*bet,* composed of grotesque figures from wood-engravings, was probably executed about the middle of the fifteenth century ; and Jackson, judging from their style, thinks that they are the work of a native of France.

Wood-engraving began to be combined with printing after the invention of the latter art, in the fifteenth cen­tury. In the *Psalter,* printed by Faust and Schœffer at Mentz in 1457, the large initial letters engraved in wood are so beautiful that they have never been excelled. From the perfection which these letters exhibit, it is evident that the workmen were trained to the art. The prac­tice of introducing wood-cuts became general in Germany, and was known in Italy, towards the end of the fifteenth century. The first books in the English language contain­ing wood-engravings were those printed by Caxton about 1476. The use of cross hatchings (which are black lines crossing each other generally diagonally) produced a great change in the art, giving colour and shadow to the sub­jects.

The next attempt at improvement in this art was by Hugo da Carpi, to whom is attributed the invention of *chiaroscuro.* Carpi was an Italian ; but the Germans also claim the invention, and produce in evidence several engravings by Mair, a disciple of Martin Schoen. His mode of performing this was very simple. He first en­graved the subject upon copper, and finished it as much as the artists of his time usually did. He next prepared a block of wood, upon which he cut out the extreme lights, and then impressed it upon the print ; by which means a faint tint was added to all the rest of the piece, excepting only in those parts where the lights were meant to predo­minate, which appear on the specimens extant to be colour­ed with white paint. The drawings for this species of en­graving were made with a pen on tinted paper, and the lights were drawn upon the paper with white paint.

But there is a material difference between the chiar­oscuro of the old German masters and that of the Italians. Mair and Cranach engraved the outlines and deep shadows upon copper. The impression taken in this state was tinted over by means of a single block of wood, with those parts hollowed out which were designed to be left white upon the print. On the contrary, the mode of engraving by Hugo da Carpi was, to cut the outline on one block of wood, the dark shadows upon a second, and the light sha­dows, or half-tint, upon a third. The first being impressed upon the paper, the outlines only appeared. This block being taken away, the second was put in its place, and being also impressed on the paper, the dark shadows were added to the outlines ; and the third block being put in the same place upon the removal of the second, and also impressed upon the paper, made the dim tints, when the print was completed. In some instances the number of blocks was increased, but the operation was still the same, the print receiving an impression from every block.

Albert Durer, towards the end of the fifteenth and com­mencement of the sixteenth century, was the great pro­moter of wood-engraving. It is supposed that many of the wood-cuts, though bearing his name, were only engraved from drawings made on the block by him. “ One of the peculiar advantages of wood-engraving,” Mr Jackson ob­serves, “ is the effect with which strong shades can be re­presented ; and of this Durer has generally availed himself with the greatest skill. On comparing his works engraved on wood with all those previously executed in the same manner, we shall find that his figures are not only much better drawn and more skilfully grouped, but that, instead of sticking, in hard outline, against the back-ground, they stand out with the natural appearance of rotundity. The rules of perspective are more attentively observed, the back-grounds better filled, and a number of subordinate objects introduced, such as trees, herbage, flowers, ani­

mals, and children, which at once give a pleasing variety to the subject, and impart to it the stamp of truth. Though the figures in many of his designs may not indeed be cor­rect in point of costume,—for though he diligently studied nature, it was only in her German dress,—yet their cha­racter and expression are generally appropriate and natural. Though incapable of imparting to sacred subjects the ele­vated character which is given to them by Raffaele, his re­presentations are perhaps no less like the originals than those of the great Italian master.”

Besides Durer, there were Burgmair, Cranach, Schauf- flein, and other German artists of celebrity, who engraved on wood. At this period the best wood-engravings were of considerable size, and designed in a bold and free man­ner; and at no time was the art more encouraged and esteemed. Hans Holbein, in 1538, produced the *Dance of Death,* in a series of wood-cuts, which for truth and freedom of execution has never been surpassed. “ The manner,” Mr Jackson remarks, “ in which they are en­graved is comparatively simple ; there is no laboured and unnecessary cross-hatching where the same effect might be obtained by simpler means ; no display of fine work merely to show the artist’s talent in cutting delicate lines. Every line is expressive, and the end is always obtained by the simplest means. In this the talent and feeling of the en­graver are chiefly displayed. He wastes not his time in mere mechanical execution, which in the present day is often mistaken for excellence ; he endeavours to give to each character its appropriate expression ; and in this he appears to have succeeded better, considering the small size of the cuts, than any other wood-engraver, either of times past or present.”

Wood-engraving now made considerable progress in Italy, particularly in Venice; and the engravings of this period in that country were little inferior to the German works. The art rather declined on the continent about the end of the sixteenth century, when copperplate engraving came into use. In England, it continued to flourish, as several works of the time show. Jegher of Antwerp, who was born in 1578, was so eminent in the art, that he was employed by Rubens to work under his inspection ; and he executed several pieces which are held in much estimation. They are particularly distinguished for boldness and spirit. Towards the end of the seventeenth century, wood-en­graving was greatly neglected, and was employed only for common decorations, and never almost to delineate any sub­ject of interest.

About the year 1723, John Michael Papillon produced many successful works in wood-engraving, particularly or­namental foliage, flowers, and shells. In 1766, he pub­lished his History of Wood-Engraving, the cuts in which are his own workmanship. The book, although deficient in many respects, evinces a laudable diligence in bringing the art into more extended employment.

Wood-engraving was for many years in a very degene­rate state, and almost wholly lost, till it was revived in Eng­land by the celebrated Thomas Bewick. This artist was born in the parish of Ovingham, in Northumberland, in 1753. Having shown a taste for drawing, he was entered apprentice with Mr Ralph Beilby, engraver, at Newcastle- upon-Tyne; and in 1775 he had made such progress as to obtain a premium from the Society of Arts for his wood-engraving of the “ old hound.” He afterwards produced his well-known History of Quadrupeds, which was suc­ceeded by his History of British Birds and other standard works, which brought him so much celebrity, that he was universally hailed as the reviver as well as improver of the art. His great excellence was the singular fidelity of his designs. “ It needs only to glance at the works of Be­wick,” observes an anonymous writer, “ to convince our­selves with what wonderful facility the very countcnance