved *en creux* on a Diamond. Whether it was antique, or modern, is not material: it at least serves to shew that the Artist had the Curiosity to try, whether a Diamond could be engraved. The Chevalier ODAM told me that it was a true Antique: but Mr. MARIETTE affirms* that it was done by COSTANZY,

* In his *Traité des Pierres gravées* pag. 90. & 141.

ZY, an eminent Artist now alive at *Rome*: which is not very probable, for he scarce knows how to engrave a Sardonyx. But whoever did it, there is nothing miraculous, nor even extraordinary in it, for the Engraving is so bad, that it only shews the Curiosity of the Artist who lost his Time and Labour in making the Experiment. If COSTANZY the Son cut it, why did he not finish it as highly, as he hath done his other Works? I know by Experience that this is very possible, having engraved myself at *London* a Vase on a small Diamond for Lord JAMES CAVENDISCH. So I am persuaded that I could engrave a Portrait on one, equally well; but not without great Patience, and as much Labour as a Dozen of Oriental Stones should require. But such a Work would amount to so high a Price, that no Artist will undertake it from mere Curiosity, and without an express Order from some Nobleman.

It is well known that the *Art of Engraving* owes its Revival, in these later Ages, to the Houses of *Farnese* and *Medicis*. In the celebrated Gallery at *Florence* are to be seen a Multitude of modern *Cameos*, representing public Entries and Triumphs,

Triumphs, engraved with the utmost Care and Exactness: but they want that Solidity and noble Simplicity which characterise the Compositions of the Greeks.

VALERIO VICENTINO has filled the World with his Engravings both in Relievo and *en creux*, the greatest Part on Rock-Chrystal; but none of them, that I know, are equal, or even come near to the Perfection of those of DIOSCORIDES, ONESES, SOSTRATES, &c. I might say the same of the laborious CHRISTOPHER DORSCH of *Nurenberg*, whose numerous Engravings are still inferior to those of VICENTINO. With these I shall join Mr. SHAUP, of *Biberach* in *Suabia*, who after copying all the Prints he found in Books, has at last betaken himself to engrave Playing-Cards and other Trifles on Rock-Chrystal; with a View to get sooner rich: in which he will succeed much *better* than those who apply themselves to make perfect Works.

It is very apparent that the Engravers of Arms and Seals, and other fashionable Toys make their

their Fortunes more easily than such as study the ancient Method, and seek to excel in it. Who can blame them for it? I have been often asked *Why the modern Engravers do not make as good Work as the ancient?* and *Why we see no modern Pieces equal to the Antiques?* I answer: That a PYRGOTELES requires an ALEXANDER, and a DIOSCORIDES an AUGUSTUS. Without Encouragement and Recompence, an Artift will not exert himself: he languishes, and grows negligent. Let some great Protector of Engraving arise, and soon will it revive, and shine forth in all its Glory: For the low Price, that is given at present even for Antiques, shews that if the admired Greek Artifts should return to the World, they could hardly get Bread by their Work: their Pieces being generally found by ignorant Villagers, and bought up occasionally as a Person happens to meet with them, instead of being sought after, and purchased at any Price for their Merit.

I should think it would afford a much higher Pleasure to contemplate at one's Ease, and at all Times, a fine Figure engraved on a Ring, than

to look on a simple Brilliant. It would discover more Understanding and Taste. Nature furnishes a sufficient Quantity of Diamonds to make them as common as other precious Stones, if the Jewellers and Dealers in them did not take care to keep them up, to make them scarce: and it requires little more Genius or Skill to cut them, than to cut any other Gem; accordingly a whole Army might be formed of *Diamond-Cutters* in a very short Time: but half a Century scarce produces *one able Engraver on precious Stones*, tho' a Multitude profess the Art. However no Person doth himself Honour by wearing a bad Engraving set in Gold, or perhaps enriched with Diamonds; of which there are several Examples: But if they do it for want of knowing good Engravings, they are excusable; as in fact the good original Engravings of Greece are very scarce, particularly in the *Northern States*. A large Gold Cup is preserved at *Copenhagen*, set round with antique *Cameos*; and at *Petersburgh* there is such another: but in both the Good and the Bad are jumbled together, and yet they are highly esteemed. At *Dresden* there is a Gold Cup, set with

with some large plain *Onyxes* and several *Cameos*, but none that are really good. Near the Temple of *Apis*, in the same Gallery where the Cup stands, I observed a large *Cameo* of pretty good Workmanship, set in Gold, about two Inches and a half in Length, which I took to be the Head of the Emperor *Tiberius*. This is all I found worth remarking, in relation to this Art, in my Tour to *Petersburgh*, and my Return from it.

I cannot forbear mentioning in this Place the Taste and Esteem which His late Majesty, CHRISTIAN VI, had for this Art. He not only employed me to cut a Medal (a Branch of the Art I was little used to) and his Arms, of different Sizes, for a Ring, (the smallest of which, with the Supporters and the Orders, the whole blazoned, did not exceed a Quarter of an Inch) but I also did his *Portrait* from the Life in different Manners; and an *Elephant* in Relievo on an *Oriental Jasper*, or Bloodstone, of different Colours. The Tower on his Back was red, his Covering green, incrusted with five small Brilliants in Form of a Cross, agreeably to the Order. The Elephant and
the

the Man on his Back were white, the two Feet of a *Claro-obscuro*: the Ground was a fine Green, intermixed with some Spots of Red. This Variety of the Colours, so well adapted to the different Parts of the Figure, made the Piece most curious. As to its Size, it was about an Inch and a half in Diameter. His Majesty did me the Honour to assign me an Apartment in his Palace, where I worked near a Year: and my Affairs recalling me farther I quitted this Prince with great Regret, which has since increased almost every Day. This generous Monarch not only paid me nobly for my Work, but also made me a Present of a Gold Medal representing the back Front of his Palace, which weighed near twelve Ounces. A Behaviour very uncommon in our Age, and which ought to be delivered down to Posterity with the Liberalities of an *Alexander* and an *Augustus*.

The late Prince of Orange, WILLIAM IV, and Madame the Princess Royal his Consort also favoured this *Art*, of which the Prince was an excellent Judge. He purchased the large and valuable Collection of engraved Stones of Count

T O M S

TOMs at *Leiden*. He encouraged modern Engravers; and I had the Honour to engrave the Portraits of his Highness and the Princess Royal, and those of their two Children, both in Relievo and *en creux*. The most remarkable is the Portrait of her Royal Highness; being a full Face, on a very beautiful *Onyx-Agate*, white and black, and three Inches long in the Oval. It is such a high Relievo, that the Head has almost its due Proportion in Relievo; that is to say, about half an Inch. This was the first full Face that I did from the Life; and I do not know that any modern Engraver has done another. That illustrious Prince employed me also to engrave a Medal, with his Serene Highness and his Princess on one Side, and on the Reverse the young Prince and Princess.

What Pity that Death deprived Europe so soon of *Princes* who promised to be such Encouragers of Arts and Sciences.

But to return to our Subject. If I have inserted in my Work some Prints that were published before, and are well known; it was because they suited my Plan, and to enable such as

f

may

may have Impressions of them to examine them more particularly than they have done hitherto. I have also given the Profils of some of the Figures, in order to point out more distinctly such Parts as are most remarkable for their extreme Heighth; a Profil being generally best adapted to shew the Intention and Work of the Engraver.

All the Designs are done large, that the Strokes of the Tools might be perceived with less Trouble: and I have ranged them in a Gradation conformable to the Progress of the Art, beginning with the worst, and ending with the most perfect.

Some of the Plates are not so well done as I could have wished, partly because the Engravers were not used to this Kind of Work, and partly because the best Hands had too much other Business. Besides, I could not venture to be at a very great Expence on this Occasion, considering the small Number of Admirers and Protectors of this Art, on whom I could depend for the Sale of a Work of this Nature.

However

However the Plates are sufficient to explain my Design and my Observations: and if they shew not the Convexity of the Stones, it is because the Engraver found it too difficult; and the Account we give of them renders it useless.

It is observable in most Authors who have published Prints, that their Design differ considerably from their Originals: so as to make a bad Engraving be taken for a good one, and a good one for a bad one. They likewise embellish their Prints with a thousand superfluous Ornaments; which serve rather to please the Eye, than to shew the Truth of the original Engraving on the Stone: for the Locks of the Hair and the Drapery are generally so faint and confused, that it is impossible to form any certain Judgment of the Engraving. But in the Plates of this Work we have been attentive to give true Representations of the Originals. I have taken Notice, *en passant*, of some Mistakes which certain able Men have fallen into, I know not how: such, for Example, is that of the Antiquary FICORONI*, who takes those
of

* *Maschere sceniche di FICORONI*, cap. 34. Fig. XXXIV.

small round Balls, which some ancient Engravers placed at the Joints, for little Bells; whereas they are only the Strokes of the *Bouterolle*: such too is the Blunder of the celebrated Mr. GORI, who took the imperfect Form of one of *Jupiter's Feet* for a *Slipper**, and the Pedestal for a *Cushion*.

To conclude: I have one Advice to give to the Lovers of Engraving, which is, Not to examine or look at a *Cameo*, or the Impression of an Engraving, in a bright Sun-shine; because there is not, at such a Time, Shade enough to shew all the Beauties of those Works, which are so clean and so finely polished, and often so extremely small. It often happens that the Merit and Value of Engravings are determined by Jewellers, who know little of the Matter, and yet have more Influence with the Great than Engravers by Profession: hence so many bad Engravings are disposed of, and the good ones neglected.

This is all that to me seems necessary to arrive at the *true Knowledge of Engraving on precious Stones;*

* Tab. XXXII. le Gemme antiche de ANT. MAR. ZANETTI: Giove Serapide sopra bellissimo trono colle pianelle, o crepide in piedi, &c.

Stones, and to judge of their different Merits, from the worst to the most perfect.

* * *

I SHOULD here have finished this *Preface*, had I not thought myself obliged to make some Remarks on Mr. MARIETTE'S *Treatise on engraved Stones*, published some Years ago. We are highly obliged to this Gentleman for his curious and learned Enquiries *into the Antiquity, the Value, and Merit of Engravings on precious Stones*, and the *Esteem* in which excellent Engravers have been held at all Times by Princes, and by the Rich and Great. He shews that CÆSAR and POMPEY set such Value on them, that POMPEY was desirous of making the *Capitol* the Repository of his Collection of engraved Stones, and CÆSAR placed his Collection in the Temple of *Venus Genetrix*.

Mr. MARIETTE gives the Preference to Engravings that are shallow: But I question whether every body will subscribe to his Opinion. For my Part, I find that as a *deep Engraving en creux* is unquestionably more difficult in the Execution, and the Impression approaches nearer to

g Nature,

Nature, than a shallow one, its Merit is on these Accounts superior, supposing the Designs to be equally good in both. He reproaches *modern Engravers* with having done nothing new, nothing of their own Composition. But he does not reflect, that every Artist is obliged to conform to the Taste of the Country where he lives. Of which Use would the most excellent modern Engraving be to the Artist, if it were not bespoke, or if he could not find an Opportunity to dispose of it? Most Lovers of this Art prefer a good Copy of an Engraving which they like, to an Engraving newly designed, however perfect. But farther: it is probable, that if *Mr. MARIETTE* had given himself the Trouble to enquire for the best *modern Engravings*, he would have found such as would have yielded him Satisfaction.

I would advise every one who is ambitious to excel in Engraving, to copy, with the utmost Exactness, the *best antique Engravings*; for otherwise he will never be fully sensible of their true Merit. I own that a Connoisseur may, by Dent of Study, qualify himself to perceive the extraordinary Beauty and Excellency of an Engraving:

But

But a judicious Artist will discover in them a thousand Strokes, a thousand little Beauties, that are imperceptible to every other Eye. He will distinguish the Progress and Effect of all the Tools that were employed, not only those that are known to us, but even those of which we are ignorant of the Construction and Form. Had Mr. GUAY, Engraver to the King of France, copied with Attention the Hair of some good antique Head, I imagine, that instead of being at the Trouble to invent a Machine for making parallel Lines, (see MARIETTE, Tom. I. p.429.) he would soon have discovered the proper Utensil for that Purpose, which is very common in *Germany* and *England* for cutting Coats of Arms, and of which I frankly shewed him the Use when I had the Pleasure of seeing him at *London*. Certainly the more one employes himself in making good Copies, the more capable will he be of producing something of his own Composition. Some perhaps will say, that it is sufficient for this Purpose to know how to draw or model: but this is a gross Mistake. They might as well say, that one must engrave well *en creux*, because
he

he has taken one of R A P H A E L'S Design for his Model.

As to the *Letters*, or *antique Inscriptions* on Stones, I do not know of any general Rule by which to judge of them. We find some, where the Letters are well done, and very equal: but there are others just the contrary, though the Engraving be very good: our modern Engravers may easily imitate both.

Mr. M A R I E T T E is much offended with those who put *Greek Names* or *Inscriptions* to *modern Engravings*. But he that sells a modern Copy of an Antique for an *Original*, not he that makes it, is to be blamed. Immediately on my Arrival at *Rome*, I was employed by the Chevalier O D A M to copy the *Venus* of Mr. V E T T O R I, to make a *Danae* of it, and put the Name A U L U S to it. I afterwards sold this Piece (which I look upon as a Trifle) to Mr. S H W A N A U, Governor to a young Prince of *Dieterichstein*, who knew that it was my Work, and valued it greatly. I am not ashamed to own that I continue still to make such Copies as often as I am ordered. But I challenge

challenge any Man to prove that I ever sold one of them for an Antique. I must beg Leave to remark in this Place, that *Mr. MARIETTE* discovers great Partiality for certain Engravers Speaking of a Copy of the famous *Medusa* of *STROZZI* by *Mr. COSTANZI*, he commends highly the *Greek Letters* of the Name *SOLODOS*, though they be badly done ; as are also several others to which *COSTANZI* has put the Name of some Greek Engraver. I saw lately at *Dresden* a Head of *Hercules* when a Youth, done by him, with the Name of *ΓΝΑΙΟC* to it. Can *Mr. MARIETTE* approve in his Friend what he finds so inexcusable in other modern Engravers?

I must also take the Liberty to correct a Mistake he has made in relation to me. He was misinformed with regard to my *Country* and *Situation*. I was not born at *Nuremberg*, (nor have I ever been in that City) but at *Biberach* in *Suabia*, where for six Years I learned the Business of a *Jeweller*, and going from thence to *Switzerland*, to visit my Relations, I worked there six Years more. Afterwards I made a Tour to *Italy*. At *Venice* I dropt my former Profession, and applied

h myself

myself wholly to *Engraving on precious Stones*. Hence all the Works which Mr. MARIETTE ascribes me are the Productions of the first five or six Years, which I may call my Apprenticeship in this Kind of Engraving. From *Italy* I came to *England*; and went from hence with Mr. MARK TUSCHER to *Denmark, Sweden and Petersburgh*. But never was at the Court of *Thomas Kouli-Kan*, where Mr. MARIETTE has left me to seek my Fortune. Since my Return to *England*, I have made many Engravings, the Merit whereof it doth not belong to me to decide.

Mr. MARIETTE is also mistaken with regard to Mr. MARK TUSCHER of *Nuremberg*, who never engraved on precious Stones. He was a Painter, who had the Weakness to want to pass too for an Engraver. He modelled his own Portrait in Wax, very small: and took an Impression of it in Plaster, and afterwards in Paste of different Colours, particularly one of the Colour of an *Aqua-marina*, of which Mr. GHINGHI, who was at that Time Engraver to the Great-Duke of *Tuscany*, retouched the Hair, and polished the Face. He engraved, indeed, a Head of *Minerva* on a
Paragon

Paragon Stone: which, on such a Stone, might be done with a common Needle and a Knife; but not on a Gem.

As to *Mr. GODEFRID KRAFFT* of *Dantzic*, it was with me that he learnt to engrave on precious Stones: but as we parted soon after, I know nothing of him since. At that Time he gave many Marks of a good Genius.

There is one Question, which I should be glad to ask *Mr. MARIETTE*, which is, *How he can be certain that the modern Engravings, the Impressions whereof are sent or shewn to him, were really done by the Artists to whom they are ascribed?* We have often seen Engravers shew, good Pieces of others, for their own, in order to get a Name, or raise their Credit. With regard to myself, I do not remember that I ever engraved a Head of a young Man on an Amethyst, as he says, in speaking of my Works. I know very well that several Engravings, and such as I have never seen, have been sold for mine. I do not pretend to say that my first Pieces were much to be praised, having engraved scarce any Thing at *Venice* but
Coats

Coats of Arms ; nor did I copy any Antiques till after my Arrival at *Florence*, where Baron STROSCHE, being struck with my Taste and Application to Engraving, did every Thing to make me apply wholly to it.

Nevertheless I will venture to affirm, and I can bring Proof of it, that the Portrait of *Mr. LUDERS*, a Painter, which *Mr. GUAY* engraved at *Rome*, is much inferior to all that I have done from the Life. I know that he has improved greatly since that Time ; for I have seen some very fine Things which I am certain that he did. But cannot a Man shew his Love to his Country and to his Countrymen, and do Justice at the same Time to other Nations ? I am persuaded that *Mr. GUAY* himself has too much Modesty to speak with so little Management, as *Mr. MARIETTE* has done, of very able foreign Engravers. There are several who can shew excellent Engravings done without the Assistance of *Mr. BOUCHARDON*, who contributed so much, by *Mr. MARIETTE*'s own Confession, to the Success of those of *Mr. GUAY*.

Mr.

P R E F A C E. xxxiii

Mr. MARIETTE commends highly too COLDORE', an Engraver in the Time of HENRY IV. of France. But neither he, nor any one else can say for certain, that they ever saw any one *whole* Figure engraved by him. There is a great Difference between doing a Head, and composing and engraving entire Figures.

Mr. MARIETTE mentions likewise another of his Countrymen, who is settled at *Florence*, Mr. L. SIRIES. I know him particularly well; but he had done nothing, nor did, in my Time, which was remarkable. He has set large Stones in Snuff-Boxes: a Piece of Skill which is common every where; and made some curious *Scissors*. He shewed me one Day, in the Room where he was at Work in the Gallery at *Florence*, a gold Snuff-Box with a *Lapis Lazuli* in the Lid, that was crackt in the Middle. I took Notice of the Accident it had met with; but he assured me that it would not be observable next Day, and in fact he had mended it so that the Crack could not be perceived. I grant, therefore, that he has the Secret of making very curious Works, particularly

i

in

in *Lapis Lazuli*, which is a soft and porous Stone, and may be worked even with a File. The Case is much the same with regard to his Secret of *tempering* Gold and Silver. There is nothing very marvellous in it. I have seen the same Thing done by a Goldsmith from *Neuschatel* in *Switzerland*, when I was at Mr. HUG's, a Jeweller and eminent Engraver on precious Stones at *Berne*. It is true that these Sciffars would cut Copper, but when they were put into the Fire to destroy the Tempering, the Gold or Silver ceased to be malleable: from whence it is evident that there was some Composition mixed with the Metals. Mr. HUG presented to the Goldsmith a Piece of pure Silver of the same Quality as the Sciffars, desiring him to temper it: but the Goldsmith would not touch it, saying he must prepare the Silver himself. Mr. HUG easily discovered this Secret, and succeeded in doing the Thing himself. Mr. SIRIES's Method is probably the same. For the rest: I have an Impression in Wax of a Stone which Mr. SIRIES cut, and to which he put his Name. It is a large Vase engraved very shallow, with some small Figures at the Side, like so many *Scratches*
(if

(if I may be allowed the Expression), and a perspective View of part of the City of *Florence*. If his *Cameo* on an *Onyx* is not better done, I would not undertake to copy it for double the Price he offers. I would much rather copy the *Meleagre* and *Athalanta* of the celebrated *Cameo* of the Lord *CARLISLE*, than be obliged to copy his *Zodiac*, or rather his *Swarm of Figures*, which are not unlike to *Darius's* whole Army against *Alexander's*, engraved on an *Octogone Stone*. In short, none of his Pieces discover any Taste.

My Readers will excuse this Digression, to which I was compelled by the presumptuous Decisions of Mr. *MARIETTE*. It seemed to me to be extremely unjust to pronounce peremptorily, as he hath done more than once, *that such and such a modern Production has nothing equal to it.*

To return to the *ancient Artists*: It may not be improper to take some Notice of their *Pastes*. We find several very curious and excellent ones, both *en creux* and in *Cameo*: most of the latter, however, have been retouched by an Engraver:
and

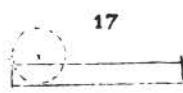
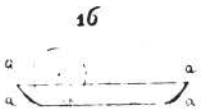
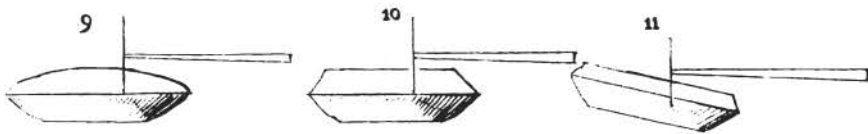
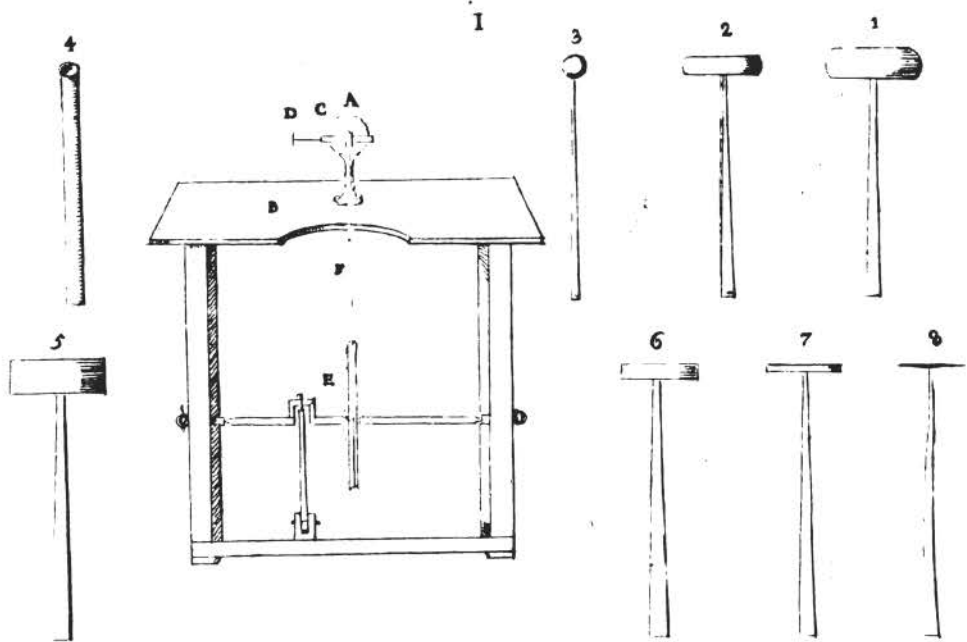
and accordingly we often see the Artists Name on them, as ΑΡΧΙΟΝΟC, ΑΕΥΚΟΝΟC, &c. in Count TOMS's Collection. Baron STOSCH has a *Paste en creux* with the Name of SOLONOS, besides several others. Nevertheless I will not affirm that the Impressions which are taken of them are so clean as those of our modern *Pastes*. I have a very curious *antique Paste*: it is green with a Streak of *White* dividing it equally into two; as we see in some Onyxes, where the Regularity of the *White* has not been changed by the Action of the Fire.

I met with one of another Sort, which very much resembled the Onyx, called in Italian *Nicolo*. The *Surface* was *blue*, and the *Bottom black*: the *Whole* so like Nature that for a long Time I took this *Paste* for a *real Stone*; till one Day viewing it sideways, I perceived that the *blue Surface* was considerably thicker than the Depth of the Engraving, the finest Strokes whereof appeared *black*, and which was wholly done with the Wheel. This raised a Suspicion in me; and on applying a File to it, I found that in fact it was
only

only a *Paste*. There are others of the same Sort, wherein the Engraving doth not appear black: from thence I conclude that some had a Secret of making their Engraving in *Pastes* black which the others had not.

I am also of Opinion that some ancient Engravers possessed the Secret of *refining* or *clarifying* the Cornelians and Onyxes; considering the great Number of fine Cornelians badly engraved which have been transmitted to us by the Ancients; whilst we scarce find one among a thousand at present that has the same Fire. This Conjecture is supported by several other Reasons more strong and convincing; but I shall leave the Subject to the Consideration of the Curious, till I have another Opportunity of communicating those Reasons.

If this Work meets with Encouragement, I shall in a little Time publish a *Museum* or *Collection of those antique Engravings* which are now in *London*. It will contain many curious Pieces not much known at present.



THE
ANCIENT METHOD
OF
Engraving in precious Stones,
COMPARED WITH THE
MODERN.

I.

A Description of the TOOLS used in Engraving in precious Stones.

A IS the Engine, or Out-case, which is fixed to the Table B. C is a small Wheel on an Axis, into one End of which is fitted the Tool D. E is the large Wheel underneath, which communicates with the small one C by the String F, and is turned by the Foot.

The Tools are generally made of Iron, and must be perfectly round, for which reason they ought to be turned, after being made as round as possible by the File.

N^o. 1. and 2. are half-round Tools which (as any other) produce the same Shape or Figure in Stone.

A

N^o. 3.

2 *The Method of Engraving*

N^o. 3. is a Tool of a perfect round Form, somewhat resembling a Button. The French call it *Bouterolle*. It is used especially for the Extremities in Figures, as we shall see hereafter.

N^o. 4. is a Tool hollowed within, like a Borer (PLIN. calls it *terebra*), and makes a Circle or half-round, more surely and neatly than any other. It is also used for boring Stones.

N^o. 5. 6. 7. are flat Tools of different Sizes.

N^o. 8. is a sharp cutting Tool, which some call a Saw.

It is to be observed that the Size of each of these Tools may gradually decrease from that of a large Pea to the Point of a fine Needle, to be used in the smaller Work.

When all these are well provided, one proceeds safe and without Difficulty.

The Tool being properly fastened in one End of the Axis of the small Wheel (as Lettre C, D) than it must be put exactly in the Centre to grave steady. For which Purpose some use a Screw, on one Side of the Axis, and others fit it in, by putting Lead round the End of it, this depends on the Choice of the Artist. Afterwards one puts on the Head of the Tool some Diamond-Powder moistened with Philosopher-Oil, which is the most thinnest and fixest than other Oils. Then turning the great Wheel with the Foot, the Stone (which is cimented with Mastic to the End of a little Stick) is applied to the Tool to be engraved, the Figure having been first drawn on it with the Point of Brass, or Diamond.

N^o. 9.

N^o. 9. represents a Stone with a convex Surface applied to a Tool to shew the Conveniency of working such Stones: for the Space between the Edge of the Stone and the Tool being larger in a convex than in a flat Stone, the Tool can penetrate farther, and make deeper Strokes. Compare this with N^o. 10. where the same Tool is seen to touch the Face of the flat Stone much sooner.

N^o. 11. is a Stone applied to the Tool diagonally, which makes what the Italians call a *Sotto Squadro*, or Under-cut; of which Kind of Engraving it is very difficult to take an Impression.

There being many Things in Engravings which appear easy, and yet are very difficult to execute, and others which are easy, tho' they seem quite otherwise, I have thought proper to give some Exemples of both.

N^o. 12. 13. 14. are Figures of different Angles, the Surface whereof it is very difficult to engrave perfectly even and smooth in Stones, accordingly the Corners are observed to be always unfinished, because the round Tool cannot get to them.

N^o. 15. is a Hexagon, which is very easy to be engraved, because all its Points corresponding to one another, there needs only to draw three lines crossing or intersecting one another like a Star (see the Fig. 15.), and afterwards make them broader towards the Middle; so the Work is done without any Difficulty, and yet most People imagine that a Pentagon is much easier to be engraved.

The Case is the same with the Lettres, which can never be done so well as those represented in the Medals N^o. 19.
the

4 *The Method of Engraving*

the Tool leaving always some Imperfection in the Corners, as in the Lettres *a a* N^o. 16. 17.

Some of the best ancient Artists chose to make Use of the round-headed Tool, or *Bouterolle*, for making the Terminations of the Lettres and several other Things, finding it more easily, and as well as any other.

II.

HAVING found in most of all the known Cabinets this antique Head of *Jupiter Serapis*, with a full Face, engraved in Stone, but generally ill executed; I have made Choice of it for the Comparison I propose to make; and shall shew the Way to engrave it according to the modern Practice.

The Stone must be made oval, and have a convex Surface as Fig. 3. II. It is no matter whether the under Part be flat, or round, provided the Stone be thick enough to take the Engraving. Then it being cimented upon a little Stick for the Conveniency of handling it, you begin by hollowing out with a large half-round Tool, the Form of an Oval of the desired Bigness. For this Purpose you must move the Stone with your Hand length ways; for otherwise the Tool would make its own Figure. You hollow it gradually to the Depth required till to the Eyes. See Lettre *a*, Fig. 3. II.

You may advance towards the Top till you come to the Middle of the *Modium* on the Head (Let. *a*), and towards the Bottom as far as the Middle of the Neck under the Beard (Let. *a*). The same Method is used for making the Oval of a proper Breadth for the Head.

When

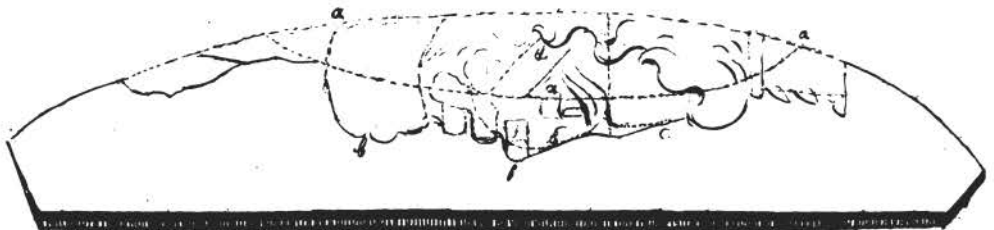
1



2



3



When this is done, the Place for the Hair may be hollowed, making it larger on one Side, than on the other, in Imitation of the Original. The same large Tool may be used for marking the Place of the Beard, about the Depth of let. *b*, fig. 3. and as broad as let. *b*, fig. 2. For the Front you take a smaller Tool, let. *C*, fig. 2. and 3. with which to avoid a needless Change of Tools, you may also form the *Modium*, and begin the Shoulders.

The Foundation being thus laid, you take a narrower Tool, somewhat round, and of a Size suitable to the Length of the Nose, with it you engrave in a straight Line, the Form of the Nose, the Cheeks and the Neck. See let. *d*, fig. 2. and 3.

After this a smaller Tool is employed to go cross the Nose in order to form the Nostrils; to sketch out the eyes and the principal Locks of the Hair, let. *f*, fig. 2. and 3. Last of all the Button-Tool, or *Bouterolle*, is used to make the Point at the Extremity of the Nose, which must be united to the Rest that is already done, let. *g*, fig. 2. and 3. (Sometimes another Tool is used to make the Point of the Nose sharp, this depends on the Choice of the Artist.)

All this must be wholly executed by turning with pretty large Tools; smaller and sharper ones may be afterwards made Use of to finish it, according to the Capacity of the Artist.

It is manifest that whoever sets about such a Piece of Work must know how to draw and model a Head in its just Proportion, either in Wax or Clay, otherwise he will execute it very poorly, very ill, and with much Difficulty. It is than a very easy and common Error to engrave the more minute Parts before the larger receive their proper Depth; which obliges the

B

Engraver

6 *The Method of Engraving*

Engraver to take out what he has done so injudiciously, and thus he loses both Time and Labour, (that is to say for an exact Copie.)

It is also an Error to engrave too deep at first; for it prevents your getting at it so easily with the small Tools to finish it, and this obliges you to get the Stone ground down by the Lapidary, to the great Diminution of the intrinsic Value of high-priced Stones; it is than far much better to proceed gently, and make sure of Success, than by working in a Hurry and without Precaution to risk the Spoiling of the Work and the Stone.

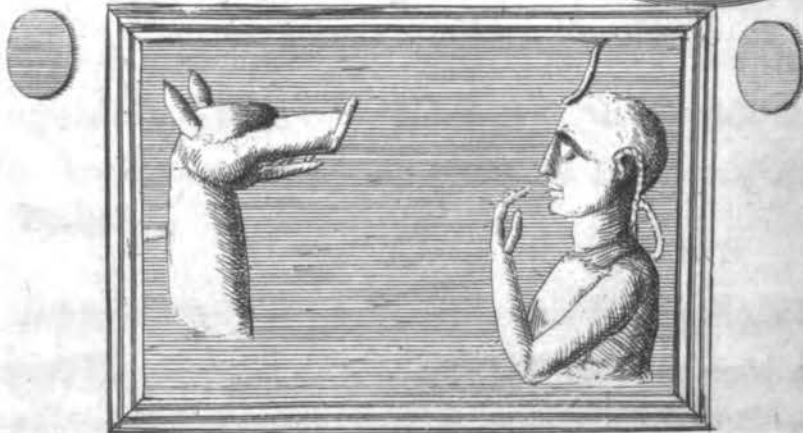
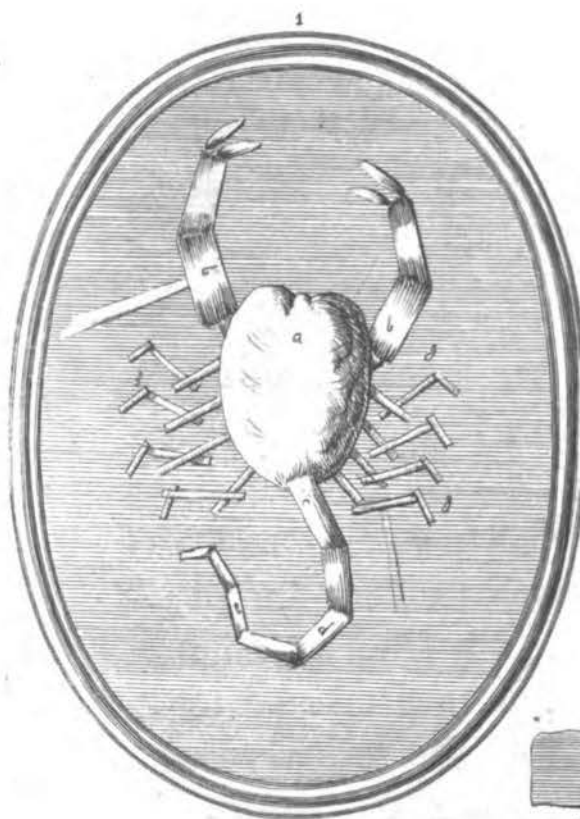
In copying of this Head of *Serapis* we perceive that the Engraver was obliged to make one Lock of the Hair of the left Side somewhat larger than seems necessary to make a proper Out-line, it is because otherwise he would scarce have been able to finish the smaller Parts, such as the Eyes, the Nose, Mouth, Beard, &c. But having hollowed the Place on this Side with a large Tool, he had free Access for the small ones to finish the Work to his Mind.

This is all that can be engraved in Stone, according to the modern Method by the Wheel singly; it depends on the Skill of the Artist to employ the Point of a Diamond, or not, for the Finishing.

But as I am apprehensive that this Piece which I may call modern Engraving in the Manner of the Ancients, is not sufficient to explain my Thoughts properly, I shall particularly examine some antique Engravings, and compare them with ours.

III.

III.



III.

FIG. I. A SCORPION.

On a yellow Egyptian Jasper.

I Expressly chuse this bad antique Engraving, on a yellow Egyptian Jasper, because the principal Strokes of the Tools employed are more perceivable in it, than in a fine Engraving. For Example, the Body of the *Scorpion* is made by two Strokes of a large half-round Tool, moved a little by the Hand, let. *a*. You may also observe very distinctly in the first Joint of the two Arms the Strokes of a flattish Tool, let. *b*, exactly like N^o. 5. I. and the Decrease of the Size of the Tools employed from the Beginning of the Tail to the End. See *c*, *d*, *e*, *f*, like N^o. 7. I. The Feet are made with a very small Tool, let. *g*; but the Joints are not terminated in Angles, according to Nature: The Engraver having made some of the Lines cross one another, and neglected to join others at all, let. *g*. This Defect shews evidently that the Engraving was done by the Wheel, which the Workman scarce knew how to use; and that we received this Method from the Greeks, and other Nations, who had it from the Egyptians. It also appears that this Engraver as well as many others were ignorant of the Use of the Diamond-Point, and the round Tool called *Bouterolle*; otherwise they would have used it with great Advantage to terminate the angular Joints, in the Manner of the Greeks. However the Feet may be much better finished even with the Wheel, provided one takes care to stop before the Lines cross one another.

This

8 *The Method of Engraving*

This I have observed in several Egyptian, Greek, and Etruscan Engravings, that the round-headed Tool, which is of so much Service, was not generally used by all Workmen : as the best, as well as the ordinary ones, employed it only at Times, we may conclude that it was not so familiar to them as to us.

Any judicious Workman may easily engrave such a Scorpion as this, even if he does not know much of drawing, by observing only the Proportion and Gradation of the Tools, as we have marked them above.

FIG. 2. ANUBIS and HARPOCRATE.

A Cornelian.

THIS Design is taken from a very ancient Engraving on a square Cornelian, pierced length ways, which was done with the Borer, N^o. 1. I. it was probably an Amulet or Bracelet. It would be useless to repeat here what so many Authors have said of the Head of *Anubis* in the Form of a Dog, and the Bust of *Harpocrate*. I shall only observe that the Strokes of the large Tool which are mentioned above, when treating of the Scorpion, let. *a*, and of the *Serapis*, are easily distinguished in the Neck of the *Anubis*, and the Body of *Harpocrate*. It appears also that the Visage of *Anubis*, and the Arm of *Harpocrate* were done with a less Tool ; and that the Ears and the End of *Anubis*'s Nose, likewise the Mouth and Finger of *Harpocrate*, were engraved with a cutting Tool which the French call a *Saw*.

Though

Though this Engraving be very indifferently executed, the Proportions are pretty well. Every Stroke is in the proper Place: and it is possible to finish it, if one would be at the Pains. It is remarkable that this unfinished Piece is nevertheless extremely well polished; and there is Room to think, that the same Tool was employed both for the Engraving and the Polishing; from whence we may conclude, that the Engraver has done his best, since he would not otherwise been at the Trouble of polishing his Work so well.

FIG. 3. A whole Length of ANUBIS.

On a yellow Egyptian Jasper.

TO confirm what I have advanced above, I place here a whole Length of *Anubis*, holding *Harpocrate* in her right Hand, and in her left a Vase; done on a yellow Egyptian Jasper. The Strokes of the Tools that were used for the Arms of the *Scorpion*, let. *b*, and for *Serapis*, II. may be also perceived distinctly here. The Engraving is not quite polished, and seems to have been done by an Apprentice, because it is so unfinished, though the Figure is well proportioned. Any Connoisseur will easily perceive by the Engraving that the Whole was done with the Wheel; and conclude with us, that the modern Method of engraving in Gems is absolutely the same with that of the Ancients.

In these three Engravings we discover no Traces of the round-headed Tool or *Bouterolle*; but only different Kinds of half-round and flat Tools.

C

I pur-

*
*
*

I Purposed to place here an Etruscan Engraving: but reflecting that the same Tools were employed in it as in the preceding, I changed my Mind. The Etruscan Engravings are generally in very low Bas-relief, the Out-line and Muscles too sharp and dry, appearing to be scratched with a Diamond-Point; and the Whole surrounded with a Border, as already mentioned in the Preface.

As there are very few of them, it is rare to find one perfectly well executed: Such as are so, are in the Taste of the right Greek ones, highly finished, and extremely well polished.

IV.

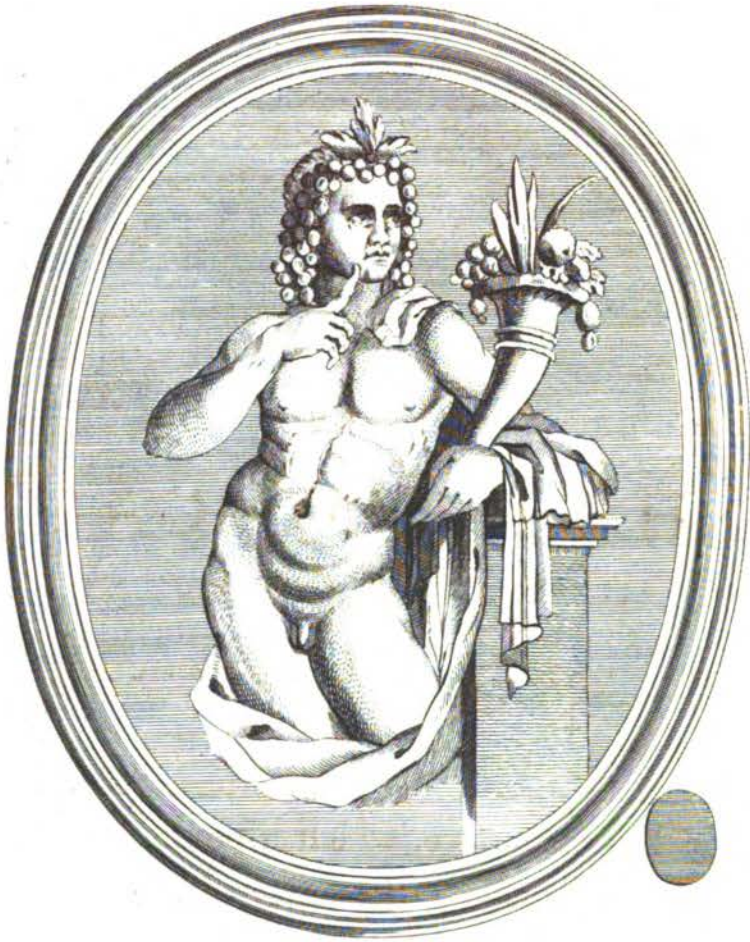
HARPOCRATE.

On a Cornelian.

In the Author's Possession.

THIS is another *Harpocrate* on a red Cornelian, with a convex Surface, which is pretty high finished. The Softness of the Muscles, the excellent Position of the Body, and the Approaching of the Arm and Finger to the Mouth are tolerably well executed. The whole Head, though extraordinary deep, is nevertheless extremely well finished. It was the Smallness of the Stone that obliged the Graver to use only a round Tool, or *Bouterolle*, to do the Locks of the Hair, which resemble like so many small Balls; nevertheless he has placed them so well, that they present an agreeable Variety of Curls in the Hair, and give the Design a handsome Out-line.

There



There is no room to question this Graving being truly antique, and in the middling Way of the Greeks. We shall see several other such hereafter, which are remarkable by having the Hair, the Joints, and the Drapery done with the *Bouterolle*.

The Engraver has made this Figure what is commonly called a half-length, and has terminated it very ingeniously with a light Drapery: which is not common. And as we perceive in it the Strokes of the *Bouterolle*, we may conclude that the good Engravers, as well as the ordinary ones, though Greeks, used a Wheel, as we do at present.

* * *

I Might place here several Dessigns taken from common Greek Engravings: but as it would oblige me to repeat what I have said above, I shall proceed to antique Engravings of *the most particular Kind*, following the Progress of the Art.

V. The

V.

The Rape of H E L E N.

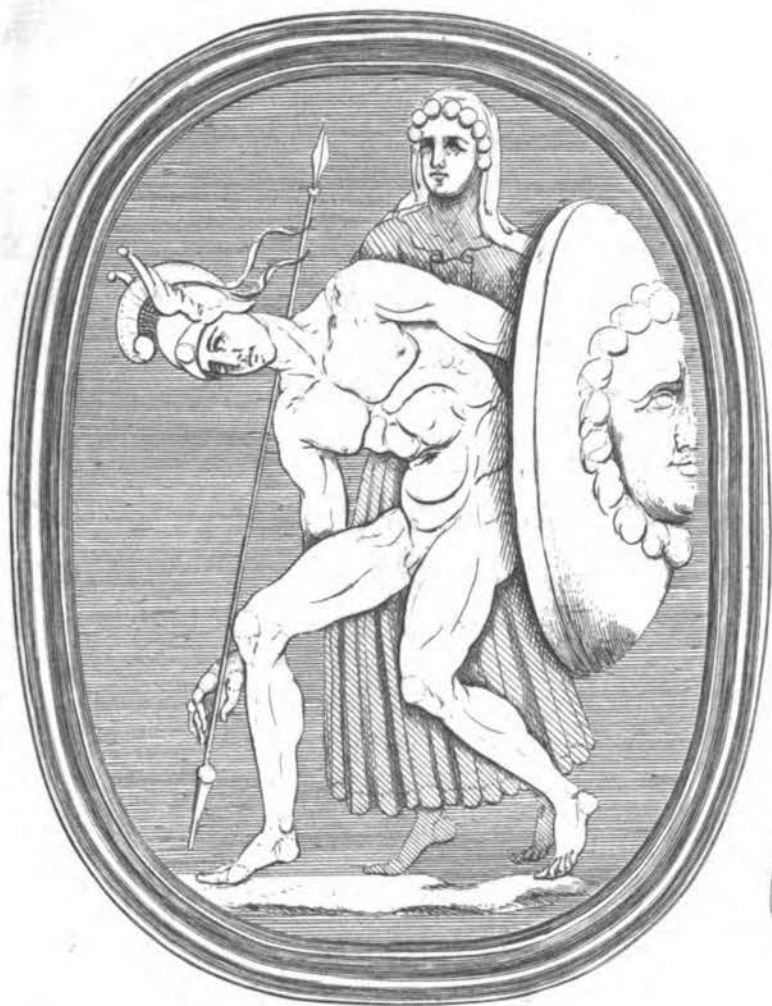
On a fine Cornelian.

In the Possession of Baron STOSCH.

THIS Engraving represents a young Man with a Cask on his Head, a Shield and a Lance in his Hands : his Attitude shews that he is just going to take up on his Back the Woman that stands by him : hence the Design is conjectured to be the *Rape of Helen*. It is easy to perceive in this Engraving, which is undoubtedly antique, and of the first Greek Kind, the small Balls I have mentioned above, on the Joints of the Man, the Borders of the Woman's Robe, in the Hair, round the Face, and also on the Shield, where they are somewhat softened. It is also very evident that the Wheel with a blunt Tool was used to the Shield : for it could not have been done with so much Boldness, nor so easily, with a Diamond-Point. The Engraver has added Wings to *Paris's* Cask, probably to express his Haste to carry off his fair Prey. For the Rest, this Engraving is perfectly well polished ; the Design and Composition are indeed very simple ; but the Artist thought it sufficient to shew his Intention.

It has been remarked that at the Time when the Exploits of the *Trojan War* were engraved, it was customary to make the Engravings very deep, as we shall see hereafter.

The





The Faces, however, are generally well executed ; which is very difficult to do in so small a Compass: and to give more Relief and Strength to their Pieces, the Engravers of those Times often added a Shield, or other large ornament which was easy to engrave. We shall see several Examples of this, which are very curious by their Variety and their Composition.

What is chiefly to be observed in this Engraving are the *small Balls*, and the *Shield* ; which are most evidently done by the Wheel. The Polishing, which is so seldom well executed at present, is also excellent. This Piece likewise shews the primary Manner in which the Engravers in Gems represented the Actions and the Histories of Heroes.

VI.

ÆNEAS, ANCHISES, IULUS.

In the same Collection.

THIS Dessign is copied exactly from a Graving on a Cornelian, indisputably antique, done in the same Greek Manner as the former, and probably at the same Time, and taken from the same History. It represents *Æneas* carrying *Anchises* and *Iulus* out of *Troy*: and seems to be the Work of the same Engraver. As there was a long Interval between the Events which are the Subject of the two Engravings, it is not probable that they were done at the Time they happened, but long after. Had different Masters done these Engravings, we may conclude that one of them would have piqued himself to make three Figures in the same Compass, and to give his

D

Work

14 *The Method of Engraving*

Work the highest Finish, to heighten its Value ; as it was the Custom in those Times to give the Preference to the smallest Work.

The Attitude of these three Figures is excellent, and, considering their Smallness, they are very well finished. The Polish also is extremely good.

The small Balls made with the *Bouterolle* are plainly to be perceived in the Armour of *Æneas*, his Heels, Fingers and Joints ; as I have shewn in the Dessign. The Faces are admirably well done, though so extremely small. These two Dessigns shew sufficiently the different Places, where the *Bouterolle* is advantageously employed, which could not have been done but with a Wheel, in the Manner of the Moderns.

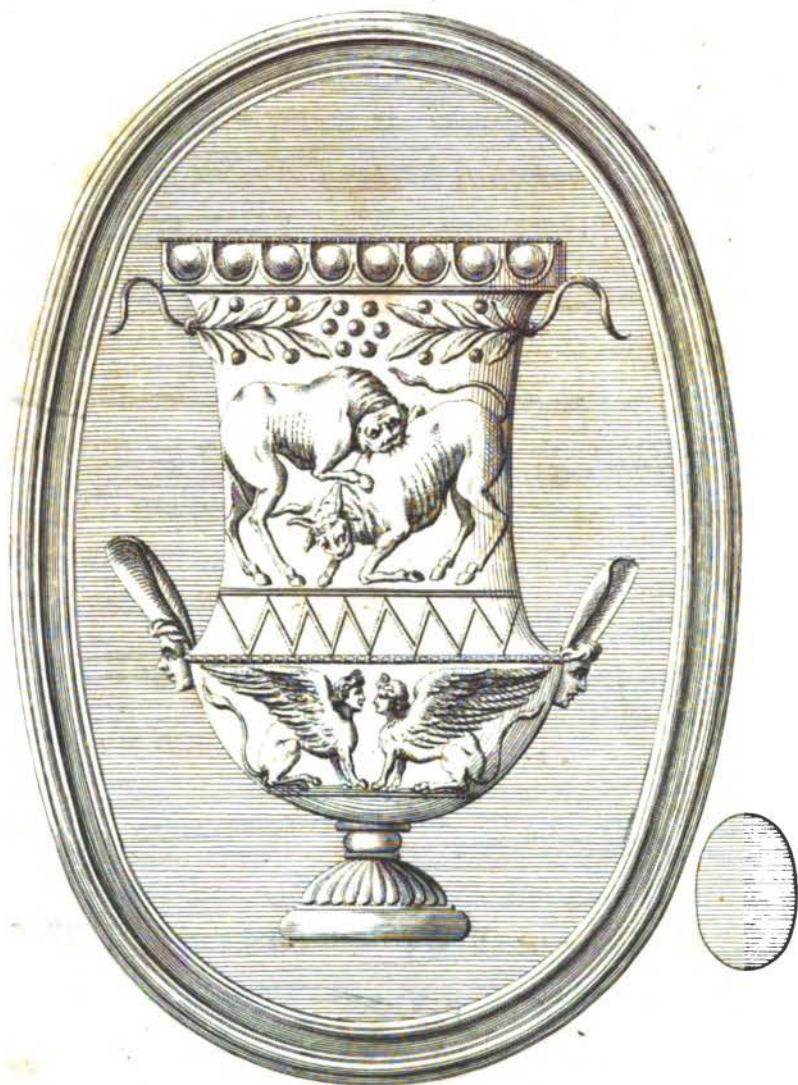
VII.

A V A S E.

On a red Jasper-Onyx.

In the Possession of Count BENTINK at the Hague.

THIS beautiful Vase, which is undoubtedly antique, I place here to shew how extremely well the Artist has observed the Proportions in Architecture and Bas-reliefs. The Manner of the Engraving shews it to be of the right Greek Kind. The Feet of the Lion and Bull may perhaps be censured as too long ; but it is known that the best Artists often did these Things with Design, the better to express Actions of



of the greatest Strength, like that of the Lion, who strives to take the Bull on his Back ; and for that Purpose raises and stretches himself out as much as possible. It is the same with the Bull, who makes the utmost Efforts to avoid being thrown by the Lion, resting on his hinder Legs. Such a violent Attitude seems to excuse the voluntary Fault of the Engraver. What farther proves that he did it with Design, is that in the two Sphinxes at the lower Part of the Vase, all the Proportions are perfectly well observed. The whole Engraving is extremely well finished ; and the Polish good : but what renders it still more valuable is the Beauty of the Stone, which is a red Jasper-Onyx, that is to say, the Surface is a fine opaque Red, and the Bottom a transparent Chalcedon. The opaque Red is so thin, that all the Engraving goes through it, and enters the Chalcedon ; which makes the Engraving appear transparent : just as the Oriental Onyxes with a blue or white Surface present the Engraving black. This beautiful red Jasper-Onyx is the only one of its Kind I have ever met with among ancient or modern Engravings.

The Artist has formed the Cornish of the Vase, and all the principal Joints of the Animals, with *Bouterolles* of different Sizes. The diagonal Lines in the Ornament are made with a cutting Tool, or Saw, by the Wheel, in the same Manner as the Feet of the Scorpion, mentioned above ; but they are better joined together. Their round Termination shews that they were not made with a Diamond-point.

VIII.

A SOLDIER behind a Shield.

On a Cornelian.

THIS Engraving discovers a very singular Idea in the Artist, who has placed the entire Figure of a Soldier fitting, behind a Shield, which is engraved very obliquely on a Cornelian, so that the fitting Figure may be covered or wholly hid by it. It would be very difficult to take a good Impression of it, if the Engraver had not judiciously brought the Shield close to the Soldier's Knees: which gives more Body to the Matter proper for the Impression, and renders the Work more curious, fitter for a Seal, and more valuable.

The Figure is placed properly, and all the Parts well smoothed and polished; which are the Characters of a great Master. This Piece may be looked upon as a Monument of antique Engraving very curious, and of a singular Signification. For the rest, it is easy to discover the Strokes of the Tool which the Engraver employed, by Means of the Wheel, to form the Shield.

IX. ACHILLES





J.° Sougeron fecit

IX.

ACHILLES wounded.

On a Cornelian.

THE Antiquarians in *Italy* call this Figure *Achilles wounded*. The Groupe may be said to be better composed than that in the *Rape of Helen*. Nevertheless the Manner of the Engraving, the Composition, the Size of the Stone, the Proportions, which are equally good, the fine Polish of the Parts and Muscles, and the Termination of the Dress made by small Balls, like the Robe of *Helen*; all these shew that the Stones were engraved much about the same Time.

It may be observed that the Position of the Soldier's Shield who covers the wounded Person, gave easy Access to the Engraver's Tools to finish properly the Head and Face of *Achilles*, which are very deep: an evident Proof that it was done with the Wheel.

These two Shields give a great Relief, and singular Grace to this Engraving, as in the foregoing, and in others of the same nature which we shall produce in the sequel. It also appears that these Engravings are not copied from marble Statues, but invented by the Engraver; and therefore in some Sort preferable to those that are taken from Statues.

It is also most obvious that the Manner of Engraving, and the Tools employed, are precisely the same with those we have already mentioned so often.

E

X. Three

X.

Three SOLDIERS.

On a Cornelian.

AS the Curious regret no Pains they are at to satisfy their Curiosity, I would fain hope it would not teaze them, if I here present some other Engravings that are remarkable by the Depth and Variety of the Shields, especially as they afford additional Proofs that the Ancients used the same Method of Engraving with the Wheel, and the same Tools, that we do.

This Figure represents three Soldiers in a Posture of Defense (the third on his Knees), with their Shields in profil the Height of near half a Circle: this is easily done with a Tool in the Form of one of these Shields, which being fitted on the Engine, you engrave the Stone without moving it; and in an Instant make precisely such a Shield. Nothing is more convincing than this Experiment: it teaches us, I think, more of the Method of the Ancients in engraving Gems, than we can learn by all that *Pliny* and other Authors endeavoured to preserve to us.

It was customary with the Greeks to interperse their naked Groupes with dressed Figures, either to distinguish the different Nations (as we see here the first Soldier with a Trojan or Phrygian Bonnet), or to vary and embellish the Composition, for it sometimes gives more Grace to the Piece to have some of the Figures cloathed.

I leave





I leave it to Antiquarians to discover and decide who were these Warriors among that Multitude of wounded Trojan Heroes defended by their Friends, that are spoken of in History.

This Drawing is taken from my Sulphurs.

XI.

O T R I A D E S.

On a Cornelian.

In the Possession of the Prince of ORANGE.

THIS Engraving represents a Figure half-recumbent, in an Agony, unable to support itself, sitting on one Shield, writing on another, and leaning against a third. The Engraver seems to have endeavoured to surpass all others in engraving deep. The three principal Shields are so very deep, that when you hold the Impression of the Engraving between you and the Light, they cover all the Figures. The Knees are as deep as the just Proportion of the Figures required. This deep Engraving has so much weakened the Stone, that it is almost quite spoilt.

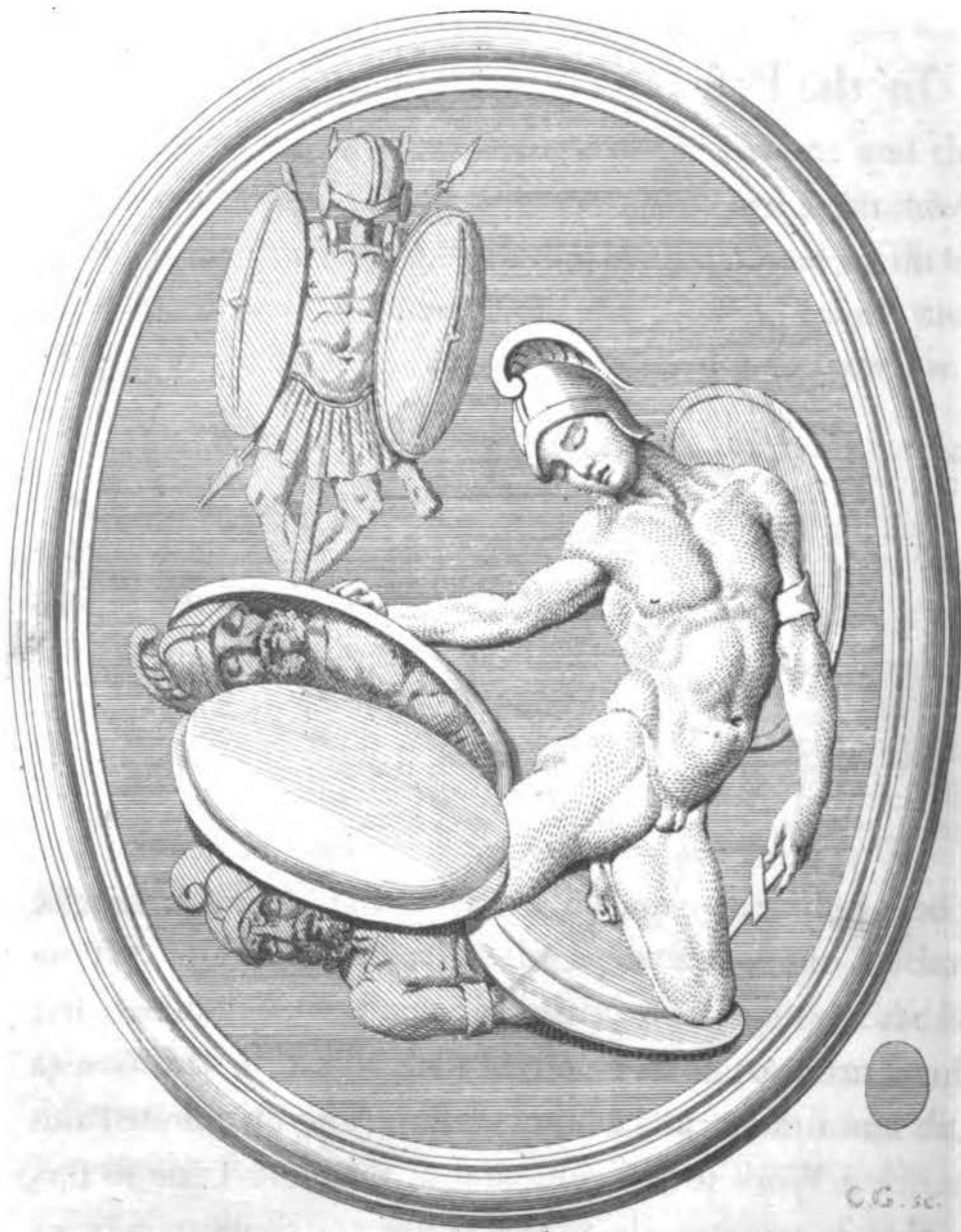
It was not without much Difficulty that I succeeded in copying this Engraving. The original Fragment has but a small Part of the left Arm with a Bracelet; the rest being supplied with Gold. But by the Assistance of this Mark of a Bracelet, and of another Engraving of the same Subject, I was enabled to add a Shield to my Copy; and thus to repair in
some

some measure the Loss of the Original. But I did not do this with an Intention to sell the Stone for an antique, and impose on the Public, as certain Authors say of modern Copiers ; but purely to satisfy my own Curiosity concerning the Manner in which such an extraordinary Engraving might be executed even at this Day.

In the rest : the Ordonnance of the Groupe and the Arrangement of the Shields is very natural and ingenious : for the Man that leans against the Shield is supported by the Shield, and serves for a Support to it, and the Position of the other Shield gave the Engraver an Opportunity to shew his Hand and the Turn of his Foot.

The Shield at Bottom supports the Figure ; and leaves Room for the Tools to make the Knees.

These Things are highly necessary to be observed before one undertakes such an Engraving. The Piece we treat of supposes great Skill in the Artist, and much Boldness in the Invention. It does not seem to be copied from a Groupe of Marble ; for in Marble such a Groupe would have been too clumsy. It is probable that the Intention of the Author was only to support the Figure properly, and represent the History naturally : and he must have had an uncommon Genius to discover a Method of executing such a curious and difficult Engraving so happily.



XII.

O T R I A D E S.

On a Cornelian.

In the Possession of Baron STOSCH.

I Add this Impression, which represents the same Subject as the former, that we may be better able to judge of the different Tastes of the ancient Engravers, both with regard to the Invention and Execution.

In this Piece the Artist appears to have chosen not to engrave so deep ; either avoiding the Fault of the other, or desirous to shew his Skill in making the same Work without copying it: It is possible too, he know nothing of the other : for he seems to have regulated his Design by his particular Manner of Engraving, in which he used chiefly a Diamond-point, with the *Bouterolle* for the small Balls at the Extremities: whereas the whole of the former was done with the Wheel.

These Engravings are both very good : the Preference of the one to the other depends on a Person's Taste. True Judges will most admire the first, on account of its Simplicity, and the natural Air of its Composition, added to the Genius and Labour of the Artist, who must have been at infinite Pains to execute a Work so difficult, and at the same Time so singular, that it requires the utmost Care and Skill to take an exact Copy of it : whereas, if you know the Design, there is no Difficulty in Imitating the second. It appears, moreover, by the latter that the *Bouterolle* was used at that Time, and that the Shields were made with the cutting Tool, or Saw.

XIII.

A HEAD of MEDUSA.

On a Chalcedon.

In the Collection of the Right Hon. the Earl
of CARLISLE.

AFTER examining the Engravings done in the Manner of those we have given above, we shall now proceed to consider this Head of *Medusa* in Profil, engraved on a Chalcedon. It has been already published by Baron STOSCH, designed by PICCARD; and its Beauty and Perfection are universally admired: but to explain and demonstrate more distinctly the Merit of the Engraving, I judged it necessary to give a whole Drawing at the Side of the Profil.

Though the Profil given by this Artift (SOSOCLES) is not the same with that in the Marquis STROZZI'S Cabinet, the Difference lessens not its Value: for all the Traits are most beautiful, and have an Air of Grandeur and Majesty. Both are, perhaps, Works of Imagination.

In copying this Engraving I observed that the Locks of the Hair are cut as deep as the half-round Tool used for that Purpose would permit. (See the Dessign of the full Face.) The Workman afterwards finished it with a parallel Tool which some modern Engravers use for Coats of Arms: but I have not given a Draught of it in Plate I. because it is not yet known
either



either in *Italy*, or *France*. It appears by this Head, and by several others, that the best Greek Artists often employed this Tool for the Hair; it being otherwise scarce possible that they should have done the parallel Lines so clean and neat.

The Wing over the Head is engraven very oblique, and bold; but rather too deep: for being near the Edge, it weakens the Stone, and exposes it to be damaged by the least Accident.

The Artist seems to have studied to give his Work the highest Perfection, in leaving this Wing without any Support. The able Masters often take such Flights. This, nevertheless, does not hinder the Taking an Impression. The Stone, which is set in a Ring, had been damaged, when I saw it, by some Persons who had been trying to take an Impression of it. For my part, I took several good ones, with a little Care: whence I conclude that their Disappointment was not the Fault of the Engraver: for it is certain that no Artist in this Way can finish his Work perfectly without taking many Impressions of it, from Time to Time, that he may see to what Degree of Perfection he has brought it, and what it is still susceptible of. This Method enables him to foresee and prevent every possible Accident, and informs him how deep the Stone will permit him to go, without risking the piercing of it through when the Work is almost finished.

The Polish within is not less admirable than all the rest: and will be always a glorious Monument of the extreme Skill of the Artist, and an excellent Model for modern Engravers.

We

24 *The Method of Engraving*

We shall only add, that this Engraving was done with the Wheel, and the half-round Tool already mentioned.

XIV.

M A R C I A N A.

On a fine Cornelian.

In the Collection of Lord Viscount DUNCANNON.

THE ancient Greeks generally gave the Portraits of their Divinities the finest *Charactere*, and the most agreeable Profil. We often see the Heads of *Venus*, *Minerva*, *Diana*, &c. all in the same Profil, and so like, that there is no distinguishing them but by their Head-Dress, or Attributes. They did the same with regard to the celebrated Beauties, such as *Aspasia*, *Iole*, *Dejanira*, *Medusa*, *Jul. Liv. Aug.* &c. whom the Artist pleased himself in flattering, and setting off according to his Fancy, to shew his Skill, and express his Respect or Veneration for them; so that one would rather take their Engravings to be imaginary Figures, than true Likenesses, and real Portraits. Nevertheless we find some Engravings in Stone that are undoubtedly done from the Life, such as those of the Emperor *Augustus* by *Dioscorides*; of *Tiberius*, *Antony*, *Jul. Titi*, by *Evodos*, &c. and this Head of *Marciana* on a very beautiful Beryl; which the Antiquarians have long pronounced to be the Head of *Plotina*; but according to a Medal exceeding well preserved, in the Collection
of



of the Marquis of ROCKINGHAM, and by the Head-Dress, it must be that of *Marciana*. It may be easily perceived, however, that this Engraving was not copied from the Medal; for in that Case the Artist would have imitated it more exactly, and his Work would have wanted that Boldness we discover in it: he seems to have strove to make an original Portrait after Nature, and a Master-piece for Delicacy, and perhaps for Likeness. He must have been at great Pains to mark so deeply the double indented Diadem of *Marciana*: and has employed very ingeniously the same parallel Tool which was used by the Engraver of the former Piece, to do the Hair. The Half-rounds of the Diadem and Locks were certainly done with the Borer, fig. 4. I.

In considering the Delicacy of the Face, the Arrangement of the Hair, and the little Drapery, I am led to think that this excellent Engraving is the Work of the celebrated *Evodos*, who did the Head of the above mentioned *Jul. Titi*, that is shewn in the Treasury of *St. Denis* at *Paris*: but it cannot absolutely be affirmed.

The Drawing of the Face shews distinctly the great Depth of the Engraving. We find very few such Pieces; because it is much more difficult to engrave a Portrait in Stone from the Life, that shall be like, than an imaginary Head. The Diadem in this Engraving clearly shews that it was done with the Wheel, like the former.

XV.

A young Hercules's HEAD.

On a Cornelian.

In Count BENTINK's Collection.

THOUGH the three-quarter Heads on Gems do not give such an agreeable Impression, as a Profil, the ancient Artist who engraved this young Hercules's Head, has signalized his Abilities by this Master-piece, which is as perfect as it was possible to make it; for this Attitude is much more difficult than a simple Profil. He took great care to observe exactly a just Profil, though in a three-quarter Face. (See the Design.) The Hair shews very plainly that the Artist employed for it the Borer, (N: 4. I.) which the Engravers use at this Day to make the Curls of the Hair, the Ornaments of Coats of Arms, and several other Things, and to pierce Stones. As one may easily engrave with it a Semi-circle, or even a whole Circle, more neatly, exactly, and speedily, than with the Point of a Diamond, or any other Tool. Hence we conclude that the Artist engraved with the Wheel, in the same Manner as we do now. The Curious, who would assure themselves of this, need only to examine carefully the Work.

The true antique three-quarter Heads are very scarce; either because it requires great Skill to succeed in them, or because the Impression has not such a good Effect, though it be very striking.

XVI. The





XVI.

The HEAD of the Dog SIRIUS.

On a Grenat.

In the Collection of Lord Viscount
DUNCANNON.

HAVING sufficiently shewn, I presume, the great Conformity between the Tools employed by the ancient Engravers for cutting in Gems with the Wheel, as the modern; I shall now proceed to shew the different Tastes of those Artists who have strove to carry their Art to its highest Perfection.

This Head of the Dog Sirius with the whole Face may serve for our principal Model. To perceive, then, all its Merit, it is to be observed that the Jaws are so far extended as to discover not only the Teeth, and Tongue, but even the very Bars, and Bottom of the Palate, the Whole finished with the greatest Exactness. The great Depth of the Engraving, and the Neatness and Justness of the Dessign, (as may be seen by the Drawing of the Profil) are evident Proofs of the extreme Delicacy and Skill of the Artist. The Muscles are so perfectly smoothed, that it is not possible to perceive the least Mark of the Tools as in the former Engravings. The extraordinary Look, with the Strength and Boldness, which the Artist has given to this Head made me doubt, at first, whether

it

28 *The Method of Engraving*

it had been done with the Wheel in the common Method : but in copying it with Attention I perceived the Progress of the different Tools that were used : and I have succeeded pretty well myself in imitating it. The Stone is a very fine Grenate, with a convex Surface ; which is of great Service for engraving deep, as we have mentioned already : and hence in taking an Impression there rises a high Border of Wax round it, which help to preserve it. This Convexity serves also to render the Extremities of the Ears thinner, and to heighten them so that they seem to advance as far as the Eyes.

It is highly probable that this Artift knew the Merit of his Work, since he has put his Name to it, that it might descend to Posterity. On the Dog's Collar is this Greek Inscription : ΓΑΙΟΣ ΕΠΟΙΕΙ. It must indeed be owned, that it is an incomparable Master-piece, both with regard to the Beauty and Perfection of the Design, and the Difficulty of the Engraving : for though Grenates are ordinarily of a sandy Nature, and therefore very difficult to polish, this is as finely polished, as if it had been a Cornelian, or any other Stone. In short, all the Antiquarians look on this Piece as the finest and curious that we have of the Kind.

XVII. A



XVII.

A L I O N.

On an Amethyft.

In the Collection of the Right Hon. the Earl
of CARLISLE.

AS I purpose to shew the different Degrees of Perfection in Engraving, I place here a whole Figure of a *Lion*, engraved on a very fine Amethyft; but much damaged, as the Design of the Profil shews. The excellent Attitude of the *Lion*, with the whole Face in Front, turning his Body a little to the right Side, and resting his Feet on the Carcass of some Animal which he had probably killed himself, make this an uncommon antique Piece, considering the Quality of the Engraving. The Surface of the Amethyft is very convex, like the former, and perhaps for the same Reason. The Convexity is of particular Service here to bring forward the hind Feet, and to shorten the Body, as in Perspective: it serves also to bring out the left Foot before, tho' slightly engraved. The Tail of the *Lion* is not deep: but the Tip of it seems to rise perpendicularly to the Head: which it would have been impossible to express on a flat Stone. This Engraving has a very fine Effect on the Impressions. It was certainly done with the Wheel; for it is impossible to penetrate into the Stone so far, and so boldly, to form all the necessary Parts, with a Point of Diamond.

H

This

This Engraving is no less difficult than the former. The lower Part of the Mouth is done with all the Skill of a great Master; as may be seen by the Profil, let. A. The Carcass of the Animal is hardly to be distinguished, because the Stone is so much broken: but there is another small Engraving of the same Figure very well preserved in the Collection of Lord Viscount DUNCANNON, which repairs this Defect.

I chose these two Greek Pieces on account of their Perfection, and their great Reputation: and because they were never before published.

XVIII.

A WOMAN sitting, a half Length.

On a Chrysolite.

In the same Collection.

I Now proceed to another Kind of Greek Engraving, which represents a Woman sitting and writing on two Cornucopia's, supported by a Cupid. This Engraving has nothing overcharged in it: but it is remarkable that the Artist took the Liberty to go beyond the Border of the Stone to mark the Legs; and that he has placed there the highest Relief of his whole Figure: which has often occasioned it to be taken for a Fragment, though it be not one, as evidently appears by the Impression of its convex Surface, in which the Point of View is in the Middle of the Stone.

This





This Figure is very different from that of *Harpocrates*, (Plate IV.) which is also a half Length: for in that the Engraver has managed the Diminution of the Stone and of the Figure in such Manner, to leave an empty Space, by which the Extremities of the Figure are seen; and which facilitates the setting of the Stone.

The Drapery of the Woman in this Engraving is in a good Taste; its Parts being large and flat, according to the best Greek Manner. The Whole is finely smoothed and polished; which is very difficult to do in a Chrysolite, on account of its Porosity: accordingly the Art of doing it passes for a Secret among the modern Engravers and Lapidaries.

XIX.

A MAN with a Goat before an Altar.

On a Cornelian.

In the same Collection.

THIS Engraving on a Cornelian is not without its Merit. It is bold, and well designed. The Man who has Hold of the Goat by the Horn and the Tail, is supposed to be going to throw it on the Altar, on which the Fire is ready lighted. It is probably a Sacrifice to *Bacchus*, the Goat being an Enemy to the Vine.

As

32 *The Method of Engraving*

As the Print is very exact, there is nothing to be remarked on this Figure, except that the Hairs of the Goat were done with the parallel Tool, mentioned under the Articles *Medusa*, and *Hercules*: which is a new Proof that our Method of Engraving with the Wheel is very ancient.

XX.

M A R S.

On a Prime d'Emeraude.

IN DR. MEAD'S COLLECTION.

THIS whole Length Figure of *Mars* is engraved on a Prime d'Emeraude: It is frequently to be met with, likewise, on the Reverse of antique Medals. It appears to be copied from a Statue, as it is placed on a Pedestal; a Thing very uncommon among the good Engravers of Greece. The left Foot stands on a Crab, the usual Symbol of Luxury and Lasciviousness: whence we may conclude that the Artist would insinuate that a Warrior ought to overcome those Vices. The bad Position of the Feet in this Figure appears to me to be owing to the Negligence of the Engraver. The Muscles and Traits are also, in my Opinion, too much rounded, contrary to the Usage of the best Greek Engravers, who always left a Flatness both in the Drapery, and in the naked Part of their Figures. The Merit of this Piece, however, is upon the Whole, equal to many that are preserved in the greatest Collections.

XXI.





J. P. Bongerou scul



XXI.

A LUPERCALE.

On a white Agat.

In Baron STOSCH'S Collection.

THIS Figure, which is engraved on a white Oriental Agat, is of the same Class with the former, and very curious. It has been already published by Mr. FICORONI in his *Maschere scheniche antique*. Its Position shews that the Engraver wanted to give a Proof of *his* Boldness and Skill in *his* Art. From the ingenious Raising of the right Arm in this Figure we may remark, that most of the ancient Engravers, both the good and the bad, studied to give *Relief* to their Works by other Parts besides the Shields, (the Singularity whereof we remarked above) that is to say, by every Part that was susceptible of much Labour and Art. It is probably a Mask which this Lupercal is putting on his Face; but its Extremities are so small that we can observe only two small round Balls. (See the Figure of the Profil A.)

For the rest: the Figure is finished with great Care and Exactness; only the great Depth of the Engraving seems to have obliged the Artist to round the Muscles too much: whereas the able Masters, as I have already observed, take

I

care

84 *The Method of Engraving*

care to flatten them a little, to make them more like Nature: which is much more difficult to execute.

This Figure furnishes us with a new Demonstration that the Ancients engraved as we do with the Wheel: for in copying it I found that the Arm, to which the Artist has given such a high Relief, was done with a Tool of the same Size as the Height and Depth of the Arm, which I have marked in the Profil, let. A. A small Ball was afterwards made with the *Bouterolle* to mark the Place of the Elbow; and the Whole properly joined together and finished.

There are other Engravings of the same Taste, that is to say, with an Arm raised; such as that of *Scylla* slaying a Man with a Rudder, and *Iole* undressing before *Hercules*. See Baron Stosch's Book, Plate LXVIII.

And it appears by them all, that the Wheel was used by the Ancients for engraving in Gems.

XXII. A



XXII.

A F A U N

with a Thyrsis, the Skin of a Tiger,
and a Vase.

On an Onyx.

In the Author's Possession.

THIS Engraving is remarkable for its extraordinary Smallness (*Onyx-Nicolo*) which hindered the Artist from marking any more than the principal Parts. There are several Engravings with this Figure, but all of them larger, and in some Sort different. They present generally the Attitude of a Man extremely drunk; the Head (with the full Face) leaning much backward, so that the Body seems to support itself with great Difficulty on one Toe of the Foot: But in this Piece we have only a half Face of the Faun, and he seems rather to walk than leap: which gives Room to think that the Engraver wanted to correct the Extravagancy in the Design of the other Engravers. This Piece has a farther Particularity, namely, that as the Engraving penetrates through the blue Surface, which is very thin, and enters into the Bottom of the Stone, which is black, the Engraving appears

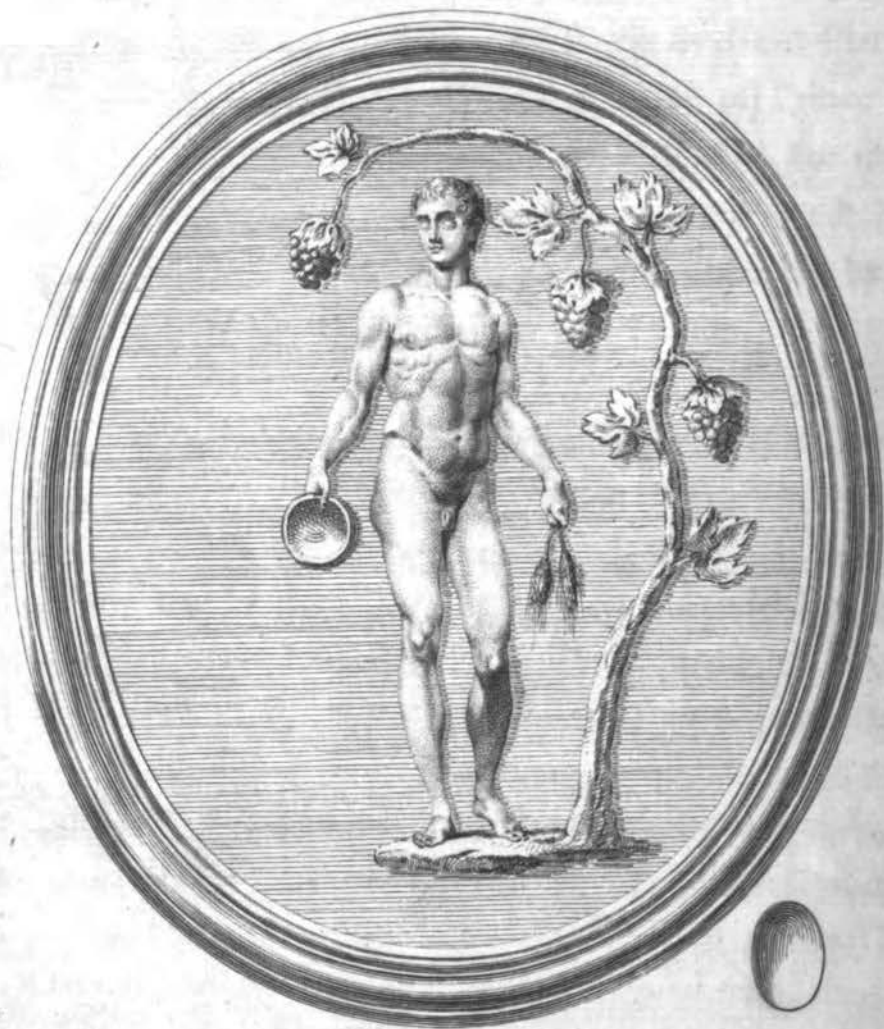
36 *The Method of Engraving*

pears black : in the same Manner as the beautiful Vase on a red Onyx, Plate VII.

At one Side of this Engraving are discovered certain Mark of Greek Characters, of which some would fain make KOIMOY, the Name of the same Artift who engraved the celebrated *Adonis*, published by Baron STOSCH, Plate XXIV. and preserved in the magnificent Collection of Prince WENCESLAUS DE LICHTENSTEIN at *Vienna*. For my part, I will neither subscribe to this Opinion, nor combat it, because the Characters are so small, and so much damaged by Time, that it is almost impossible to decypher them.

This Piece is valuable for its Beauty, and the Correctness of the Design, though in such a small Space, that the best Eye is hardly able to examine it without the Help of a Microscope. This makes me believe that the Artift chiefly employed the Point of a Diamond, particularly for the Face and the Hair ; which might be done more easily in such a small Figure with that, than with the Wheel.

XXIII. BO-



XXIII.

B O N U S E V E N T U S .

On a Cornelian.

In the Author's Possession.

SOME ancient Medals have almost the same Figure without the Vine at one Side, with this Inscription, B O N U S E V E N T U S . This we treat of is exceeding well engraved, and in a good Taste, on a red Cornelian, with a convex Surface; and amirably polished in the Inside.

As Mr. MULLER, an eminent Engraver in Copper, has executed the Design with great Exactness and Skill, I shall not enter into a farther Explanation of it. The Artist has cut the Figure as deep as he could; which he must have done with great Precaution, in order to avoid breaking the Out-lines; especially as he did not borrow the Assistance of a light Drapery, to ease his Tools, and cover the small Splinters which often happen in Engraving, as we shall have Occasion to remark more particularly afterwards.

Engravings of this Kind, so exceeding well executed, are become very scarce, even in the most celebrated Collections. I have preserved this with great Care, as a good Model for myself to improve by, and an excellent original Antique.

38. *The Method of Engraving*

One may easily judge by the Depth of the Traits, Knees, and the Vine on one Side, which last is carelessly done, that the Whole was cut with the Tools used now, and consequently with the Wheel.

XXIV.

C U P I D bound on a Trophy-Tree.

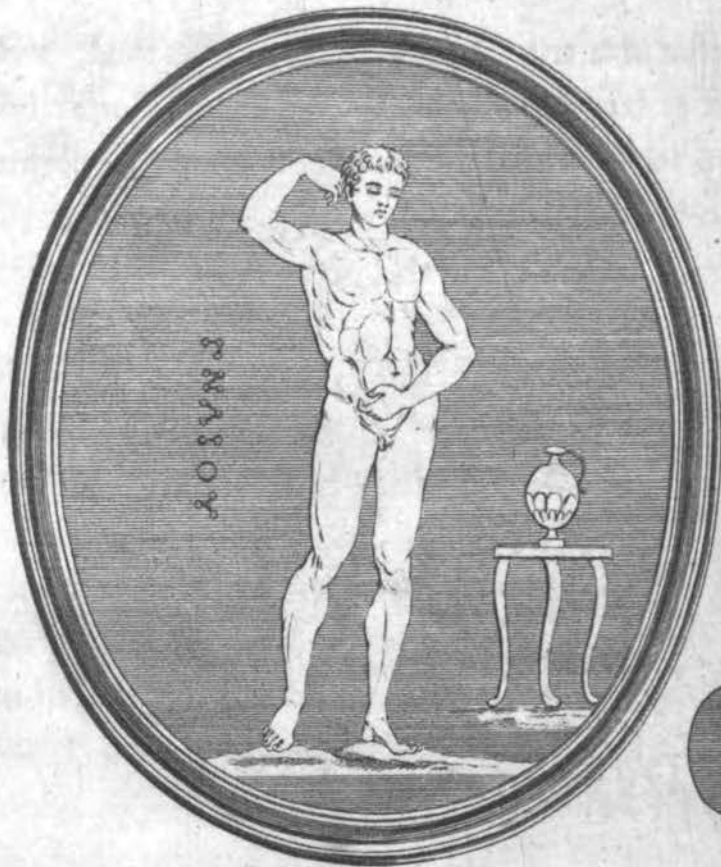
On an Amethyst.

In the Collection of the Right Hon. the Earl
of C A R L I S L E.

THIS Cupid is admirably engraved on an *Aqua-Marina* by ΑΥΛΟΥ. Several Engravings, which have been published by Baron STOSCH, bear the same Name, but differ greatly in Merit; whether it be that there was more than one Engraver of that Name, or that the same Artist did some better, and some worse.

This is a very fine one: The Traits are large, well disposed, flat, and so smooth that it is hard to distinguish them. The Head is cut very deep; and the Face, and the whole Body, as well as the Trophy to which he is bound, are well done. The Cupid engraved by SOLONOS, which M. STOSCH mentions pag. 64, is much inferior to this, though he made very good Heads and Figures. This Cupid is engraved much
in





ΑΝΔΡΩΣ



in the same Manner of that Artist who did the Car with four Horses a-breast, published in the same Book. There is another Cupid piercing a Butterfly against a Tree, on an Oriental Hyacinth, or Beryl, but it is not so well finished as this, perhaps on account of the Hardness of the Stone. It was formerly in Count TOM's Collection; but belongs at present to the Prince of ORANGE.

The Cupids that are true Antiques, well engraved, well proportioned, and as large as this, are very uncommon: but this may only serve to shew that the Ancients knew to engrave them, as well as other Figures: accordingly I have given it a Place here as an Example of the great Variety of their Work.

XXV.

An ATHLETE.

On a Vermillion.

In Lord DUNCANNON'S Collection.

THIS *Athlete* anointing his Body, according to the Custom of the Ancients, engraved on an Oriental Hyacinth, or Beryl, of the Colour of a Bohemian Grenate, is justly celebrated among the Antiquarians, and passes for one of the best Pieces of the Ancients, both on account of the Excellency of the Engraving, and the Beauty of the Stone, which is certainly incomparable: for in Size and Perfection it has no Equal. We may judge of the Esteem in which it has been
always

40. *The Method of Engraving*

always held, by the Care that has been taken to preserve it so entire and in such good Condition.

The Surface is made quite flat, either because the Stone was too thin to be cut convex, or to please the Taste of the Artist: which is contrary to all the Stones we have hitherto mentioned. The Artist has been careful to give the Head the necessary Depth to make it lean forward; as may be seen by the Design of the Profil. He has ingeniously given the Feet just such a Support as was necessary to give the Tools Room enough to make the Toes. Besides the Plainness of the Surface, the extraordinary Hardness of the Stone renders a Work of this Kind much more difficult than it had been done on an ordinary Cornelian, especially, if, like this Artist, a Person had the Ambition to give it such a perfect Polish as this has; which justly merits the Esteem of all the Connoisseurs in Engraving, and shews to how high Perfection the ancient Artist carried the Art of engraving and polishing the Insides even of the hardest Stones. Some Antiquarians take the Vase placed on the Table at one Side for a Prize gained by this Wrestler: but I imagine it to be only the Vessel that held the Oil for anointing his Body. They also conjecture that we ought to read the Inscription ΓΗΛΙΟΥ instead of ΓΝΑΙΟΥ. I own the Difference is so small between the Letters of these two Names (the Strokes of which are composed of small round Balls, delicately joined together), that there is Ground for both Opinions. But as we have a Head of *Hercules* when a Yough, exceeding well engraved, and a true Antique, on which the Name ΓΝΑΙΟC is very distinct and visible, and, besides, as we know no Graver named ΓΗΛΙΟΥ, it seems highly probable that ΓΝΑΙΟΥ is the right Reading here. What-
ever



ever may be in this, the Name of the Author is a Matter of mere Curiosity, and no certain Inference can be drawn from it for or against the great Merit of the Engraving.

This Gem was formerly in the Cabinet of Pope CLEMENT V, and came afterwards into the Possession of Baron STOSCH.

XXVI.

P E R S E U S
with the Head of M E D U S A.

On a Beryl.

In the Duke of DEVONSHIRE'S Collection.

I Have remarked above oftener than once, what Care the ancient Engravers took to give Support and Strength to their deep Engravings; of which this Figure of *Perseus* holding *Medusa's* Head behind his Back with his left Hand, is a new Example. I cannot forbear repeating here, that it is very difficult in these Sort of Engravings to preserve the Outlines, on account of the Danger of damaging them with the Tool that has the Diamond-powder on it; which often occasions Splinters, that ever so small, an able and delicate Artist cannot bear in his Work.

In examining this *Perseus*, which is very deeply engraved on a Surface somewhat convex, we discover a very fine Drapery, which falling over his Shoulder, envelopes his left Hand that holds *Medusa's* Head, and descends to the Calf of his Leg.

L

The

42 *The Method of Engraving*

The great Depth of the Arm, and of the whole Figure on the left Side, was certainly what obliged the Artist to add the Drapery, as the most ingenious Method of concealing the Roughness or Splinters occasioned by the Diamond-powder mentioned above ; and giving Room for the Utenfils with the Wheel to mark the Knee properly, and give it a sufficient Support : as may be seen more clearly by the Drawing of the Profil. For the rest : it seems as if this Drapery was done on Purpose to hold *Medusa's* Head ; and it likewise seems as an Ornament to the whole Figure.

As I have imitated with great Care most of these antique Engravings, the same Accident happened to me, with regard to the Splinters by the Powder, that befel them : and hence I infer with Pleasure that their Method of Engraving in Gems was the same with ours.

The Reason why Drapery was not employed in the preceding Figures of the Wrestler, and *Bonus Eventus*, was probably because they are not so deep, nor in the same Attitude, or perhaps because more Care and Pains were taken in Beginning them, than a bold and able Master gives himself.

For the rest : the Engraver of this *Perseus* has left us a Mark of uncommon Beauty. The Figure is in a high Taste, and perfectly well-executed : It is not inferior to any ancient Greek Engraving of the Kind, and justly merits the distinguished Place it holds at present.



XXVII.

A BACCHANT.

On an Beryl.

In the Earl of CARLISLE'S Collection.

EVERY Figure cut on a Gem, that is well designed, and highly finished, is of great Value, whether the Engraving be deep or shallow; its Merit in this last Respect depending on the Taste of the Artist or of the Owner.

It is certainly more difficult to engrave a Figure deep; because there is less Room for employing the Tools with the Wheel, or the Diamond-point, than in a shallow Engraving, where you can use them freely, without any Trouble. This *Bacchant* is engraved so shallow, that the Drapery is almost entirely effaced by the injury of Time: but the Figure itself is very well preserved; and serves to prove the great Skill of the Artist in the Manner of Engraving shallow.

There is another of the same at *Florence*, much larger; but in the same Attitude, and in the same Manner, and perhaps by the same Hand. Whether the shallow Engraving was little used at that Time, or whether the Engravers found it as difficult as the other Manner, cannot now be determined.

XXVIII.

M E R C U R Y.

On a pale Cornelian.

In the same Collection.

THIS Figure of *Mercury*, carrying a Ram's Head in a Plate, is graved on a Cornelian with a Surface as flat as that of the preceding. At one Side of it we read ΔΙΟΣΚΟΤΡΙΑΟΥ. It is cut very shallow; yet a little deeper than the former. The Engraving is much in the Taste of that of *Diomedes* carrying off the *Palladium*, engraved by DIOSCORIDES.

The Position of this *Mercury* is not at all heavy; but very easy. The Drapery is extremely delicate, and finished with as much Care and Exactness as the Figure itself; which is very uncommon, especially when the principal Figure is quite naked. Besides, this Drapery, or Mantle, though small, is of great Service to make the Contour of the Body more neat and finer, as I have already mentioned in the Explanation of the last Plate.

DIOSCORIDES has also engraved some Figures very deep; particularly the Head of *Mecænas* and that of *Perseus* before a Shield; both which have been published by Baron STOSCH. The other Engravings that bear this Name are generally low Basso-Relievos, and all are cut with the utmost Skill.

This



ΔΙΟΚΡΟΥΣΙΔΟΥ



This Figure shews that he was careful not to overcharge his Work with extraordinary Postures, in a large Convex. It would also have been improper to engrave this *Mercury* on a very convex Stone, because, in that Case, the Body and the Arms must have been sunk too far, to make the Head in a Line with the Body ; and the Drapery must have been made very strong, or different; and consequently the Whole would have been clumsy and heavy. Hence it appears that the Choice of the Surface of the Stone ought to be regulated by the Figure which is intended to be engraved ; and that depends on the Genius of the Artist.

XXIX.

A V I C T O R I A
slaying an Ox.

On a Cornelian.

In the same Collection.

THIS Engraving of a *Victoria*, represented half-naked, slaying an Ox, done on a very beautiful Cornelian, with the Name *ΒΙΚΤΡΑΤΟΥ*, is undoubtedly an Antique, and not inferior in Point of Merit to the *Mercury* of *DIOSCORIDES*. We find the same Name put to a very fine Cameo which represents *Amor Lænas domans*. I believe it to be the same Person : for there is no Doubt to be made that an able Artist,

M

who

46 *The Method of Engraving*

who makes good Figures in Relievo, is able to engrave also *en creux*, and that a good Artift *en creux* will succeed in Relievo. This *Victoria* is the only *Intaglio* that has hitherto bore the Name of SOSTRATES. We may naturally conjecture that such an able Engraver as SOSTRATES, who could draw so well, took a Pleasure in employing himself sometimes in Statuary; especially when his Sight would no longer permit him to engrave in small. I therefore suspect that this *Victoria* was done by the celebrated Statuary, who lived, according to PLINY, in the Time of ALEXANDER the Great, about the CXIVth Olympiad.

In the two preceding Engravings the Drapery is disposed in such Manner that it neither covers nor touches the Figure. The Artift must have been a SOSTRATES to have the Boldness and Skill to half-cloath this *Victoria* so highly, that it doth not prejudice the Nakedness of the Figure. This is a good Model for Imitation in Point of Cloathing, and Nakedness; and an excellent Monument of the Skill and Dexterity of this great Artift; nothing being more difficult than an Engraving of this Kind in such a small Space.

XXX. VE.



XXX.

VENUS Marina.

On an Amethyst.

In Count BENTINK's Collection.

AFTER treating of the shallow Engravings we shall now return to the deep ones, with Drapery. This *Venus marina* is cut very deep on a very convex Amethyst. It is pity that Time has so considerably altered the Contour, that the fine Drapery which *Venus* holds in her left Hand by way of Veil, can scarce be distinguished.

It is remarkable that there is another Engraving of the same Subject on a Sardonyx, with a flat Surface. It belongs to Lord MORPETH, who permitted me to take an Impression of it. By examining narrowly these two Engravings, one will easily be convinced that they are both by the same Hand, both being equally well done. The Artist probably was desirous of trying the two different Manners, in order to judge which was best. I imagine that he did the Amethyst first; for he has made several Alterations in the Sardonyx, particularly by adding the whole Body of a Sea-Monster behind the Figure, with a View, no doubt, to enrich his Work. As these two Engravings are equal in Merit I shall only make some Remarks on the different Effect of their Surfaces, one flat, and the other convex.

In

48 *The Method of Engraving*

In the Impression of the latter the Sea-Monster's Head appears higher than all the Rest of the Engraving ; whereas in the other it is not so high as that of *Venus* , and the Rest of the Figure, though it be engraved as deep as was possible on a flat Surface. Besides, in the first, the Body of *Venus* appears more inclined, and higher, on account of the Convexity of the Stone, than in the second ; and so of the other Parts. The left Arm is ingeniously made to support the Head of *Venus* ; and the Drapery to conceal the Splinters in the Out-lines occasioned by the Diamond-powder ; and to make Way for the Tools to go deeper. The Artist has made use of the Drapery for this Purpose in both those Engravings, according to the Method employed in the *Perseus*, *Mercury*, and *Bacchant*.

XXXI.

D I A N A Venatrix.

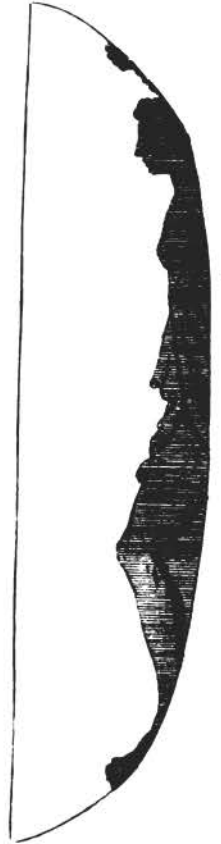
On a Prime d'Emeraude.

In Dr. MEAD'S Collection.

THIS Figure *Diana* is supported by a Staff which she holds with both her Hands. Her left Foot is raised, and she is just going to leap on a Rock, as they do sometimes in Hunting. The Figure is engraved on a Prime d'Emeraude, and almost entirely dressed. I must own that it is not so well executed as the *Victoria* of SOSTRATES : but the Proportion of the Figure, and the Taste of the Dress are very good.

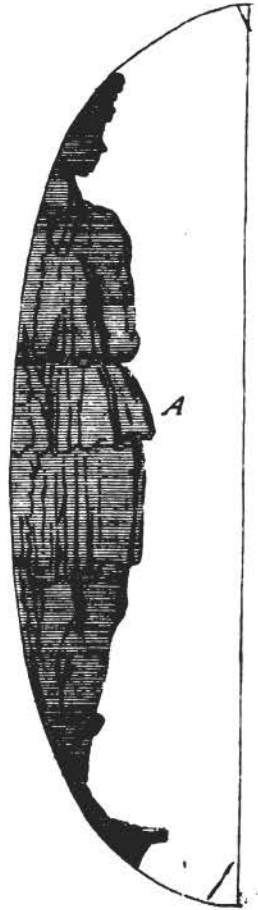
I have

XXXI



L.N.C.

J^o Tougeon, scul



I have drawn it more complete and finished, to shew the Intention rather, than the Execution, of the Author, who stopt short in his laudable Career. It may be observed that the left Knee is engraved very deep (as I have marked it in the Profil) and without any Drapery to support it, or rather to conceal the Vacancy under it, as in the former Figures. (See Lett. A.)

This Omission, added to the Negligence of the Engraving, makes me believe that the Artist wanted Genius to correct the Defect. As to the rest, the Attitude of the Figure is very genteel; the Dress is light and easy, and does not lessen the Grace of the Contour.

This Stone belonged formerly to Lord HALIFAX.

XXXII.

D I A N A Montana.

On an Amethyst.

In his Sicilian Majesty's Collection.

THIS is another beautiful Figure of a *Diana* clothed. Some Account has been already given of it by Baron STOSCH: but his principal View being to discover the Names of the Artists who engraved the Stones, of which he published the Impressions, I have made no Scruple to place it in this Collection, as it will furnish me with some important Remarks, in comparing it with other Figures.

N

It is

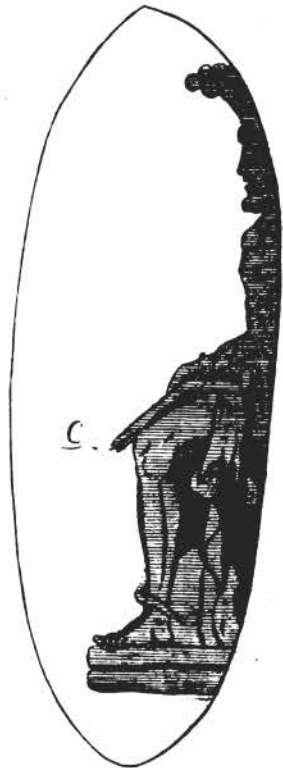
50 *The Method of Engraving*

It is engraved by ΑΠΟΛΛΟΝΙΟΥ, on a very convex Stone, like the *Venus marina*, Plate XXX, which gives it a very high Relief, as I have marked in the Profil; where may be seen how deep the Artift was obliged to go in the Middle of the Stone, to place his Figure in an upright Posture. We have another Proof of his Genius in furrounding it with Rocks, to fill up or employ the large Vacuity from the Girdle to the Calf of the Leg; to give a sufficient Support to the Imprefions that might be taken of it; and to facilitate the Engraving of the Legs and Feet with the Wheel.

On the left Side is a Base on which *Diana* leans; and which was necessary (or something in the Room of it) to soften the Contour of an Engraving of this Depth. All these Things seem to be added in order to embellish and improve the principal Figures rather, than from any indispenfable Necessity for them in such an Engraving.

As to the rest: the Hunting-Dress is exceeding well executed, and in the Manner of the greatest Masters. The Figure furnishes us likewise with a new Example of the Conformity of their Method of Engraving on Gems, to ours.

XXXIII



J^o Fougeron Scul

XXXIII.

J U P I T E R sitting.

On a Sapphire Chalcedon.

In Count BENTINK'S Collection.

AFTER examining properly all the former Figures, it will be more easy to judge of the Merit of this Engraving on a Sapphire Chalcedon, which is a front View of *Jupiter sitting*, with the *Eagle* and *Cerberus* at his Sides.

The Artist seems to have been desirous of uniting in one Piece the different Manners of all Engravers. In fact, 1°. Jupiter's Body is engraved shallow, like the *Bacchant*, Plate XXVII. 2°. The Feet are cut very deep, agreeable to the Length and Proportion of the Thighs and Legs, and in the Impression appear in Relievo, like a marble Statue. 3°. The Vacuity under the Knee is filled up with a light Drapery, which is of the same Use as in the *Perseus*, Plate XXVI. See the Profil, Lett. B.

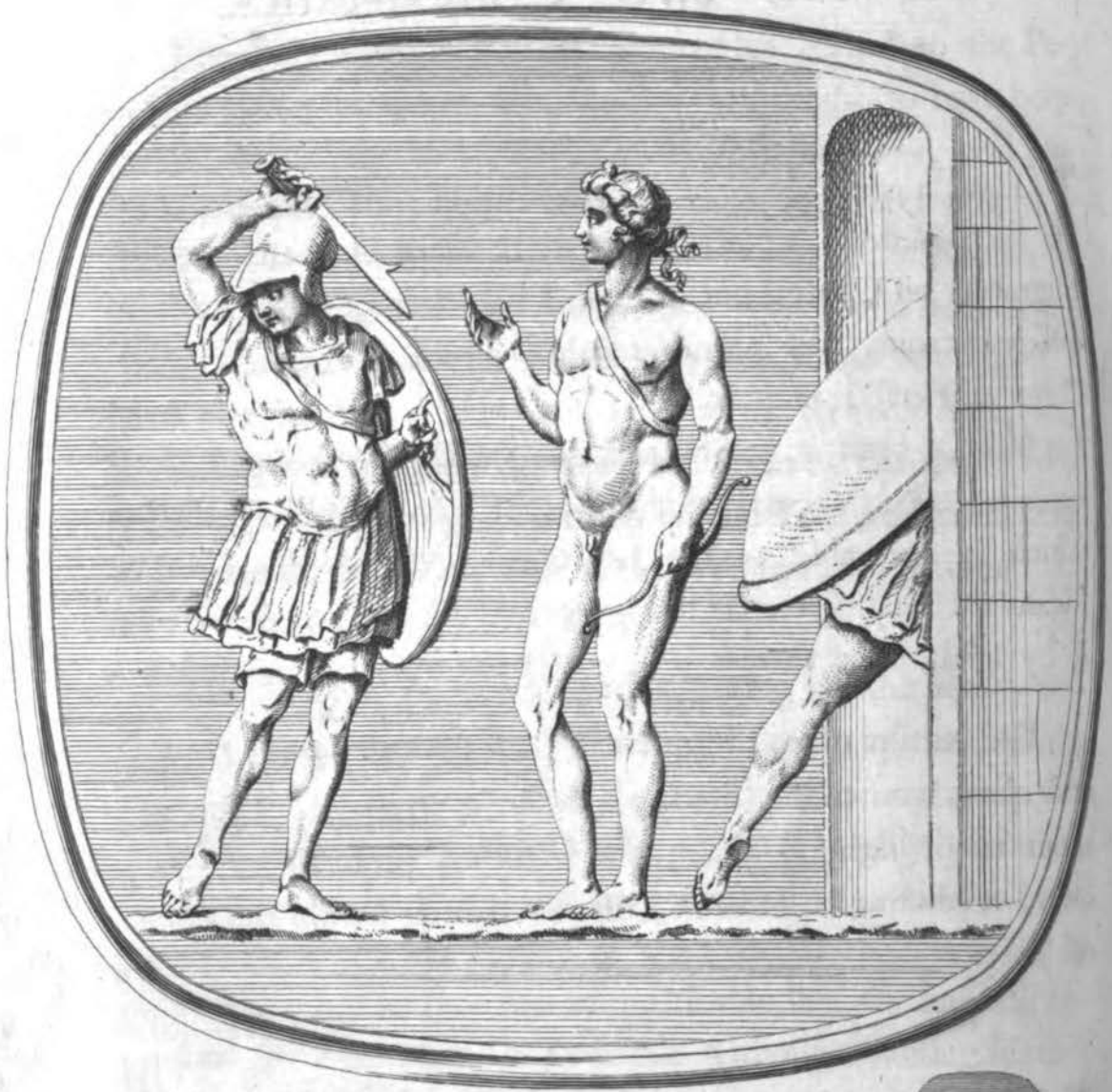
The Toes of the right Foot are very perceivable, but those of the left are not seen, because this Foot is engraved too deep for the small Tools with the Wheel, or even the Diamond-point, to get at them.

Every Connoisseur will allow this Engraving to be very curious and excellent: but it will appear much more so to an Artist who will copy it exactly. I did a Copy of it
after

after that of Mr. ZANETI, which is engraved on an Amethyst much larger than this, and in some Respects different: but after taking infinite Pains to finish the Toes of the left Foot, I was in the End obliged to content myself with making small Balls in their Place, as the original Artift did.

The same Difficulty takes place with regard to the Pedestal, called in Greek ΠΕΔΕΣΤ, which ought to have been square, according to a Statue to be seen at *Rome*, and published by Mr. PREISLER; and agreeable to several other Figures engraved in Profil by Artifts less bold. The Reason of the Difficulty is, that the Tools used with the Wheel being round, cannot make an Angle completely and neatly, as I have already shewn, Plate I. I repeat the Remark here, because for want of attending to it Mr. ZANETI has made two Mistakes: for from the Omission of the Toes he has made a Slipper on the left Foot, and of the ΠΕΔΕΣΤ a Cushion.

The Manner in which the Engraving of the Body and Head is executed, and the Justness and Beauty of this Design, leave no Room to doubt that the Artift, who engraved this *Jupiter*, was a very able Master. It is highly probable, therefore, that he would not have omitted to express, in some Manner or other, the Square of the Pedestal, had it been in his Power: but as that was impracticable, he has only distinguished the Foot from the Pedestal, without troubling himself about an Exactness of so little Consequence.



J. S. Müller sc



XXXIV.

A P O L L O

between two Combattants.

On an Beryl.

I Have already spoken of the Invention and Composition of such Historical Pieces, as may be ascribed to the ancient Engravers on Gems; but as those I have mentioned above are different from, and inferior to this, which shews the highest Point of Perfection to which the Ancients carried this Art, I could not omit it. The preceding ones are grouped, and overcharged; whereas in this every Figure stands by itself: which is agreeable to the best Grecian Taste; for by this Means the Beauties of each Figure may be easily perceived as if by itself on a Stone.

The Antiquarians of *Italy* call these Figures *Apollo, Ulysses, and Ajax*, contending for the Armour of *Achilles*. I suppose them to be rather *Achilles*, and *Phæbus*, protecting *Hector*, who, according to HOMER, often retreated within the Gates of *Troy*.

* * *

I Would fain hope that my Remarks on the ancient and modern Method of Engraving on Gems, and on the Progress of the Art, have been readily comprehended by the Connoisseurs. But before I conclude it may not be amiss to produce an Example of modern Composition.

O

XXXV.

54 *The Method of Engraving &c.*

XXXV. XXXVI. and XXXVII.

For this Purpose I have made Choice of these three Plates, which the Right Hon. the Earl of CARLISLE was pleased to communicate to me. M. MARIETTE says, the original Stones were sent to *London* from *Paris* in 1726 and 1727.

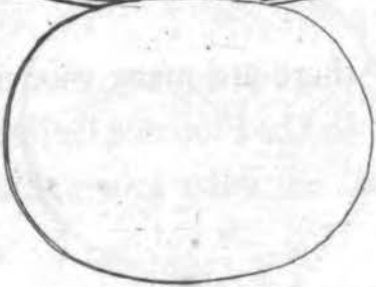
As the Engravings are drawn most exactly in our Plates, every Connoisseur will easily judge of their Merit: and I will venture to assure him that every Defect in the Design which he may observe in the Print, is to be found in the Original. Thus, for Example, if the Arms and Feet appear to be wretchedly designed, they are precisely so in the Stone: not to mention the whole Composition. But could any Thing better be expected from a Graver, who was such a bad Draughtman? In short, all we can say of this Engraving is, that there is a great Deal of Work in it, and little Merit. Mr. MARIETTE extols highly his French Engravers: but I own that I never met with one of them that could engrave so well as Mr. GUAY, Engraver to the King of France; and yet he has his Equal.

For the rest: there are many modern Engravings, particularly in Cameo, in the Florence Gallery, much better than these: but we shall not enter into a Detail that is foreign to our Plan.

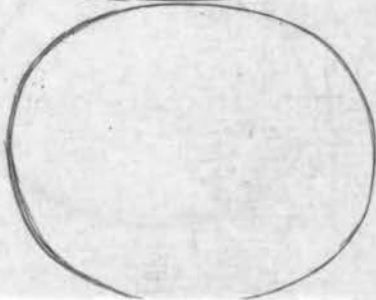
The E N D.

TABLE

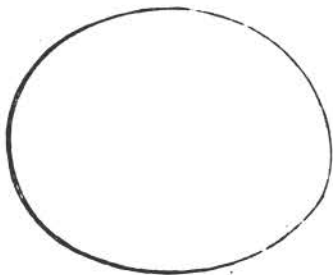
· Η Τ Α Π Θ Α ·
· Θ Η Ν Σ Α Σ ·



XXXVI



XXXVII



A TABLE OF THE PLATES.

- I. THE Tools employed in Engraving on Gems.
- II. The Head of Serapis.
- III. Fig. 1. Scorpion. Fig. 2. Anubis and Harpocrates.
Fig. 3. Anubis.
- IV. Harpocrates.
- V. The Rape of Helen.
- VI. Æneas, Anchises, and Iulus.
- VII. A Vase.
- VIII. A Soldier behind a Shield.
- IX. Achilles wounded.
- X. Three Soldiers.
- XI. Otriades.
- XII. The same.
- XIII. Medusa's Head.
- XIV. Marciana.
- XV. A young Hercules's Head.
- XVI. A Head of the Dog Sirius.
- XVII. A Lion.
- XVIII. A Woman sitting.
- XIX. A Man with a Goat before an Altar.

XX.

- XX. Mars.
- XXI. A Lupercal.
- XXII. A Faun with a Thyrsis, the Skin of a Tiger,
and a Vase.
- XXIII. Bonus Eventus.
- XXIV. Cupid bound to a Trophy-Tree.
- XXV. A Wrestler.
- XXVI. Perseus with Medusa's Head.
- XXVII. A Bacchant.
- XXVIII. Mercury.
- XXIX. Victoria slaying an Ox.
- XXX. Venus Marina.
- XXXI. Diana Venatrix.
- XXXII. Diana Montana.
- XXXIII. Jupiter sitting.
- XXXIV. Apollo between two Combattants.
- XXXV. The Rape of Helen.
- XXXVI. A Hunting-Piece.
- XXXVII. A History of Scipio Africanus.



