

2643

**LECTURES**  
**ON THE ART OF**  
**ENGRAVING,**  
**DELIVERED AT THE**  
**ROYAL INSTITUTION**  
**OF**  
**GREAT BRITAIN,**

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**BY JOHN LANDSEER,**  
**ENGRAVER TO THE KING, AND F. S. A.**

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## LECTURE I.

*Exordium, containing a brief statement of the Lecturer's object and plan—Early origin and uses of Engraving—Of Chaldean, Indian, Egyptian, and Hebrew engraving—Engraved sacerdotal ornaments of Aaron—Signets—Hieroglyphics—Scarabees—The sarcophagus taken from the French—Conjectures on the ancient mode of engraving on precious stones and other very hard substances—Of Etruscan, Sidonian, and Greek engraving—Shield of Achilles and other classical engravings—Greek gems—Error of confounding Grecian excellence in this or in any art with absolute perfection—Of Roman gem-engraving—Vain endeavours of the Augustan age to revive the art—Causes and consequences of its decline—Summary.*

## LECTURE II.

*Regret that history has neglected to record the invention of die-engraving—Value of coins as ancient records and as instruments of commerce—Numismatic arts not known to the Egyptians, Assyrians, Hebrews, nor early Greeks—The respective claims of Hindoostan, Lydia, and Egina, to this invention, stated—Symbols on Greek coins—That the art of die-engraving soon spread through Greece, but travelled from Lydia to Etruria, and thence to Rome—Conjectures on the coins of Etruria, and on the origin of alphabetic characters—Establishment of the Roman mint—Its excellence during the reign of Hadrian—Personification of our own island on the Roman money—Wishes that patriotic events might now be recorded on our coins—Genealogy of engraving—Of British engraving prior to, and in the time of, Alfred the Great—Antiquity of the practice of sealing in Hindoostan, and particular description of an ancient seal and copper-plate engraving found in digging near the bed of the Ganges—Of the ancient seals of Christendom—Testimony of Ingulphus—Of the seals of St.*

*Augustin, Edward the Confessor, and William the Conqueror—That English seals were anciently impressed on lead—and then on wax—Transition to engraved sepulchral monuments, which gave rise to engraving as it was practised in Europe on the discovery of printing.*

### LECTURE III.

*Reasons for altering the Lecturer's former plan—Of technical terms—Definition and subdivision of Engraving—Of engraving on Wood—Of Vignettes—Of engraving on Copper—Of Etching—Of Mezzotinto scraping or engraving—Errors of a popular writer respecting it—Of Stippling or engraving to imitate chalk drawings, as it was practised by the early Italian masters, by De Marteau, and by Ryland—That the mistakes of Print-dealers respecting this mode of art, has retarded the progress of English engraving—Of Aquatinta as it was practised by St. Non and Le Prince—Of Mr. P. Sandby's improvements in aquatinta—Want of public discrimination between worthless and sterling engravings, regretted—That proposals for anonymous engravings should be discouraged on principle—Best rule of preference between projected engravings to be derived from the known talents and reputations of the artists who are to perform them—Excellence of the machines invented to facilitate etching by Mr. Wilson Lowry—Of etching through Soft Ground and on Stone—Of the respective local energies of the*

*various modes of engraving—Of the terms General and Particular ; Beautiful, Sublime and Picturesque.—Of Count Goudt's print of the Aurora—Mis-use of the word Colour—Of Middle-tint—That Engraving is not an art of copying Painting, but affords the means of translating it—Error of colouring engravings—Reasons why stippled engravings when printed in colours, can rarely possess any value as works of art.*

## LECTURE IV.

*Discovery and promulgation of the means of printing Engravings on paper—Of the earliest Engravings on Wood—The Buxheim Print, and engraved block in Earl Spencer's collection—Of the earliest Engravings on metal performed with a view to their being printed at the Rolling Press—Of curious Prints in the Collection of Mr. Cracherode, and Dr. Monro—Importance of Printing—Approaches of the Ancients toward this Art—Of Roman and Etruscan engravings on metal—Doubts respecting German Wood-engraving—Of the first German Engravings on copper—Gothic taste of design—Of Martin Schoen—Critical observations on his St. Anthony, and his procession to the Crucifixion—Of Albert Durer—Critical observations on his Melancholy, his St. Jerome, and his St. Hubert—Comparison between him and Spenser—Reflections on early Works of Art, prejudices of Education, and principles of Criticism—Of the Adam and Eve, Death's-head, Life of Christ, Portraits and other Engravings of Albert Durer—Of the invention of Etching, the Cannon, and other Etch-*

*ings, by Albert Durer—Slight notice of Lucas van Leyden, Aldegrever, Altdorfer, Penz, and the Behams—Summary of the farther progress of Engraving—Of the Engravings of Mair and Da Carpi in imitation of Painters' sketches and cartoons.*



## LECTURE V.

*Of the rise and early progress of Engraving in modern Italy—Patronage of the Medici—Of the first Florentine engravings, the performances of Baldini, Boticelli, and Pollajuoli—Of the resurrection of ancient Sculpture, and its effects on Italian Art—Of Andrea Mantegna—Critical observations on his labours of Hercules; Bacchanalian procession; Battle of Tritons; Triumph of Julius Caesar; and Dance of Females—Of a curious allegorical Print designed, but not engraven by Mantegna—Practical separation of the art of Engraving from that of Painting—Of Marc Antonio—Peculiarity of his talents, and progress of his studies—Critical observations on his slaughter of the Innocents; Dead Christ, and Virgin of the Palm, after Raphael; and Martyrdom of St. Laurence, after Bandinelli—Error of Picart respecting the merits of Marc Antonio—Uses of modern Engraving, and Mistakes respecting those uses—Influence of Pleasurable stimuli—Observations on the state of the public Taste for the art of Engraving, and for Art in general.*