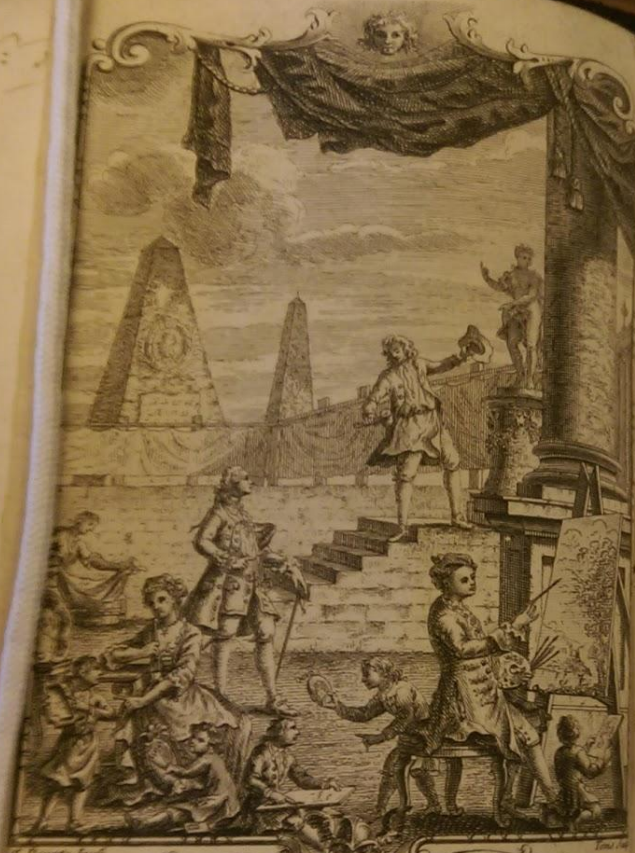


# Dictionary Polygraphicum

**IST 632 - Bibliographic Analysis**

Ryan Perry  
Duncan Robak



Printed for  
C. Hitch and C. Davis in Paternoster  
Row and S. Austen in St. Paul's  
Church-Yard.

# *Dictionary Polygraphicum:* Or, The Whole **BODY of ARTS** Regularly Digested.

CONTAINING,

- I. The ARTS of *Designing, Drawing, Painting, Washing Prints, Limning, Japanning, Gilding* in all their various kinds. Also *Perspective, the Laws of Shadows, Dialling, &c.*
- II. *Carving, Cutting* in Wood, Stone; *Moulding and Casting* Figures in Plaster, Wax, Metal; also *Engraving, and Etching, and Mezzotinto.*
- III. A brief historical Account of the most considerable *Painters, Sculptors, Statuaries, and Engravers*, with those Cyphers or Marks by which their Works are known.
- IV. An Explanation of the Emblematical and Hieroglyphical Representations of the Heathen Deities, Powers, Human Passions, Virtues, Vices, &c. of great Use in History Painting.
- V. The Production, Nature, Refining, Compounding, Transmutation and Tinging all sorts of Metals and Minerals of various Colours.
- VI. The ARTS of Making, Working, Painting or Staining all sorts of Glafs and Marble; also Enamels, the imitation of all sorts of Precious Stones, Pearls, &c. according to the Practice both of the Antients and Moderns.
- VII. *Dying* all sorts of Materials, Linen, Woollen, Silk, Leather, Wood, Ivory, Horns, Bones; also *Bleaching and Whitening* Linen, Hair, &c.
- VIII. The ART of *Tapestry-Weaving*, as now performed in *England, Flanders and France*, either of the high or low Warp; also many other curious Manufactures.
- IX. A Description of Colours, Natural and Artificial, as to their Productions, Natures or Qualities, various Preparations, Compositions and Uses.
- X. The method of making all kinds of *Inks*, both Natural and Sympathetical; and also many other Curiosities not here to be specified, whereby this is rendred a more Compleat Work than has hitherto appear'd in any language.

Adorned with proper Sculptures, curiously Engraven on more than fifty Copper Plates.

VOL. I.

L O N D O N :

Printed for C. HITCH and C. DAVIS in Pater-noster Row, and  
S. AUSTEN in St. Paul's Church-Yard. MDCCXXXV.

# I. Introduction

## **Identification & Verification:**

- Consistent with other copies available online
  - 1735 Edition
  - 1758 Edition

## **Content**

- Art Dictionary
  - “Unnecessary undertaking”
  - Original principle to perfection
  - Directions

AMBÉR-GREASE is a fragrant drug, which melts pretty much like wax; commonly of a grey or ash colour; us'd as a perfume, &c.

Naturalists are of various opinions as to its origin and production,

1. Some suppose it to be the excrement of a bird, which being melted by the heat of the sun, and wash'd off the shore by the waves, is swallow'd by whales, who return it back in the condition in which it is found.

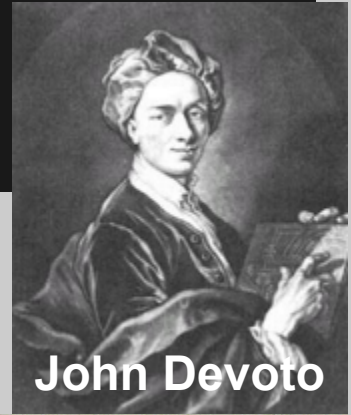
HENRY ANDERSON was a face painter, and a disciple of *Streater* in great esteem about the year 1660, which he did not long survive; he drew the beautiful duchess of *Richmond*, which recommended him to draw king *Charles II.* and most of his court. He interfer'd in his business with Sir *Peter Lely*, and had great share of reputation in those times; he was likewise a landskip painter, and in still life; as also a good imitator of his master *Serjeant Streater*, till he left his way and fell to face painting.



# I. Introduction

**Author:** John Barrow (fl. 1735 - 1774)

- Known only from his writings—mostly geographic dictionaries
- Taught mathematics & navigation aboard Royal Navy ships



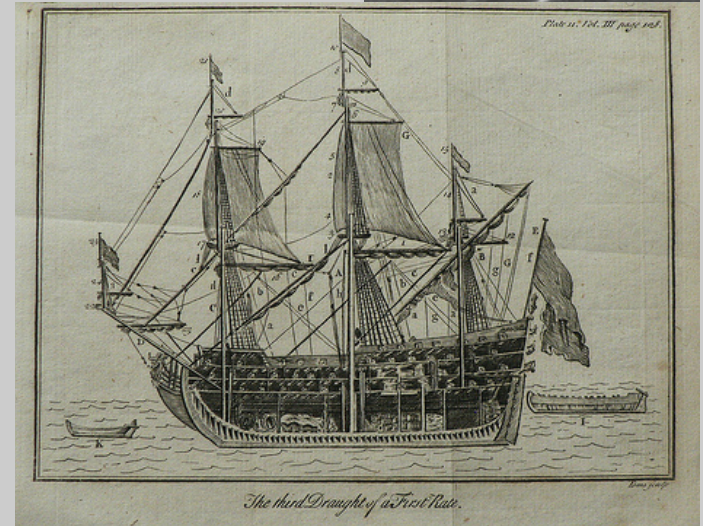
**John Devoto**

**Frontispiece:** John Devoto (fl. 1708 - 1752)

- Primarily a scene painter for theater

**Engravings:** William Henry Toms (ca 1700 - 1750)

- Specialized in architecture engravings



# I. Introduction

## About the Bookseller

C. Hitch & C. Davis (Paternoster Row)

Stephen Austen (St. Paul's Churchyard)

Available copies have the same mistakes, suggesting they are all from the same typesetting



# II. Transcription of Title Page

*Dictionarium Polygraphicum:* | Or, The Whole | BODY of ARTS | Regularly Digested. | CONTAINING, | I. The ARTS of *Deſigning, Drawing, Painting, Waſhing Prints, Limn- | ing, Japanning, Gilding*, in all their various kinds. Alſo *Perſpective*, | the Laws of *Shadows, Dialling*, &c. | II. *Carving, Cutting* in Wood, Stone; *Moulding and Caſting* Figures | in Plaiſter, Wax, Metal ; alſo *Engraving*, and *Etching*, and *Mezzotinto*. | III. A brief hiſtorical Account of the moſt conſiderable *Painter, Sculp- | ters, Statuaries*, and *Engravers*, with thoſe Cyphers or Marks by | which their Works are known. | IV. An Explanation of the Emblematical and Hieroglyphical Repre- | ſentations of the Heathen Deities, Powers, Human Paſſions, Virtues, | Vices &c. of great Uſe in Hiſtory Painting. | V. The Production, Nature, Refining, Compounding, Tranſmutation | and Tinging all ſorts of Metals and Minerals of various Colours. | VI. *The Arts of Making, Working, Painting or Staining* all ſorts of | Glaſs and Marble ; alſo Enamels, the imitation of all ſorts of Pre- | cious Stones, Pearls, &c. according to the Practice both of the An- | tients and Moderns. | VII. *Dying* all ſorts of Materials, Linen, Woolen, Silk, Leather, | Wood, Ivory, Horns, Bones; alſo *Bleaching* and *Whitening* Linen, | Hair, &c. | VIII. The ART of *Tapeſtry-Weaving*, as now performed in *England*, | *Flanders* and *France*, either of the high or low Warp ; alſo many | other curious Manufactures. | IX. A Deſcription of Colours, Natural and Artificial, as to their Produc- | tions, Natures or Qualities, various Preparations, Compoſitions and Uſes. | X. The method of making all kinds of *Inks*, both Natural and Sym- | pathetical ; and alſo many other Curioſities not here to be ſpecified, | whereby this is rendered a more Compleat Work than has hitherto | appear'd in any language. | [rule measurement of line] | *Adourned with proper Sculptures, curiouſly Engraven on more than fifty | Copper Plates*. | [rule measurement of line] | VOL. I. | [rule measurement of line] | LONDON: | Printed for C. Hitch and C. Davis in *Pater-noſter Row*, and | S. Auſten in *St. Paul's Church-Yard*. MDCCXXXV.

# Dictionary Polygraphicum:

Or, The Whole

## BODY of ARTS

Regularly Digested.

### CONTAINING,

- I. The ARTS of *Designing, Drawing, Painting, Washing Prints, Limning, Japanning, Gilding* in all their various kinds. Also *Perspective*, the *Laws of Shadow, Dialling*, &c.
- II. *Carving, Cutting* in Wood, Stone; *Moulding and Casting* Figures in Plaster, Wax, Metal; also *Engraving*, and *Etching*, and *Mezzotints*.
- III. A brief historical Account of the most considerable *Painters, Sculptors, Statuaries*, and *Engravers*, with those Cyphers or Marks by which their Works are known.
- IV. An Explanation of the Emblematical and Hieroglyphical Representations of the Heathen Deities, Powers, Human Passions, Virtues, Vices, &c. of great Use in History Painting.
- V. The Production, Nature, Refining, Compounding, Transmutation and Tinging all sorts of Metals and Minerals of various Colours.
- VI. The ARTS of Making, Working, Painting or Staining all sorts of Glass and Marble; also Enamels, the imitation of all sorts of Precious Stones, Pearls, &c. according to the Practice both of the Antients and Moderns.
- VII. *Dying* all sorts of Materials, Linen, Woollen, Silk, Leather, Wood, Ivory, Horns, Bones; also *Blackening* and *Whitening* Linen, Hair, &c.
- VIII. The ART of *Tapestry-Weaving*, as now performed in *England, Flanders* and *France*, either of the high or low Warp; also many other curious Manufactures.
- IX. A Description of Colours, Natural and Artificial, as to their Productions, Natures or Qualities, various Preparations, Compositions and Uses.
- X. The method of making all kinds of *Inks*, both Natural and Sympathetical; and also many other Curiosities not here to be specified, whereby this is rendred a more Compleat Work than has hitherto appear'd in any language.

---

*Adorned with proper Sculptures, curiously Engraven on more than fifty Copper Plates.*

---

VOL. I.

---

L O N D O N :

Printed for C. HITCH and C. DAVIS in *Pater-noster Row*, and  
S. AVITEN in *St. Paul's Church-Yard*. MDCCXXXV.



# II. Transcription of Title Page

- Long f
- Ampersands
- Italics
- Ligature

Ufes.

*Designing,*

*Dictionary*

&c.

I. The ARTS of *Designing, Drawing, Painting, Washing Prints, Limning, Japanning, Gilding* in all their various kinds. Also *Perspective, the Laws of Shadows, Dialling, &c.*

# III. Formula

## Binding Formula:

$8^\circ: \pi^3 B_{-2} M^8 {}_2N^6$

[\$4 signed]

## Copper Plates:

Hinged between: B7-B8, C1-C2, K6-K7  
[missing from “Directions to the Binder”],  
M8-N1 [missing], R2-R3, R8-S1, T3-T4, U6-U7,  
U7-U8 [1 of 2 missing], X2-X3, X4-X5, X6-X7,  
 ${}_2A1-{}_2A2$ ,  ${}_2A6-{}_2A7$ ,  ${}_2D1-{}_2D2$ ,  ${}_2D2-{}_2D3$ ,  ${}_2D5-{}_2D6$  [2  
plates],  ${}_2F7-{}_2F8$ ,  ${}_2G1-{}_2G2$ ,  ${}_2I1-{}_2I2$ ,  ${}_2M1-{}_2M2$ ,  
 ${}_2M5-{}_2M6$ ,  ${}_2M7-{}_2M8$  [1 of 2 missing],  ${}_2N1-{}_2N2$  [2  
plates],  ${}_2N4-{}_2N5$  [2 plates, 1 should be  ${}_2N5-{}_2N6$ ]

# IV. Technical Notes

**Cancels:** None evident

**Signature Positions:** Consistent throughout

**Press Figures:** 1, 2, 3, 4

**Type:** Roman

**Paper:** Watermarks on some plates



and the other whole.

This river as it is the most famous of all *Greece*, so it divides *Ætolia* from *Arcadia*, and then falls into the sea.

VOL. I.

B

This

# IV. Technical Notes

## Catchwords: Mistakes on G1 and EE4

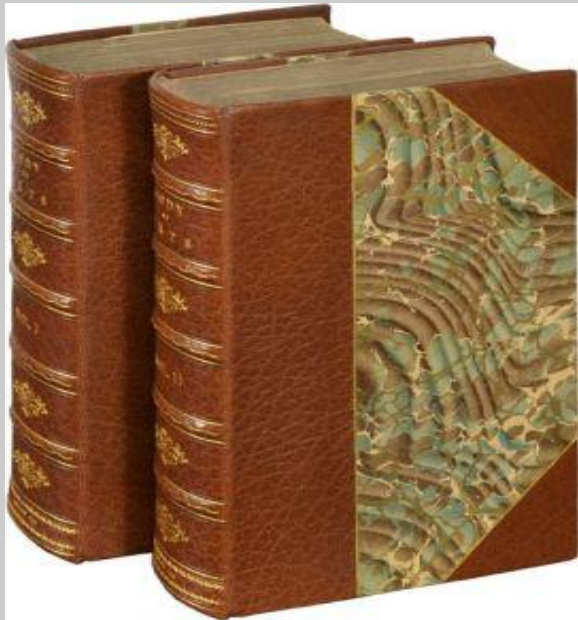
... pound and grind them in an iron or marble mortar, till the mercury is wholly mortified and disappears; then put it into a glafs body, well luted up to the middle; set it in a very gentle lime; left har  
The  
pet also

white and black (but the other  
and heighten with white.  
The little thrums (which some call seeds) in the middle of the  
rose, lay them with masticote, and shadow with minium, and  
heighten with white.  
E e 4  
5. The

B O A  
sand heat uncovered, till all the moisture is vanished. Stop it close, and increase the heat gradually, to make the mass sub-lime; so will you have an excellent azure or Blue, which grind on a porphyry to a subtil powder for use in painting.

F O L  
9. The damask rose. Do it over with lake mixt with white shadow with the same, mixt with thin lake, and heighten with white.  
Let the green leaves be laid over with verdegreafe mixt with some French berry-green; shade with verdegreafe mixt with white, and make the stalks somewhat browner with brown  
aker.  
6. Red rose. Lay this over with fine lake mixt with white shade it with brown lake, and heighten it with lake mixt with white  
FOLLY is represented  
estate, in a long black ga  
horse, holding in one h  
plays the fool with chi  
wind.  
Folly is only acting co  
custom of men, deligh  
moment.  
FORCE of ELOC

# V. Contents

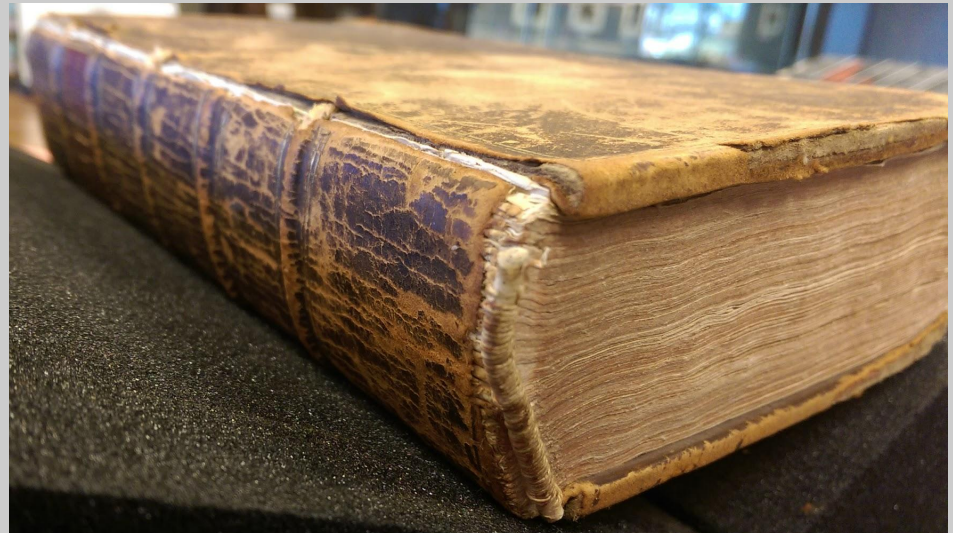
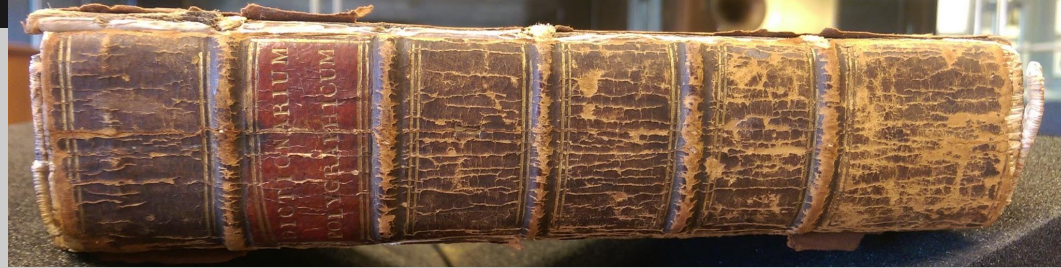


- $\pi^4$  : Frontispiece
- $\pi^5$  : Title
- $\pi^6$  : Blank
- $\pi^7$  -  $\pi^8$  : Preface
- B -  $_2N^6$  : Text



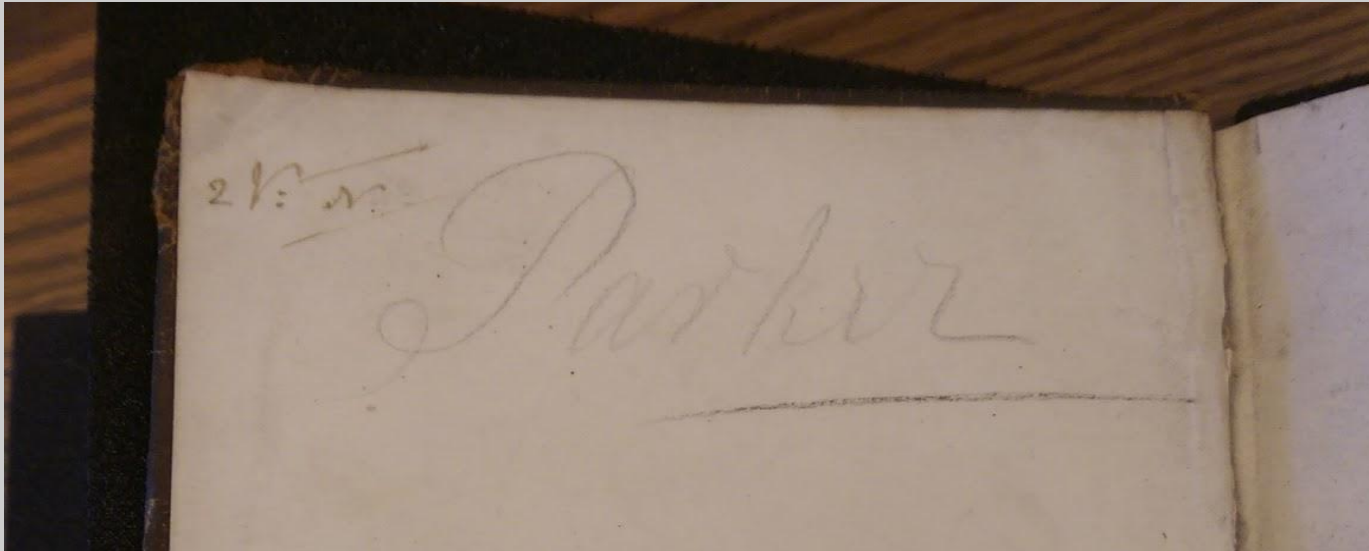
# VI. Binding Statement

- Calfskin
- Sewn binding with 3 chords
- Sprinkled edges



# VII. Additional Notes

## Provenance

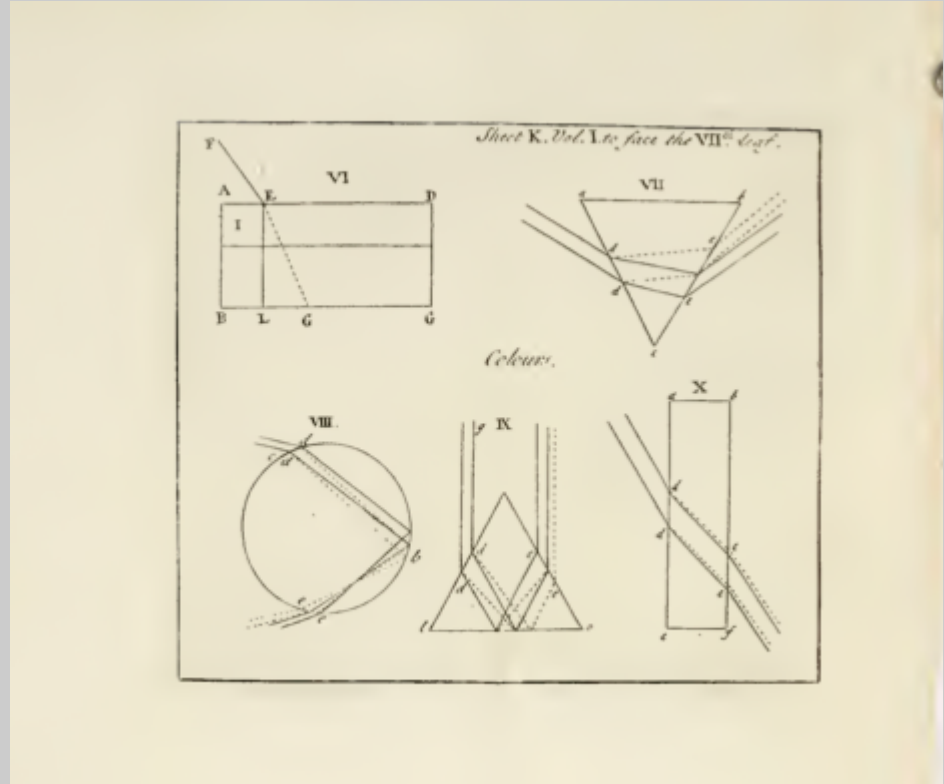
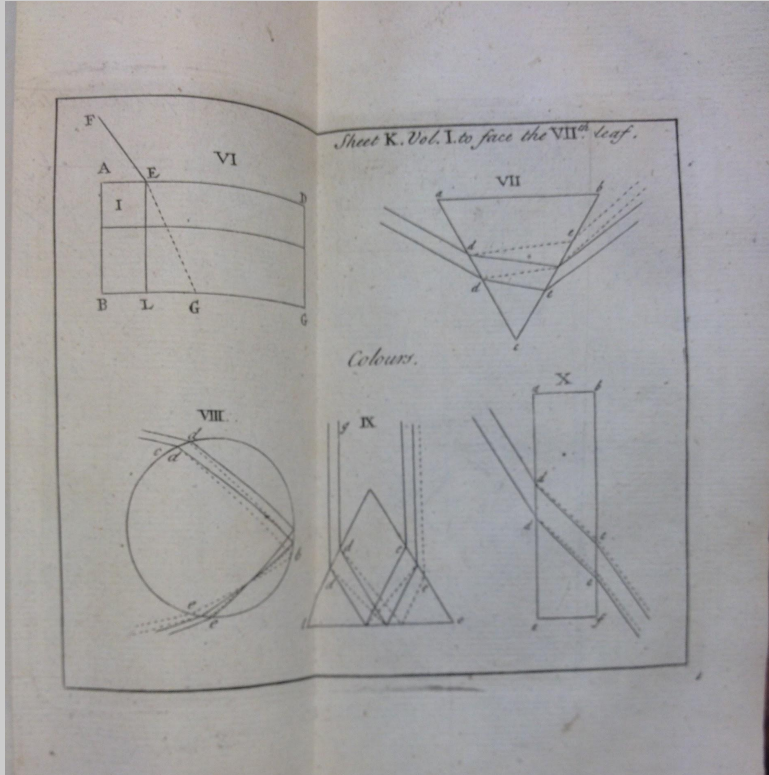


# VII. Additional Notes

- An ideal copy has 30 plates
- Our copy only has 26
  - Some of which are out of order: K6-K7 and NN5-NN6
- Plate index found at end of Volume II

Directions to the Binder for Placing the PRINTS in the <i>Polygraphic Dictionary</i> .			
V O L. I.			
Plate			
1	Anamorphosis in <i>Letter</i>	B	between leaves 7 and 8
2	Admiration	C	bet. 1 — 2
3	Compassion, &c.	M	bet. M and N
4	Dialling	R	bet. 2d and 3d
5	Dialling	R	bet. R and S
6	Drapery	T	bet. 3d and 4th
7	Draw 6 Figures	V	bet. 6 and 7
8	Drawing mixt Forms	V	bet. 7 and 8
9	Draw mixt Forms	V	bet. 7 and 8
10	Drawing	X	bet. 4 and 5
11	Drawing in Persp.	X	bet. 2 and 3
12	Ears	X	bet. 6 and 7
13	Enamell. Furnace	A a	bet. 1 and 2
14	Engraving	A a	bet. 6 and 7
15	Eyes	D d	bet. 1 and 2
16	Faces	D d	bet. 2 and 3
17	Feet	D d	bet. 5 and 6
18	Feet	D d	bet. 5 and 6
19	Furnaces	F f	bet. 7 and 8
20	Garden in Perspect.	G g	bet. 1 and 2
21	Furnace for Stain. Glafs	I i	bet. 1 and 2
22	Group.	M m	bet. 1 and 2
23	Hands	M m	bet. 5 and 6
24	Hands	M m	bet. 5 and 6
25	Heads	M m	bet. 7 and 8
26	Heads	M m	bet. 7 and 8
27	Height	N n	bet. 1 and 2
28	Height	N n	bet. 1 and 2
29	Horror	N n	bet. 4 and 5
30	Houfes	N n	bet. 5 and 6

# VII. Additional Notes



# VIII. Evaluation

**Very Good Condition**

2 Volume Set

\$2500 +

**Good Condition**

Volume I

\$900

**Reading Copy\***

Volume I - Missing Plates - Detached Hinge

<\$900



# IX. Conclusion



Questions?