

Cambridge University Press

978-1-108-00915-7 - Treatise on Wood Engraving, Historical and Practical
John Jackson and William Andrew Chatto

Table of Contents

[More information](#)

LIST OF ILLUSTRATIONS.

CHAPTER I.

ANTIQUITY OF ENGRAVING, 1—51.

	PAGE
Initial letter A,—an ancient Greek <i>scriving</i> on a tablet of wood, drawn by W. Harvey	1
View of a rolling-press, on wood and on copper, showing the difference between a wood-cut and a copper-plate engraving when both are printed in the same manner	5
Back and front view of an ancient Egyptian brick-stamp	7
Copy of an impression on a Babylonian brick	9
Roman stamp, in relief	10
Roman stamps, in intaglio	12
Monogram of Theodoric, king of the Ostrogoths	16
Monogram of Charlemagne	17
Gothic marks and monograms	19
Characters on Gothic coins	20
Mark of an Italian notary, 1236	20
Marks of German notaries, 1345—1521	21
English Merchants'-marks of the fourteenth and fifteenth centuries	22
Tail-piece, illustrative of the antiquity of engraving,—Babylonian brick, Roman earthen-ware, Roman stamp, and a roll with the mark of the German Emperor Otho in the corner	51

CHAPTER II.

PROGRESS OF WOOD ENGRAVING, 52—144.

Initial letter F, from an old book containing an alphabet of similar letters, engraved on wood, formerly belonging to Sir George Beaumont	52
St. Christopher, with the date 1423, from a cut in the possession of Earl Spencer	60
The Annunciation, from a cut probably of the same period, in the possession of Earl Spencer	64
St. Bridget, from an old cut in the possession of Earl Spencer	66
Shields from the Apocalypse, or History of St. John, an old block-book	82
St. John preaching to the infidels, and baptising Drusiana, from the same book	83
The death of the Two Witnesses, and the miracles of Antichrist, from the same book	85

Cambridge University Press

978-1-108-00915-7 - Treatise on Wood Engraving, Historical and Practical

John Jackson and William Andrew Chatto

Table of Contents

[More information](#)

X

LIST OF ILLUSTRATIONS.

	PAGE
Group from the History of the Virgin, an old block-book	89
Copy of a page of the same book	90
Figures and a shield of arms, from the same book	94
Shields of arms, from the same book	96, 97
Copy of the first page of the Poor Preachers' Bible, an old block-book	107
Heads from the same book	109
Christ tempted, a fac-simile of one of the compartments in the first page of the same book	110
Adam and Eve eating of the forbidden fruit, from the same book	112
Esau selling his birth-right, ditto	113
Heads, ditto	114
First cut in the Speculum Salvationis, which has generally, but erroneously, been described as a block-book, as the text in the first edition is printed with types	119
Fall of Lucifer, a fac-simile of one of the compartments of the preceding	120
The Creation of Eve, a fac-simile of the second compartment of the same	121
Paper-mark in the Alphabet of large letters composed of figures, formerly belonging to Sir George Beaumont	132
Letter K, from the same book	135
Letter L, ditto	136
Letter Z, ditto	137
Flowered ornament, ditto	138
Cut from the Ars Memorandi, an old block-book	141
Tail-piece, illustrative of the progress of wood engraving,—old blocks of religious subjects, cards, graver, dauber, roller, used in taking impressions by means of friction, brushes and pot of colour used in colouring old cuts by means of a stencil	144

CHAPTER III.

THE INVENTION OF TYPOGRAPHY, 145—200.

Initial letter B, from a manuscript life of St. Birinus, of the twelfth century,	145
Tail-piece,—portraits of Gutemberg, Faust, and Scheffer	200

CHAPTER IV.

WOOD ENGRAVING IN CONNECTION WITH THE PRESS, 201—278.

Initial letter C, from Faust and Scheffer's Psalter	201
Apes, from a book of Fables printed at Bamberg by Albert Pfister, 1461	209
Heads, from an edition of the Poor Preachers' Bible, printed by Pfister	216
Christ and his Disciples, from the same	217
Joseph making himself known to his Brethren, from the same	217
The Prodigal Son's return, from the same	218
The Creation of Animals, from Meditationes Joannis de Turre-cremata, printed at Rome, 1467	226
A bomb-shell and a man shooting from a kind of hand-gun, from Valturius de Re Militari, printed at Verona, 1472	229
A man shooting from a cross-bow, from the same	230

Cambridge University Press

978-1-108-00915-7 - Treatise on Wood Engraving, Historical and Practical

John Jackson and William Andrew Chatto

Table of Contents

[More information](#)

LIST OF ILLUSTRATIONS.

xi

	PAGE
The Knight, from Caxton's Book of Chess, about 1476	235
The Bishop's pawn, from the same	236
Two figures—Music, from Caxton's <i>Mirroure of the World</i> , 1480	238
Frontispiece to Breydenbach's Travels, printed at Mentz, 1486	252
Syrian Christians, from the same	254
Old Woman with a basket of eggs on her head, from the <i>Hortus Sanitatis</i> , printed at Mentz, 1491	256
Head of Paris, from the book usually called the <i>Nuremberg Chronicle</i> , printed at Nuremberg, 1493	258
Creation of Eve, from the same	262
The same subject from the <i>Poor Preachers' Bible</i>	263
The difficult Labour of Alcmena, from an Italian translation of Ovid's <i>Metamorphoses</i> , 1497	264
Mars, Venus, and Mercury, from Poliphili <i>Hypnerotomachia</i> , printed at Venice, 1499	269
Cupid brought by Mercury before Jove, from the same	269
Cupid and his Victims, from the same	270
Bacchus, from the same	271
Cupid, from the same	271
A Vase, from the same	272
Cat and Mouse, from a supposed old wood-cut printed in Derschau's Collection, 1808—1816	275
Man in armour on horseback, from a wood-cut, formerly used by Mr. George Angus of Newcastle	277
Tail-piece — the press of Jodocus Badius Ascensianus, from the title-page of a book printed by him about 1498	278

CHAPTER V.

WOOD ENGRAVING IN THE TIME OF ALBERT DURER, 279—388.

Initial letter M, from an edition of Ovid's <i>Tristia</i> , printed at Venice by J. de Cireto, 1499	279
Peasants dancing and regaling, from <i>Heures a l'Usaige de Chartres</i> , printed at Paris by Simon Vostre about 1502. The first of these cuts occurs in a similar work — <i>Heures a l'Usaige de Rome</i> — printed by Simon Vostre in 1497	282
The woman clothed with the sun, from Albert Durer's illustrations of the <i>Apocalypse</i> , 1498	291
The Virgin and Infant Christ, from Albert Durer's illustrations of the <i>History of the Virgin</i> , 1511	295
The Birth of the Virgin, from the same work	296
St. Joseph at work as a carpenter, with the Virgin rocking the Infant Christ in a cradle, from the same	298
Christ mocked, from Durer's illustrations of Christ's Passion, about 1511	299
The Last Supper, from the same	300
Christ bearing his Cross, from the same	301
The Descent to Hades, from the same	302
Caricature, probably of Luther	324

Cambridge University Press

978-1-108-00915-7 - Treatise on Wood Engraving, Historical and Practical

John Jackson and William Andrew Chatto

Table of Contents

[More information](#)

xii

LIST OF ILLUSTRATIONS.

	PAGE
Albert Durer's Coat-of-arms	328
His portrait, from a cut drawn by himself, 1527, the year preceding that of his death	329
Holy Family, from a cut designed by Lucas Cranach	335
Samson and Delilah, from a cut designed by Hans Burgmair	337
Aristotle and his wife, from a cut designed by Hans Burgmair	338
Sir Theurdank killing a bear, from the Adventures of Sir Theurdank, 1517	343
The punishment of Sir Theurdank's enemies, from the same work	344
A figure on horseback from the Triumphs of Maximilian	356
Another, from the same work	357
Ditto, ditto	358
Ditto, ditto	359
Ditto, ditto	360
Ditto, ditto	361
Three knights with banners, from the same work	363
Elephant and Indians, from the same	364
Camp followers, probably designed by Albert Durer, from the same	365
Horses and Car, from the same	367
Jael and Sisera, from a cut designed by Lucas van Leyden	372
Cut printed at Antwerp by Willem de Figuersnider, probably copied from a cut designed by Urse Graff	377
Three small cuts from Sigismund Fanti's <i>Triumpho di Fortuna</i> , printed at Venice, 1527	380
Fortuna di Africo, an emblem of the South wind, from the same work	381
Michael Angelo at work on a piece of sculpture, from the same	382
Head of Nero, from a work on Medals, printed at Strasburg, 1525	385
Tail-piece,—a full-length of Maximilian I. Emperor of Germany, from his Triumphs	388

CHAPTER VI.

FURTHER PROGRESS AND DECLINE OF WOOD ENGRAVING, 389—528.

Initial letter T, from a book printed at Paris by Robert Stephens, 1537	389
Adam and Eve eating the forbidden fruit, from a cut designed by Hans Holbein in the Dance of Death, first printed at Lyons in 1538	408
The Old Man, from the same work	410
The Duchess, from the same	411
The Child, from the same	412
The Waggoner, from the same	413
Child with a shield and dart, from the same	414
Children with the emblems of a triumph, from the same	415
Abraham about to sacrifice Isaac, from a cut designed by Holbein in his Bible-prints, Lyons, 1539	441
The Fool, from the same work	442
Portrait of Sir Thomas Wyatt, from a cut designed by Holbein in <i>Leland's Næniæ</i> , 1542	454
Prayer, from a cut designed by Holbein in Archbishop Cranmer's <i>Catechism</i> , 1548	455

Cambridge University Press

978-1-108-00915-7 - Treatise on Wood Engraving, Historical and Practical
John Jackson and William Andrew Chatto

Table of Contents

[More information](#)

LIST OF ILLUSTRATIONS.

xiii

	PAGE
Christ casting out Devils, from another cut by Holbein, in the same work	456
The Creation, from the same work	457
The Crucifixion, from the same	457
Christ's Agony, from the same	457
Genealogical Tree, from an edition of the New Testament, printed at Zurich by Froshover, 1554	458
St. Luke, from Tindale's Translation of the New Testament, 1534	459
St. James, from the same	459
Death on the Pale Horse, from the same	459
Cain killing Abel, from Coverdale's Translation of the Old and New Testament, 1535	462
Abraham about to sacrifice Isaac from the same	462
The Two Spies, from the same	463
St. Matthew, from the same	464
St. John the Baptist, from the same	464
St. Paul writing, from the same	464
Frontispiece to Marcolini's Sorti, Venice, 1540, by Joseph Porta Garfagninus, after a Study by Raffaele for the School of Athens	466
Punitione, from the same work	468
Matrimony, and cards, from the same	469
Truth saved by Time, from the same	470
The Labour of Alcmena, from Dolce's Transformationi, Venice, 1553	471
Monogram from Palatino's Treatise on Writing, Rome, 1561	473
Hieroglyphic Sonnet, from the same work	473
Portraits of Petrarch and Laura, from Petrarch's Sonetti, Lyons, 1547	478
Adam and Eve driven out of Paradise, from Quadrins Historiques de la Bible, Lyons, 1550—1560	479
Christ tempted by Satan, from Figures du Nouveau Testament, Lyons, 1553—1570	480
Briefmaler, from a book of Trades and Professions, Frankfort, 1564—1574	489
Formschneider, from the same	490
The Goose Tree, from Sebastian Munster's Cosmography, Basle, 1550—1554	494
William Tell about to shoot at the apple on his son's head, from the same	497
Portrait of Dr. William Cuningham, from his Cosmographical Glass, London, 1559	506
Four initial letters, from the same work	507, 508, 509
Large initial letter, from Fox's Acts and Monuments, 1576	510
Initial letter from a work printed by Giolito at Venice, about 1550	511
Two Cats from an edition of Dante, printed at Venice, 1578	512, 513
Emblem of Water, from a chiaro-scuro by Henry Goltzius, about 1590	514
Caricature of the Laocoon, after a cut designed by Titian	517
The Good Householder, from a cut printed at London, 1607	518
Virgin and Christ, from a cut designed by Rubens, and engraved by Christopher Jegher	520
The Infant Christ and John the Baptist, from a cut designed by Rubens, and engraved by Christopher Jegher	521

Cambridge University Press

978-1-108-00915-7 - Treatise on Wood Engraving, Historical and Practical
John Jackson and William Andrew Chatto

Table of Contents

[More information](#)

xiv

LIST OF ILLUSTRATIONS.

	PAGE
Jael and Sisera, from a cut designed by Henry Goltzius, and engraved by C. Van Sichem	522
Tail-piece, from an old cut on the title-page of the first known edition of Robin Hood's Garland, 1670	528

CHAPTER VII.

REVIVAL OF WOOD ENGRAVING, 529—634.

Initial letter A, from a French book, 1698	529
Fox and Goat, from a copper-plate by S. Le Clerc, about 1694	534
The same subject from Croxall's <i>Æsop's Fables</i> , 1722	534
The same subject from Bewick's <i>Fables</i> , 1818—1823	535
English wood-cut with the mark F. H., London, 1724	537
Adam naming the animals, copy of a cut by Papillon, 1734	545
The Poet's Fall, from <i>Two Odes in ridicule of Gray and Mason</i> , London, 1760	557
Initial letters, T. and B., composed by J. Jackson from tail-pieces in <i>Bewick's History of British Birds</i>	559
The house in which Bewick was born, drawn by J. Jackson	559
The Parsonage at Ovingham, drawn by George Balmer	560
Fac-simile of a diagram engraved by Bewick in <i>Hutton's Mensuration</i> , 1768—1770	563
The Old Hound, a fac-simile of a cut by Bewick, 1775	564
Cuts copied by Bewick from <i>Der Weiss Kunig</i> , and illustrations of <i>Ovid's</i> <i>Metamorphoses</i> by Virgil Solis	572
Boys and Ass, after Bewick	574
Old Man and Horse, ditto	576
Child and young Horse, ditto	576
Ewe and Lamb, ditto	577
Old Man and young Wife, ditto	577
Partridge, ditto	585
Woodcock, ditto	586
The drunken Miller, ditto	590
The Snow Man, ditto	590
Old Man and Cat, ditto	591
The World turned upside down, ditto	596
Cuts commemorative of the decease of Bewick's father and mother, from his <i>Fables</i> , 1818—1823	598
Bewick's Workshop, drawn by George Balmer	601
Portrait of Bewick	602
View of Bewick's Burial-place	603
Funeral, View of Ovingham Church, drawn by J. Jackson	604
The Sad Historian, from a cut by John Bewick, in <i>Poems</i> by Goldsmith and Parnell, 1795	608
Fac-simile of a cut by John Bewick, from <i>Blossoms of Morality</i>	609
Copy of a cut engraved by C. Nesbit, from a drawing by R. Johnson	611
View of a monument erected to the memory of R. Johnson, against the south wall of Ovingham Church	612

Cambridge University Press

978-1-108-00915-7 - Treatise on Wood Engraving, Historical and Practical
John Jackson and William Andrew Chatto

Table of Contents

[More information](#)

LIST OF ILLUSTRATIONS.

XV

	PAGE
Copy of a view of St. Nicholas Church, engraved by C. Nesbit, from a drawing by R. Johnson	613
Copy of the cut for the Diploma of the Highland Society, engraved by L. Clennell, from a drawing by Benjamin West, P. R. A.	618
Bird and Flowers, engraved by L. Clennell, when insane	621
Cut from the Children in the Wood, drawn by W. Harvey, and engraved by J. Thompson	626
Cut from the Blind Beggar of Bethnal Green, drawn by W. Harvey, and engraved by C. Nesbit	627
Copy of a part of the Cave of Despair engraved by R. Branston, from a drawing by J. Thurston	629
Bird, engraved by R. Branston	630
Three cuts intended for an edition of Select Fables, engraved by R. Branston	631
Copy of one of the plates of Hogarth's Rake's Progress, engraved by J. Thompson	633
Tail-piece,—Traveller in the Snow, engraved by Thomas Bewick	634

CHAPTER VIII.

THE PRACTICE OF WOOD ENGRAVING, 635—736.

Initial letter P, showing a wood engraver at work, with his lamp and globe, drawn by R. W. Buss	635
Diagram, showing a block warped	642
Cut showing the appearance of a plug-hole in the engraving, drawn by J. Jackson	646
Diagrams illustrative of the mode of repairing a block by plugging	647
Cut showing a plug re-engraved	648
Diagram showing the mode of pulling the string over the corner of the block	649
The shade for the eyes, and screen for the mouth and nose	651
Engraver's lamp, glass, globe, and sand-bag	652
Graver	653
Diagram of gravers	654
Diagrams of tint-tools, &c.	655
Diagrams of gouges, chisels, &c.	656
Gravers	657
Cuts showing the manner of holding the graver	658
Examples of tints	659, 660, 661, 662, 663
Examples of curved lines and tints	664, 665
Cuts illustrative of the mode of cutting a white outline	667, 668
Outline engraving previous to its being blocked out—the monument to the memory of two children in Lichfield Cathedral by Sir F. Chantrey	669
The same subject finished	670
Outline engraving, after a design by Flaxman for a snuff-box for George IV.	670
Cut after a pen-and-ink sketch by Sir David Wilkie for his picture of the Rabbit on the Wall	671
Figures from a sketch by George Morland	672

Cambridge University Press

978-1-108-00915-7 - Treatise on Wood Engraving, Historical and Practical

John Jackson and William Andrew Chatto

Table of Contents

[More information](#)

xvi

LIST OF ILLUSTRATIONS.

	PAGE
Group from Sir David Wilkie's Rent Day	674
Figure of a boy from Hogarth's Noon, one of the engravings of his Four	
Parts of the Day	675
A Hog, after an etching by Rembrandt	676
Dray-horse, drawn by James Ward, R.A.	677
Jacob blessing the Children of Joseph, after Rembrandt	678
Two cuts—View of a Road-side Inn—showing the advantage of cutting	
the tint before the other parts of a subject are engraved	679
Head, from an etching by Rembrandt	680
Impression from a cast of part of the Death of Dentatus, engraved by W.	
Harvey	682
Christ and the Woman at the Well, from an etching by Rembrandt	684
The Flight into Egypt, from an etching by Rembrandt	687
Sea-piece, drawn by George Balmer	688
Sea-piece, moonlight, drawn by George Balmer	689
Landscape, evening, drawn by George Balmer	690
Impression from a cast of part of the Death of Dentatus, engraved by W.	
Harvey	692
View of Rouen Cathedral, drawn by William Prior	693
Map of England and Wales, with the part of the names engraved on wood,	
and part inserted in type	695
Group from Sir David Wilkie's Village Festival	697
Natural <i>Vignette</i> , and an old ornamented capital from a manuscript of the	
thirteenth century	699
Impressions from a surface with the figures in relief,—subject, the Crown-	
piece of George IV.	700
Impressions from a surface with the figures in intaglio—same subject	701
Shepherd's Dog, drawn by W. Harvey	703
Egret, drawn by W. Harvey	704
Winter-piece, with an ass and her foal, drawn by J. Jackson	705
Salmon-Trout, with a view of Bywell-Lock, drawn by J. Jackson	706
Boy and Pony, drawn by J. Jackson	707
Heifer, drawn by W. Harvey	708
Descent from the Cross, after an etching by Rembrandt,—impression when	
the block is merely lowered previous to engraving the subject	709
Descent from the Cross,—impression from the finished cut	710
Parsonage at Ovingham, engraved in chiaro-scuro, and printed in oil-	
colours, by George Baxter, after a drawing by Edward Swinburne, Esq.	713
A Café in Constantinople, and a Design for a Pattern, two of "Mr. Knight's	
Patent Illuminated Prints"	715
Copies of an ancient bust in the British Museum,—No. 1 printed from a	
wood-cut, and No. 2 from a cast	723
Horse and Ass, drawn by J. Jackson,—improperly printed	725
Same subject, properly printed	726
Landscape, drawn by George Balmer,—improperly printed	728
Same subject, properly printed	729
Tail-piece, drawn by C. Jacques	738