



Adriaan Schoonebeek's Etching Manual (1698): Edition, Translation, Comments

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Abstract

One of the many practitioners of trades and techniques engaged by Tsar Peter the Great during his visit to the Dutch Republic in 1697-8, was the Amsterdam printmaker Adriaan Schoonebeek (1661-1705). Within the framework of this appointment Schoonebeek wrote a concise manual of the technique of etching. This article presents an edition of this oldest complete Dutch etching manual, together with a modern English translation.

Keywords

etching, Peter the Great, Adriaan Schoonebeek, Romeyn de Hooghe

I Introduction

When Peter the Great, Tsar of all Russians, visited the Dutch Republic in 1697-8, he engaged many craftsmen – ship carpenters in particular – and other practitioners of arts and sciences, experts who were to help him to usher Russia into the modern era. One of the artisans who entered into Russian service was the Amsterdam printmaker, publisher and bookseller Adriaan Schoonebeek (1661-1705), who within the framework of this appointment wrote a technical manual on etching: *Korte maniere, om de ets-konst volkomen te leeren* [A short rule for mastering the art of etching], a text that never appeared in print but has come down to us in the author's manuscript (it is preserved in the Library of the Academy of Sciences in St Petersburg).

In 1994 the first of the above-mentioned authors saw this manuscript at an exhibition in St Petersburg. In 1996-7 it was displayed at the major *Peter de Grote* exhibition held in Amsterdam, the catalogue of which has been

consulted by us with great benefit, as have the publications by Mrs Driessen.¹ Well over a decade later there came an opportunity to make the edition offered here, thanks to the cooperation of the other authors mentioned.

1 Tsar Peter the Great

About Peter the Great and his stay in the Netherlands between August 1697 and June 1698 such a large quantity of material has been published that we can confine ourselves here to examining just those issues that are directly related to our subject.² Although already in 1682 he was carrying the title of Tsar, at the time when he arrived in the Netherlands in August 1697 he had in fact been active as leader of Russia for only two years. At that time he was 25 years old. He was very enterprising: besides perpetually waging wars, he involved himself in practising various trades and techniques, in the first place crafts dealing with the art of warfare, particularly shipbuilding and fortification and in addition he concerned himself with numerous other European arts and sciences. His visit to the Republic of the United Netherlands had a dual purpose, corresponding to these activities.

Firstly, here he sought support for his battle against the Turks, a topic that had always appealed to several European countries, especially after the Turks besieged Vienna in 1683. Indeed, it had not gone unnoticed in the Republic that in 1696 Peter had gained an important victory over the Turks at Azov, in a remote corner of the Black Sea: by means of warships he managed to capture the town undamaged. As a result of this he gained prestige in the West. In the Netherlands a laudatory poem by Laurens Bake was published, *Zegezang op de verovering van Asof door [...] Peter Alexëowits, Czaar of Keizer der Russen* (Amsterdam, Pieter Scepérus, 1697), and Peter himself – as we shall see – never tired of recalling this victory. The Tsar wanted to take up arms against

¹ We are grateful to Arie Wallert (Rijksmuseum, Amsterdam), who had to pull out for lack of time, for his contribution to the discussions. Furthermore, we thank Inga Lander (National Library of Russia, St Petersburg) and Alexei Larionov (State Hermitage Museum, St Petersburg). We are especially grateful to Roman Grigoryev for his translation of Schoonebeek's petition and for the commentaries by Rovinski (see n. 62). We also thank the Library of the Academy of Sciences in St Petersburg, where Schoonebeek's manuscript is preserved.

² See Appendix 3: Bibliography, especially Driessen (1989, 1996, 2006), van Eeghen (1960-78), Hughes (1998, 2002), Kleerkooper-van Stockum (1914-16), Knoppers (1969), *Peter de Grote* (1996), Peters (2010), Rapschinsky (1925), Wladimiroff (2008). In 1989 the manuscript features in an exhibition in Amsterdam: Driessen (1989), p. 89.

the former Byzantine Empire and return it to Christendom, thus modeling himself on Constantine the Great, who – after having embraced the Christian faith – captured Constantinople, entirely rebuilt the city and made it a centre of Christianity. The triumphal arches Peter had erected after his victory at Azov, feature references to Constantine, and on more than one occasion he had himself portrayed as the great Roman emperor. In 1711, during another attack on the Turks, Peter once more took the example of Constantine when he had the sign of the Cross, under which the Roman emperor had been triumphant, emblazoned on the banners of his army. The etching made by Peter – under the direction of Schoonebeek – in Amsterdam early in 1698 (illus. 10; to be discussed hereafter), contains a reference to this Cross. In the dedication of his manuscript Schoonebeek not only followed the Tsar's example by mentioning the battle of Azov, but also by indicating the symbolic function of Constantine (see part II). When Peter founded St Petersburg in 1703 he regarded this as an evocation of the rebuilding of Constantinople by Constantine.

Although Peter did not achieve his political aim (the States General refused to support a war against the Turks), his second goal – the gathering of knowledge and expertise in science and technology in order to make Russia a modern state – was amply achieved. During a period of five months, from the end of August 1697 until early January and from late April until the beginning of June 1698, he stayed in the Republic, mainly in Amsterdam, where he lodged at the shipyard of the *Verenigde Oostindische Compagnie* (VOC) [Dutch East India Company]; in the intervening months he studied shipbuilding in London. Peter's activities took place under the direction of the 'mercator sapiens' Nicolaas Witsen, who had traveled across Russia (in 1692 he published *Noord en Oost Tartarye*, dedicated to Peter and his brother Ivan), knew shipbuilding (in 1671 he published *Aeloude en hedendaegsche scheeps-bouw*, 2nd edn. 1690) and was burgomaster of Amsterdam many times. He introduced the Russian ruler into his circle of merchants and naval people, of scholars and collectors of objects of art and science. The Tsar purchased many of those objects and engaged a few hundreds of craftsmen who in Moscow were to train Russian apprentices as well. Jan Thesing was commissioned to have Russian maps and instruction books printed in Amsterdam.³

3 See the document published in 'Peter de Grootte en Nederland', in: *De Navorscher*, 1862, pp. 163-5. The SAA [Amsterdam City Archive] preserves a nicely decorated charter presented by Peter to Thesing on 6 February 1700 in acknowledgement of the privilege granted in 1699: see Veluwenkamp (1977), pp. 137-9. Cf. Wladimiroff (2008), pp. 183-5.

In addition to shipbuilding, Peter had a special interest in cartography and, within this framework, in printmaking (etching and engraving). His prime consideration in this field was the practical application of the graphic arts, including the manufacture of maps that were required for warfare. He also realized the importance of printmaking as a means of propaganda, as a method to spread the reputation and the glory of the monarch. He had observed how Louis XIV and William III used this medium for their purposes, in prints showing battles, naval engagements, palaces, gardens, triumphal arches, festive entries and the accompanying fireworks. He admired the stadtholder-king, who in 1697 enjoyed high international prestige, owing to his battle against France among other achievements. In the publicity around William III the prints of Romeyn de Hooghe played an important role, in particular the fine illustrations in Govart Bidloo, *Komste van zyne majesteit Willem III* ('s-Gravenhage, Arnout II Leers, 1691, French edition in 1692), a traditional inauguration of the monarch.⁴ 'This is what I want too', the Russian monarch must have thought, and he was to get it indeed, even literally when in 1709 in a copperplate of Romeyn de Hooghe depicting a campaign of William III the latter's head was replaced by that of Peter.⁵ Also important for Peter was the example of the Polish king Jan Sobieski for whom Romeyn de Hooghe had made propaganda prints during the years 1673-85. De Hooghe supplied for instance a large map of Poland and several portraits and allegorical representations glorifying the victories of Jan Sobieski over the Turks, which had gained the printmaker a Polish title of nobility. In short, what Romeyn de Hooghe was for Sobieski and William III, Schoonebeek was to become for Peter in the Russian perception. Schoonebeek too, had, like some other engravers, made prints devoted to William III (for instance battle scenes and fireworks; see illus. 1).⁶ In addition medals featuring similar representations were employed in the royal propaganda, for instance in Nicolas Chevalier, *Histoire de Guillaume III* (Amsterdam, [for the author], 1692), compiled on the basis of the Chevalier's own collection, which was honoured with a visit by the Tsar; this work, which was inspired on Bidloo's book, contains prints by Romeyn de Hooghe but also some etchings by Schoonebeek, for instance the illustrations of the medals. Peter had medals struck to

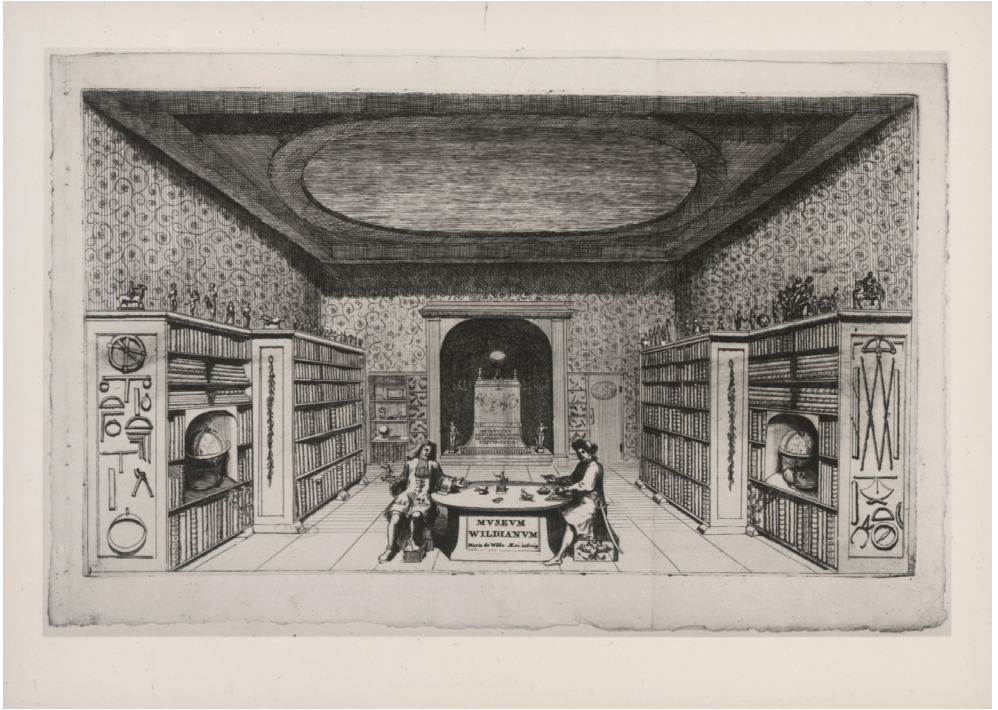
4 Landwehr (1970), nos. 79-80; Landwehr (1971), nos. 146-7; Muller (1976), no. 2827; Snoep (1975), pp. 91-152.

5 Driessen (1996), pp. 202-5; *Peter de Grote* (1996), p. 219; Van Nierop (1996), pp. 80-1.

6 It is unlikely that de Hooghe was approached by Peter: he did not belong to Witsen's Amsterdam circle. In 1682 de Hooghe had moved to Haarlem and due to conflicts with the Amsterdam magistrates his reputation was not unblemished (see below).



1. Adriaan Schoonebeek, *Allegory on the reign of William III and Mary* (etching, c.1690). Vienna, Albertina.



2. Maria de Wilde, *Jacob de Wilde's museum showing the collector and Tsar Peter in conversation during the latter's visit on 13 December 1697* (etching, c.1697-1700), in: Jacob de Wilde, *Signa antiqua* (Amsterdam 1700). Amsterdam, Rijksprentenkabinet, Rijksmuseum.

commemorate the capture of Azov; one of these was commissioned by Peter in Amsterdam in 1697.

The contact between the Russian monarch and the Amsterdam etcher Schoonebeek will have been arranged by Witsen: Schoonebeek had made an etching of de Wildes's bust with coat-of-arms; Witsen had practised the art of etching. The scholarly collector Jacob de Wilde also could have played a role: commissioned by de Wilde, Schoonebeek had made etchings for the latter's publications. A meeting with the Tsar perhaps took place on 13 December 1697 (old style), when the Tsar visited the art cabinet of Jacob de Wilde in Amsterdam. Among other things he looked at the latter's collection of gems, cut precious stones, at the time a well-known collector's item; of course, Peter also started to collect gemstones. He told his host details about the battle of Azov and made a sketch of the siege that has been preserved.⁷ The collector's

⁷ Peter de Grote (1996), p. 161.

daughter, Maria de Wilde, who had been taking etching lessons from Schoonebeek, made an etching of the visit showing Peter and her father seated at a table in the latter's art cabinet (illus. 2).⁸

2 Adriaan Schoonebeek

Adriaan Schoonebeek was born in Rotterdam in 1661 (and not in 1658 as often has been stated) which means that when he met the 25-year-old Tsar in 1697, he was 36 years old.⁹ There is no evidence that his father Christoffel Schoonebeek, who was also called Christoffel Witton, was a printmaker as were his two sons Adriaan and Pieter Damiaan.¹⁰ No clearly signed prints by him are known, but he did publish in 1679 a modest unillustrated little book. Adriaan was registered in 1688 in the citizens' register as a mapseller; on the occasion of Pieter Damiaan's registration in the citizens' register, likewise in 1688, Christoffel is mentioned as a bookseller. Pieter Damiaan had his business in the Gravenstraat near the Nieuwendijk. Together with his brother, he made in 1695 a world map for the Armenian publisher Vanandeci; other prints made by him are also known. The sons became members of the Amsterdam booksellers' and printers' guild in 1689 and 1698 respectively. Adriaan was registered as an 'art seller'. The family was Roman Catholic, as was Catherina (Hendriks) Hartevelt, widow of the musician Pieter Picaart, with whom Adriaan married in 1685. From her first marriage she had a son, named Pieter after the father, who like Schoonebeek practised the trade of printmaker. Adriaan's Catholicism may be apparent from some of his works, such as publications on monastic attires, for instance from his *Nette afbeeldingen der eyge dragten van alle geestelyke orders* (1688, illus. 3), the title poem of which, written by its author, publisher and illustrator, gives this nice characterization of monastic life: 'alles wort met winst verloren' [all is lost with profit]. His *Historie van alle ridderlyke en krygsorders* (1697, illus. 4), a description of the various orders of knighthood, published by himself and containing etchings by his hand illustrating their prescribed attire, is in fact a

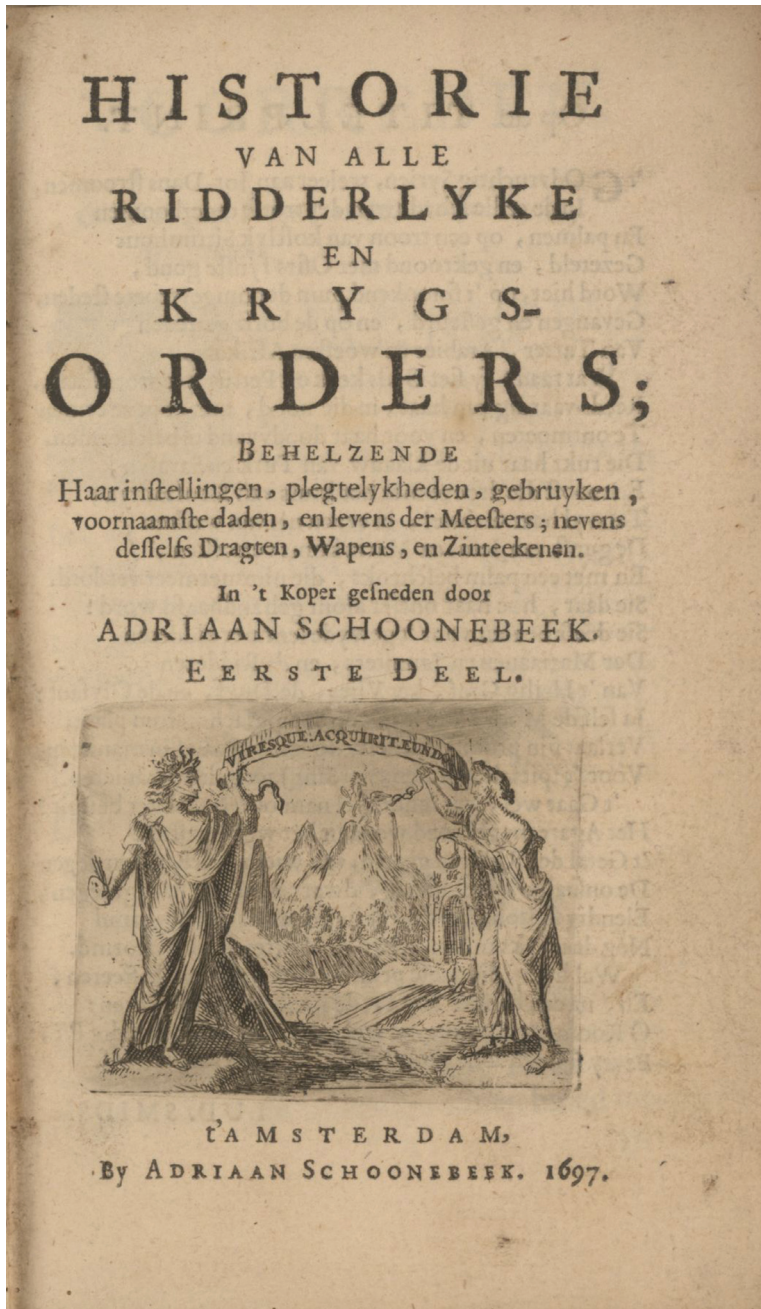
⁸ Meijers (1996), p. 22; *Peter de Grote* (1996), pp. 161, 191; Driessen (1989), p. 81.

⁹ Baptism 28.03.1661: GAR DTB, inv. 31 (Roman Catholic). With regard to Dutch records, mainly preserved in SAA [Amsterdam City Archive], the original documents have been consulted; for information from Russian archives the secondary literature has been used.

¹⁰ He becomes a burgher of Amsterdam in 1667 and is registered as Christoffel Witton alias Schoonebeek, brandy seller by profession (SAA citizens register 3, p. 117); he dies in 1704. According to Komelova (1996), p. 87, Schoonebeek was first apprenticed with his father before he took lessons from Romeyn de Hooghe.



3. Adriaan Schoonebeek, *Nette afbeeldingen der eyge dragten van alle geestelyke orders* (Amsterdam, Adriaan Schoonebeek, 1688), title page. Krommenie, private collection.



4. Adriaan Schoonebeek, *Historie van alle ridderlyke en krygsorders* (Amsterdam, Adriaan Schoonebeek, 1697), title page. Krommenie, private collection.



5. Adriaan Schoonebeek, *Historie van alle ridderlyke en krygsorders* (Amsterdam, Adriaan Schoonebeek, 1697), frontispiece, etching. Krommenie, private collection.

Catholic book. Its frontispiece (illus. 5) shows the pope as protector of the faith surrounded by knights defending Christendom against Islam; the title poem from the hand of the former Roman Catholic Ludolph Smids explains this Catholic scene. The orders of knighthood described in the book are for the greater part Catholic organizations, such as the Order of Constantine the Great, the Knights of the Holy Sepulchre or the Knights of St George. Schoonebeek also made a number of mezzotints featuring Catholic themes.

Between 1676 and 1679 Adriaan was a pupil of Romeyn de Hooghe's (1646-1708), then living on the Dam in Amsterdam.¹¹ On account of his political cartoons supporting the stadtholder's party, de Hooghe was hated, especially in Amsterdam. In 1690 Schoonebeek is mentioned in connection with pornographic prints that might have been made by his teacher: they accuse each other of being the maker of these prints; however, the facts are anything but clear.¹² In a pamphlet of the same year Eric Walten, friend and supporter of de Hooghe, accused Schoonebeek of having falsely testified against his former teacher and moreover of having robbed him. The satirical text gives a hardly flattering picture of the printmaker: 'Forthwith a certain Schoonebeek then appeared, puny and skinny, like a stork, shouting [...] for well over six years I have provided for my father's house from my printshop, mostly by means of prints which I had stolen from his [de Hooghe's] house, when I lived with him as a servant, and I still have a part of these in my shop, selling them daily [...] I also publish books by Aretino, and I will testify for 500 guilders, that it is his [de Hooghe's] work'.¹³ What is true of this sordid allegation is uncertain. However, in 1694 de Hooghe contributed again to one of Schoonebeek's publications.¹⁴ No portrait of Schoonebeek is known to us and there is no knowing whether the description of his appearance as being skinny and puny in the above-mentioned pamphlet is accurate. Considering his qualities as an author he must have been, like Romeyn de Hooghe, well educated and very well read (cf. his petition to the ambassador

11 By his own account in *Memorie van rechten by mr. Adriaen Bakker* (1690), p. 13. On the other hand, Ericus Walten, *De nijd en twist-sucht nae 't leeven afgebeeldt* (1690) speaks of an apprenticeship of 16 years with Romeyn de Hooghe, after which the young Schoonebeek is said to have been expelled on account of a theft of prints; see also n. 12.

12 Landwehr (1970), p. 19, see, however, de Haas (2005), pp. 111-13 and n. 18 en 28; de Haas (2008), pp. 14-16; Leemans (2008), pp. 32-42; Leeftang (2008), p. 139. On de Hooghe's political views see Leemans (2008), p. 46 and Van Nierop (2008), pp. 77-85.

13 Ericus Walten, *Nieuw oproer op de Parnassus. Zijnde een verhael van valsche getuygen [...]* teegen [...] *Romein de Hooge* [1690], p. 10; see also Leemans (2008), p. 39.

14 Verkruyssen (2008), p. 274.

of the Tsar, Appendix 1). In 1685 he matriculated at Leiden as a student of Wolfert Senguerd, professor of philosophy and physics at the university in that city; Schoonebeek made the frontispiece of the latter's *Philosophia naturalis* (2nd. edn. 1685).¹⁵

Since 1688 Schoonebeek had a business of his own, which was located in the Kalverstraat, across the Gapersteeg. In archival material his trade is recorded as engraver, bookseller (which at the time also meant publisher), art seller, mapseller, but nowhere as a printer of books. Nor have we been able to find the designation 'copperplate printer'. He was probably only a publisher and print dealer and had his books printed elsewhere, both the prints and the text. His publications feature two publisher's devices, the first one used from 1688 until c.1690 (see illus. 3), the second from c.1690 (illus. 4 and 7), each with a variant.¹⁶ The first device, representing Fama and Pegasus, bears as motto 'ars illustrem reddit' [art bestows glory]; the image shows Pegasus, the symbol of artistic inspiration, and Fama, the personification of glory. The second device, which was mostly used, is related to the first one with regard to image and motto, which is here 'viresque acquirit eundo' [it gains strength by going] (i.e. Fama does), derived from Virgil, *Aeneid* 4, 175.

There is not yet a complete catalogue of Schoonebeek's prints.¹⁷ The description of his oeuvre in Hollstein is very incomplete, even with regard to his Dutch prints. Makarov's catalogue (1978) only mentions the works that were made in Russia.¹⁸ Through the STCN his book publications (with prints) can be found, but as this database does not include names of printmakers, this instrument also presents an incomplete picture of his voluminous production.¹⁹ Like his teacher Romeyn de Hooghe, Schoonebeek was chiefly an illustrator of books: he made prints for his own publications and for those of others (often frontispieces), as, for instance, in [Joachim d'Alencé], *Traitez des baromètres* (Amsterdam, Hendrik Wetstein, 1688), in [David Augustin de

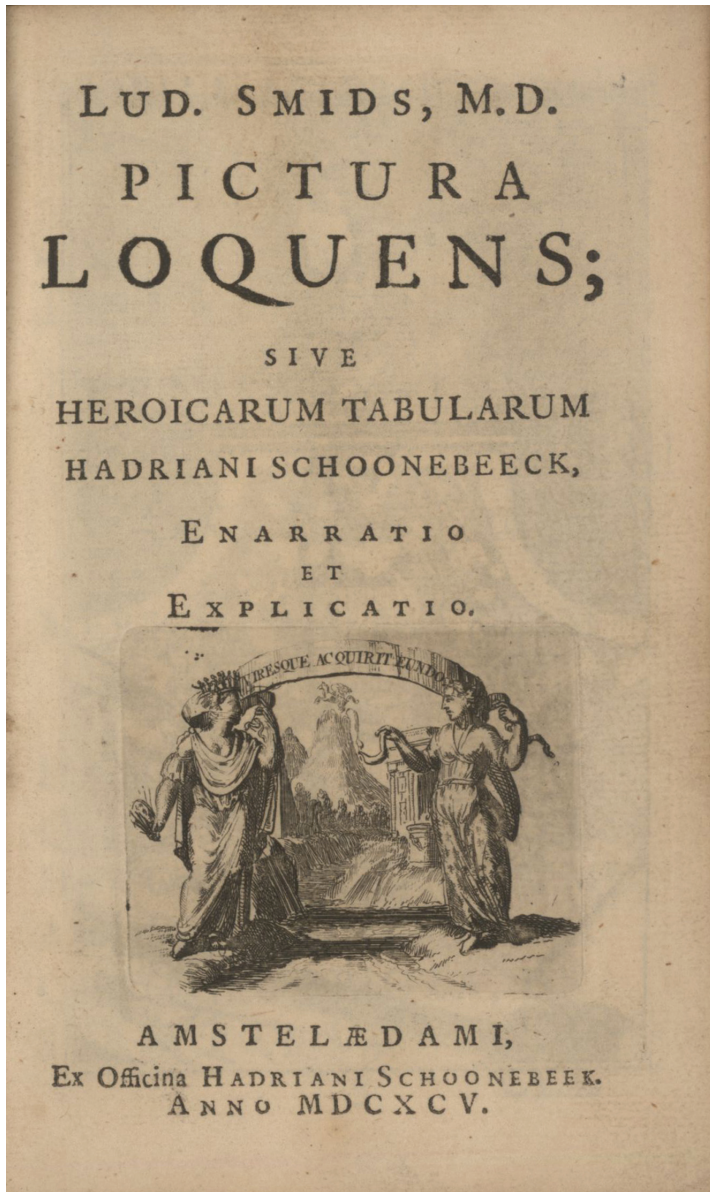
15 See du Rieu (1875), p. 674; *Leiden University* (1975), pp. 318-23.

16 Huisstede-Brandhorst (1999), vol. 2, pp. 976-7, cf. vol. 1, p. 377; we found a third publisher's device in Abraham Bogaert, *Keurstoffe van aloude Griekse en Romeinse grootmoedigheden* (Amsterdam, Adriaan Schoonebeek, 1694).

17 Schoonebeek used different signatures. We find for instance: 'Schoonebeek fec', 'A S B fec', 'A S f[ecit]', 'A. Schoonebeek del et fec.', 'Ad. Schoonebeek fec.', 'Hadr. Schoonebeek fec.', and as publisher 'A. Schoonebeek exc[udit]'.
 18 In Russia Schoonebeek is known as Schoonebeck, while works in collections have also been catalogued under the name 'Sh'honebek'; 'Sh'honbek'; 'Shenben' and even as 'Vanbok'.
 19 Hollstein (1982); Short Title Catalogue Netherlands; Makarov (1978), pp. 212 ff. (Makarov died in 1973 and his standard work on printmaking in Russia between 1700 and 1725 has been completed by others and was published in 1978).



6. Adriaan Schoonebeek, etching in: Ludolph Smids, *Pictura loquens* (Amsterdam, Adriaan Schoonebeek, 1695), frontispiece, etching. Krommenie, private collection.



7. Adriaan Schoonebeek, etching in: Ludolph Smids, *Pictura loquens* (Amsterdam, Adriaan Schoonebeek, 1695), title page. Krommenie, private collection.

Brueys, translation by Isaac de Pinto], *De knorrepot* [...] *Bljpspel* (Amsterdam, Heirs J. Lescailje, 1695), Homerus, *L'Iliade* (s.l.a.n. [1683]). In 1688 the first works appeared that were compiled, illustrated and published by himself: the above-mentioned *Nette afbeeldingen der eyge dragten van alle geestelyke orders*, and its French version: *Courte et solide histoire de la fondation des religieux* (of both works new editions appeared under different titles). We mentioned earlier the secular counterpart of these costume books: *Historie van alle ridderlyke en krygsorders*, published in 1697, likewise by the author and etcher. All these works stand in the tradition of costume books.²⁰

In 1695 Schoonebeek published the book *Pictura loquens* by the physician, antiquary and poet Ludolph Smids, a collection of illustrated quotations of classical and later authors, dedicated to Nicolaas Witsen (illus. 6: frontispiece; illus. 7: title page; illus. 8: p. 71). In Smids's volume of poetry *Poesije* (Amsterdam, Dirk Boeteman, 1694) the author does not only pay attention to the graphic artists Jacob Gole and Petrus Schenck, but also to Schoonebeek for whom Smids wrote a few poems on his frontispieces. In this volume the poem 'Op de titelprint van Adriaan Schoonebeek afbeeldingen der eigene dragten van alle geestelijke vrouwen en nonnenorders' [On the title print of A.S.'s pictures of the specific dresses of all religious women and nuns' orders] has been included from an edition of 1691, just like 'De vier getijden des jaars van Adriaan Schoonebeek' [The four seasons by A.S.]. It also includes a list of 'De vierentwintig uitmuntende vrouwen van Hadriaan Schoonebeek in onse Gallerye geplaatst tusschen die van Abr. Bosse' [A.S.'s 24 excellent women placed in our Gallery between those of A.B.], a reference to an edition of Smids's *Gallerye der uitmuntende vrouwen* (Amsterdam, Jacob van Royen, 1691). For this reprint, which like *Pictura loquens* is related to the emblemata genre, Schoonebeek made 24 (and one extra) etchings, a supplement to some thirty other etchings that were perhaps made after Abraham Bosse.²¹

Schoonebeek contributed with a number of etchings to some works devoted to the collections of medals and gemstones of Jacob de Wilde that had been compiled by the collector himself: *Selecta numismata antiqua* (Amsterdam, for the author, 1692) and *Gemmae selectae antiquae* (Amsterdam, for the author, 1703).²² He must have made the etchings for the latter

20 Schoonebeek's costume books are mentioned in: Colas (1933), nos. 2679-87; Hiler (1967), p. 786; Nienholdt & Wagner-Neumann (1965), nos. Oe 8-15, Of 13.

21 Smids, *Poesije* (1694), pp. 289-93; cf. Smids, *Gallerye* (1691), p. *51; Schoonebeek, *Nette afbeeldingen der eygene dragten van alle geestelyke vrouwen en nonnenorders* (Amsterdam, Adriaan Schoonebeek, 1691), p. *4r. On Smids see Porteman & Smits-Veldt (2008), pp. 710, 779-83.

22 Kagan (1996), p. 74; Maaskant-Kleibrink (1996), p. 83; *Peter de Grote* (1996), pp. 191-2.



8. Adriaan Schoonebeek, etching in: Ludolph Smids, *Pictura loquens* (Amsterdam, Adriaan Schoonebeek, 1695), p. 71, etching. Krommenie, private collection.

book before his departure for Moscow, although it is not impossible that he dispatched the plates from Russia.

The frontispieces in *Engelants schouwtoneel / Le theatre d'Angleterre* (Amsterdam, A. Schoonebeek, 1689-91), a volume of prints in three parts, are signed by Schoonebeek, while all prints bear his name as publisher ('A. Schoonebeek Exc' – 'excudit' denoting the publisher of the print). A large part of the prints in this work is anonymous; a number of others mention his stepson Pieter Picaart as their maker, while in the third part three prints are signed 'Scherm fec' ('fecit' denoting the engraver/etcher of the print).²³ These latter prints are clearly inspired on those of Romeyn de Hooghe in Bidloo's above-mentioned work, *Komste van zyne majesteit Willem III* of 1691, which was dedicated to William III. One of these prints, an etching of the fireworks displayed on the occasion of the inauguration of William III in 1691, is an imitation in a smaller size of the print Romeyn de Hooghe had published of the same occasion in the work of Bidloo; a clear case of plagiarism, of which Scherm was the maker and Schoonebeek the publisher, both former pupils of de Hooghe's.²⁴ We do not know of any reaction by de Hooghe or by the publisher of Bidloo's work, Arnout Leers.²⁵ A part of the prints in *Engelants schouwtoneel*, including the one of the fireworks, was included as separate leaves in Gregorio Leti, *Il prodigio della natura [...] Poema heroestorico [...] del Real Prencipe d'Orange* (Amsterdam, for the author, 1695) and the page numbers that are visible on some prints correspond to those in this work by Leti, which means that Schoonebeek must have executed it.

A few remarks on Schoonebeek's environment

In 1679 David Lindenius and Andries Vinck publish in Amsterdam *Alle de wercken* by the satirical poet Willem Focquenbroch (1640-70). This work contains several frontispieces signed 'Schoonebeek f.' without the usual initial

23 See Hollstein (1982), nos. 23-7, 6; Hollstein, vol. 24, 'Laurens Scherm', nos. 5-7; Muller (1970), nos. 2695, 2695 suppl., 2835, cf. 2828a. Some loose prints, among which those by Scherm, are preserved in Teylers Museum, Haarlem (KG 7129-33). Like Schoonebeek, Scherm had been a pupil of de Hooghe's.

24 For the print of Romeyn de Hooghe see Landwehr (1970), nos. 79-80; Landwehr (1971), nos. 155-7; see especially Snoep (1975), pp. 136-41, 145, 149-51. Other printmakers also imitated de Hooghe's fireworks print: Snoep, pp. 150-1.

25 Leers did, however, protest against another publication inspired on Bidloo and Romeyn de Hooghe that was published by Barend Beeck: *De konincklycke triumphe [...] Willem III: see* Kossmann (1937), pp. 20-1, 231; Muller (1970), no. 2827; Verhoeven & Verkruijse (2008), p. 156.

A. Adriaan will have been the maker of these prints and not his father.²⁶ In 1679 Schoonebeek's apprenticeship with Romeyn de Hooghe ended. Lindenius nor Vinck are among the publishers in whose books de Hooghe's prints appear.²⁷

In 1678 Jeronimus Picaart,²⁸ father of musician Pieter and grandfather of printmaker Pieter Picaart, was buried in Amsterdam. Pieter Picaart Sr will have known the Schoonebeek family: they belonged to the same church, the Roman Catholic church *De Star*. Both families had their children baptized there.²⁹ Both Christoffel Schoonebeek and Pieter Picaart came from Rotterdam and both were registered in 1667 as burghers in the Amsterdam citizens' register.

The tavern of the Oudezijds Heerenlogement was a place of gathering, situated across the bookshop of Jan Claesz ten Hoorn, who was to publish four books by Ludolph Smids in the 1680s. Willem Focquenbroch, the author of *Alle de wercken* for which Schoonebeek made four frontispieces, was no longer alive. His friend Jan Ulaeus (1640-1734) was involved in some of Focquenbroch's publications, perhaps also in the edition of the latter's works of 1679. Ulaeus also knew Ludolph Smids, who appeared to be a friend of his nephew Theodorus de Groot.³⁰

Schoonebeek married the widow of a musician (Pieter Picaart), who was the son of a painter (Jeronimus Picaart), whose father (Pieter) was also known as a painter. Pieter Jr., the son of Catharina Hartevelt, had inherited the artistic talent of his grandfather and started taking lessons from Adriaan Schoonebeek, with whom he also collaborated. After his mother and stepfather leave for Moscow in 1698, he started working in the atelier of Petrus Schenk (1660-1718/19).³¹

26 Cf. Helwig (2005), pp. 16-17; Bostoën (2005), pp. 23-6. The frontispiece in the 1674 edition of Focquenbroch's *De min in 't lazarusbuys* shown by the STCN is an inserted print from the *Wercken* of 1679.

27 See Verkruyssen (2008), pp. 258-90.

28 Coming from Rotterdam, he got a wedding licence in Amsterdam on 6 October, when he was 28 years old: SAA DTB 518,438.

29 Adriaan Schoonebeek's sister Maria (1672 SAA DTB 335, p. 107), and Anne, daughter of Pieter Picaart Sr and Catharina Hartevelt were baptized in *De Star*; later on the children of printmaker Pieter Picaart and Josina van Rae(s)ghvelt were baptized in this church.

30 *Album studiosorum Academiae Groninganae* (Groningen 1915), p. 102: Ludolphus Smids, 20 years old, studies medicine, later also in Leiden and Franeker. After his studies, Smids, then still a Catholic, settled as a physician in Groningen. Cf. Helwig (2005), p. 19; Bostoën (2005), p. 27.

31 Komelova (1996), p. 91.

The Picaart family has its roots in the south. The Picards or Picarts in Amsterdam were also of southern origin (Southern Netherlands and France: Picardy).³² The famous printmaker Bernard Picard hailed from Paris, where his father had a bookshop. There is no evidence whatsoever that the two printmakers Pieter and Bernard were related to each other.

In 1685, the year in which Smids moved from Groningen to Amsterdam, Adriaan Schoonebeek married and began to study arts in Leiden. In 1688 he is back in Amsterdam, where he starts a map shop in the Kalverstraat and in the very same year the publications *Courte et solide histoire de la fondation des religieux* and *Nette afbeeldingen der eyge dragten van alle geestelyke orders* appeared under his name as publisher. He must previously have been working intensively on these publications that were authored and published by him, after having consulted a whole range of source material. Also in 1688 Smids's play *De geschaakte Cinthia* with a frontispiece by Schoonebeek is published by the Heirs J. Lescaijle. Ten years earlier Smids had probably seen Schoonebeek's etchings in Focquenbroch's *Alle de wercken*.

Already before 1685 Smids was part of an Amsterdam circle, where he became acquainted with the poetess and playwright Katharina Lescaijle. In 1680 his comic play *De geschaakte Cinthia* is performed there. When Smids, by then a physician, has established himself in Amsterdam, he gets no doubt acquainted with the 'inspector of the Collegium Medicum' Egbert Veen, father-in-law of Jacob de Wilde. As a man interested in archaeology, Smids is impressed by de Wilde's growing collection of antiquities and his substantial library, of which he gratefully avails himself, as he has recorded in several prefaces. In 1687 and the following year unillustrated works by Smids are published by Jan Claesz ten Hoorn with dedications to de Wilde. Then, in 1690, Schoonebeek illustrates Smids's *Gallerye der uitmuntende vrouwen*, published by Jacob van Royen and dedicated to Catharine Hohepied, wife of Nicolaas Witsen. In 1695 Smids dedicates his *Pictura loquens* to Witsen himself; Schoonebeek is the publisher and maker of the prints. Until the moment when the etcher leaves for Moscow, Smids will remain in contact with him.³³

About Adriaan's father Christoffel Schoonebeek only little is known. We know that his father Engel Lucasz Schoonebeek was a baker in Rotterdam. As is apparent from a notarial deed, Christoffel is approached in 1673 by the

³² Van Eeghen (1960-78), vol. 4, p. 41.

³³ In 1699 Desbordes and Sceperus publish Smids's *Romanorum imperatorum pinacotheca*, for which Schoonebeek etched the frontispiece in 1698.

bookseller Athias. The latter is burdened with large debts and is hoping to be able to let to Schoonebeek his equipment (presses and copperplates) for the printing of textiles, which venture does not come off due to technical difficulties.³⁴ Not until seven years after Adriaan Schoonebeek has opened his shop in the Kalverstraat is there any evidence of cooperation between Adriaan and his brother Pieter Damiaan, who has a book business in the Gravenstraat near the Nieuwendijk. In 1695, however, they make a nicely illustrated map for the Armenian publisher Thomas Vanandeci in Amsterdam, for whom Adriaan made other illustrations as well.

Schoonebeek's Amsterdam circle is not homogeneous in terms of religion: there are Catholics, Calvinists and Remonstrants. When in 1691 Schoonebeek publishes *Nette afbeeldingen der eygene dragten van alle geestelijke vrouwen en nonnenorders*, it features, inspired on the frontispiece, a poem with a Roman Catholic slant written by Ludolph Smids, which is remarkable because the author had left the Catholic faith six years previously. However, the poem does contain a critical observation on the luxury and extravagance of some monastic orders. Schoonebeek, on the other hand, seems to have adhered to the Roman Catholic faith.

3 Adriaan Schoonebeek and Peter the Great

Because the data with regard to Schoonebeek and his appointment in Russian service have been differently interpreted, we will discuss those for 1697-8 in detail.

An auction catalogue of the book business of Schoonebeek has given rise to misunderstanding: *Catalogus van een partye gebonde en ongebonde Latijnse, meest Franse, Italiaanse, en Nederduytse boeken, waar onder veel met figuren en konstboeken. Die verkoft zullen werden op Donderdag, den 20 October 1695. ten huylze van Adriaan Schoonebeek, in de Kalverstraat, over de Gapersteeg* [Catalogue of an assortment of bound and unbound Latin, mostly French, Italian and Dutch books, including many containing plates, and art books. Which will be sold on Thursday, 20 October 1695 at the house of Adriaan Schoonebeek, in the Kalverstraat, across the Gapersteeg] (Amsterdam, Adriaan Schoonebeek, 1695; copy in the University Library of Amsterdam). This catalogue comprises the titles of 300 bound books and 180 unbound books (preserved in loose sheets, folded once), the latter in single copies; many books are illustrated. This auction concerns the stock of Schoonebeek's bookshop and not

³⁴ Fuks & Fuks-Mansfeld (1984-7), p. 290, n. 19.

the stock of his publisher's list. Because the regulations of the Amsterdam booksellers' and printers' guild only allowed such an auction in the event of a liquidation or discontinuation of activities for at least three years,³⁵ it has been assumed that the bookseller closed down his shop. We know, however, that until his departure for Moscow, in July 1698, he did not only continue his publishing house and print-shop but his bookshop as well. This means that in 1695 he will have organized this auction of books in his shop in order to obtain liquid assets: was he not doing well professionally? It has also been concluded from this 1695 auction that Schoonebeek did not only close down his business but immediately afterwards left for Moscow (together with his stepson Pieter Picaart), where he became librarian of the Tsar.³⁶ This hypothesis is seemingly supported by the mention of this librarianship in the caption of an etching made by Schoonebeek in Moscow, showing Peter at the siege of Azov, but this etching must, however, be dated 1699.³⁷ A date '12 February 1697' is recorded at the bottom of another etching signed by him, illustrating the fireworks displayed in Moscow in commemoration of the victory at Azov (again Azov!) (illus. 9).³⁸ However, on that date the etcher was in Amsterdam, the recorded date is that of the fireworks, not of the manufacture of the print which was possibly made in Amsterdam, based on a drawing put at the maker's disposal; what is more likely is that he made this print during his stay in Moscow in 1698-9 (he started his activities in Moscow on 10 October 1698). According to the assumption that Schoonebeek traveled to Moscow twice, he would have formed part of the Tsar's embassy as an attendant; in that case he would have arrived in Amsterdam in August 1697 and would have left with this embassy in June 1698 to settle permanently in Moscow.³⁹ However, as we shall see, Schoonebeek was still active in Amsterdam early in July 1697.

The oldest document in connection with an appointment of Schoonebeek in Russian service is dated 30 December 1697, OS. In this document, a petition addressed to the Russian ambassador Feodor Golovin and written after one or more talks with Peter and his staff, the etcher formulates his thoughts

35 Bodel Nyenhuis (1892), p. 294.

36 Thus van Eeghen (1960-78), p. 80; cf. van Eeghen (1960-78), vol. 2, p. 68; Driessen (1996), p. 36; Driessen (2006), p. 35; Komeleva (1996), p. 93 n. 2; *Peter de Grote* (1996), p. 218 (similar opinion of M.A. Aleksejeva). Later on he was indeed given the title of librarian; cf. van Zuiden (1911), appendix VI; cf. our Appendix 1.

37 Komeleva (1996), pp. 88-9; *Peter de Grote* (1996), p. 202.

38 *Peter de Grote* (1996), p. 218.

39 This view has already been expressed in Waller (1938), p. 292, who is probably following Rovinski (1895) here.



9. Adriaan Schoonebeek, *Fireworks in Moscow* (etching, c.1698-9). Amsterdam, Rijksprentenkabinet, Rijksmuseum.

on the execution of his function.⁴⁰ After having pointed out his qualities as an engraver and his knowledge of sciences and languages, he mentions as his main task 'cutting copperplates concerning histories, persons, sophisticated inventions, landscapes, cities, fortifications, land- and sea-maps [...], streets, roads and trenches, walls of fortresses, palaces and houses, courtyards and gardens. Also pretty fireworks, fire-mountains and constructions, ship-decorations with all kinds of carvings as well as carriages and sleighs, and whatever could belong to the art of drawings and decorations and all other commissions.' At the same time he requests to be given the honorary titles of 'Librar-

⁴⁰ For an English translation of this important document see Appendix 1. There is a partial translation in Komelova (1996), p. 88.

ian and Court Engraver'; he also asks permission 'to print books and engravings and sell them for my own private profit'.

We do not know which considerations underlay Schoonebeek's decision to emigrate to Russia; was his business unsuccessful? Whether he had, apart from his stepson, apprentices and assistants, is unknown, but in comparison with Romeyn de Hooghe's production, his was more limited. Did he hope to make a better fortune in 'booming' Russia?

The text we are concerned with here, the *Korte maniere, om de ets-konst volkomen te leeren* [A short rule for mastering the art of etching], is undoubtedly connected with the document of 30 December; perhaps it was an appendix to the petition, in which case both documents could have been handed over to Golovin at the same time. It is conceivable that it was composed at the Tsar's request; perhaps it was Schoonebeek's own initiative as part of the petition. The dedication of the etching manual, addressed to the Tsar of course, is dated 1 January 1698, OS. In it Schoonebeek pursues two of Peter's favourite themes: the victory at Azov and the reference to Constantine the Great (see the text of the dedication in part II).

Around the date of the dedication, Peter made in Amsterdam at the VOC shipyard – where he had a room from the beginning of September till early January – an etching under the guidance of Schoonebeek, dealing with (again!) the victory over the Turks at Azov (illus. 10). Peter the Great chose, entirely in keeping with his concept of the role of printmaking, the most important of his glorious deeds until that time. The print became an allegorical representation, in which an angel raising the Cross tramples the banners and weapons of the Turks, an explicit reference to Constantine the Great. Exactly the same representation can be seen on a medal commissioned by Peter that was struck in the Dutch Republic in 1697. We will return to this etching later on. Schoonebeek himself uses this theme in the second frontispiece in his *Historie van alle ridderlyke en krygsorders* (1697, illus. 11), showing, over a pile of weapons and banners of the Turks, the Cross with the words 'in hoc signo vinces'; the French version of this work, *Histoire de tous les ordres militaires* of 1699 also contains this etching, but the work is here dedicated to the Tsar into whose service the etcher had entered by then.

From early January Peter stayed in England for some time, but in April Schoonebeek must have been sure of his ground, for at that time another auction catalogue appeared: *Catalogus van een partye gebonde en ongebonde Latynse, Franse, Italiaanse, en Nederduytse boeken; waar onder veel met Figuren en Konstboeken. Nevens een groote party curieuse tekeningen en printkonst, van de voornaemste Meesters. Die verkoft sullen werden op Vrydach, den 18 April 1698. ten*



10. Peter the Great, *Allegory on the victory at Azov, also called Victory of Christendom over Islam* (etching, 1698). Amsterdam, Rijksprentenkabinet, Rijksmuseum.

huysse van Adriaan Schoonebeek, in de Kalverstraat, over de Gapersteeg [Catalogue of an assortment of bound and unbound Latin, French, Italian and Dutch books; including many containing plates and art books. In addition a large assortment of remarkable drawings and printed art, by the most distinguished Masters. Which will be sold on Friday, 18 April 1698, in the house of Adriaan



11. Adriaan Schoonebeek, *Historie van alle riddelyke en krygsorders* (Amsterdam, Adriaan Schoonebeek, 1697), second frontispiece, etching. Krommenie, private collection.

Schoonebeek, in the Kalverstraat, across the Gapersteeg]. (Amsterdam, Adriaan Schoonebeek, 1698; copy in the Library of the Rijksmuseum Amsterdam).⁴¹ Here too it concerns the stock of the bookshop, well over 300 bound books and about 100 unbound books, including some of Schoonebeek's own publications. But this time a considerable quantity of prints is also on offer, as well as an album with drawings by Adriaen van Ostade and Jan van Goyen among others. The prints offered for sale consist for the greater part of topographical maps, town maps, townscapes and news prints, by Romeyn de Hooghe in particular. The category 'printed art' comprises works by and after Rembrandt, Hendrick Goltzius, Rubens and Anthony van Dyck and also mezzotints by Abraham Blooteling, Jacob Gole and Petrus Schenck. Unlike de Hooghe, Schoonebeek practised mezzotint engraving as well, but in this catalogue no prints from his own hand are offered, except for the books on religious and knightly orders that were illustrated and published by him. A large quantity of maps by other publishers are in stock, both coloured and uncoloured. Copperplates are nowhere mentioned.

Shortly afterwards, on 13 May, the Amsterdam printmaker is given a contract by the Russians, with the assignment 'to cut on copper maps and globes and persons and [decorations], also small ones and to print on broad-sheets and in books' and to train apprentices.⁴² He committed himself to leave for Archangelsk at the end of June on a ship commanded by Cornelis Cruys, who in 1698 had been appointed vice-admiral of the Russian Fleet by Peter.⁴³ Like Schoonebeek, Cruys was to play an important role in Russian cartography. Based on the cartographic explorations in connection with the Azov campaigns, Cruys compiled the 'Atlas of the Don River' and had it published at his own expense by Hendrik Donker in Amsterdam in 1703-4.

There was yet a third Schoonebeek auction, but we have not been able to trace its catalogue; however, we did find the announcement in the *Opregte Haerlemsche Courant* of 19 June 1698: 'Adriaan Schoonebeek sal op Donderdag, den 26 Juny, t'Amsterdam in de Herberg de Son op den Nieuwendijk onder de Boek- en Printverkopers aen de Meestbiedenden verkopen alle sijne sorteringen, bestaende in een goede quantiteyt gesnede, geëtste en Swarte-Konst Kopere Platen van alderhande Soort; nevens de gantsche Drucken van

41 Unknown to Kleerkooper-van Stockum (1914-16) and van Eeghen (1960-78).

42 See Appendix 1; we can add to this a receipt, dated 13 June 1698, recording that by the end of June Schoonebeek will travel to Russia to work there for the Tsar for three years (SAA N.A. 3339, 258 notary H. Outgers). Cf. *Nederlandse cartografie* (2003), p. 65; Komelova (1996), p. 88.

43 Krasnikova (1997), p. 39.

eenige Boecken; gelijk breder bij de Catalogus, daer van zijnde, sal kunnen gesien werden; alles onder seer redelijcke Conditien' [Adriaan Schoonebeek will sell on Thursday, 26 June, in Amsterdam in the tavern the Sun on the Nieuwendijk, among the booksellers and print-sellers to the highest bidder his whole stock, consisting of a good quantity of engraved, etched and mezzotint copper plates of all kinds; in addition complete copies of some books; more details can be found in the existing Catalogue; all under very reasonable conditions].⁴⁴ This time it does not concern the stock of the bookshop but that of the publishing house: copperplates and remaining copies of the printed books. The auction would not take place in his business premises, as had been the case on the occasion of the two former auctions; perhaps he no longer had his business in the Kalverstraat. Although the catalogue cannot be traced, this does not imply that it did not appear in print – many auction catalogues survive in single copies only. It remains uncertain, however, whether a third auction actually took place.

Not only did Schoonebeek, as we shall see later on, bring many things with him to Moscow, on 9 July 1698 he also sold books and prints to his stepson Pieter Picaart,⁴⁵ and on 30 June a contract was signed between Schoonebeek and three Amsterdam publishers: Hendrik Desbordes, Pieter Scepérus and Pieter Brunel.⁴⁶ It reads as follows: Adriaan Schoonebeek, 'who is just about to undertake a voyage to Moscow in order serve his Tsarist majesty for some time' will sell to aforesaid partners for 2,000 guilders (payable in instalments) the unsold copies of *Historie van alle ridderlyke en krijgsorders* (1697) and of *Nette afbeeldingen der eyge dragten van alle geestelyke orders* which had been published by him between 1688 and 1695, both in Dutch and in French. He promised to send from Russia additional text and 30 to 40 etchings. When in 1699 *Histoire de tous les ordres militaires* was published with the imprint 'Amsterdam, H. Desbordes, P. Scepérus en P. Brunel', it appears that in the second part, in addition to a few revisions, only eight new etchings have been included. And the 1700 edition of *Histoire des ordres religieux* (the second part also appeared separately under the title *Courte description des ordres des femmes & filles*), issued by the same three publishers, is entirely identical to Schoonebeek's earlier edition, except for a few corrections – previously incorrectly placed etchings have now been put in the right place. A conspicuous

⁴⁴ Kleerkooper-van Stockum (1914-16), p. 714.

⁴⁵ SAA N.A. 6764, 130 notary de Wilde: contract with stepson Pieter Picaart about books and prints worth 1,500 guilders.

⁴⁶ For the following see in greater detail Markus (2008); van Eeghen (1960-78), vol. 3, p. 90.

feature in these publications is Schoonebeek's publisher's device which the partners have apparently at their disposal. Did they continue Schoonebeek's business? And was Desbordes then perhaps the printer of Schoonebeek's Amsterdam publications? The striking amount of standing type in *Histoire de tous les ordres militaires* of 1699 – the same type matter as in Schoonebeek's publication of 1697 – might be evidence of this. It concerns here pieces of text in Latin. Perhaps Desbordes had assumed in 1697 that a French version would follow soon and therefore retained the standing type of these Latin text parts. But Schoonebeek had other matters to attend to as he was leaving for Russia; there are negotiations with partner booksellers and a contract is drawn up containing agreements about payments, new copy and new etchings to be made for the book on the religious orders. The partners quickly manage to publish *Histoire de tous les ordres militaires*, after some changes have been made in this work as well, in comparison with the edition of 1697 (such as a dedication to the Tsar). Once in Moscow, Schoonebeek does not immediately prepare the promised copy with prints. The partners will have had their reasons for not waiting for this and in 1700 publish the French edition *Histoire des ordres religieux de l'un & de l'autre sexe*. But the promised additions must indeed have reached Amsterdam (a frontispiece is dated 1701), as appears from the entry of 1703 made by the notary in the contract, suggesting that even if perhaps not all things were going as planned, they were yet satisfactorily resolved. However, it was not until 1716 that Brunel used the supplied additions for his publication *Histoire du clergé seculier et regulier*.

When he left for Moscow in July 1698, Schoonebeek carried in his luggage many prints made by himself and by colleagues, by Romeyn de Hooghe in particular, and a large set of drawings made by himself, especially designs for prints. A considerable number of these prints (about which more later on) has been preserved and is now in the Hermitage in St Petersburg. Schoonebeek probably also brought along a number of copperplates. He arrived in Moscow on 10 October (see Appendix 1). In 1703 stepson Pieter Picaart (1667-1737) joined his stepfather in Moscow and started to work there in the workshop.⁴⁷

⁴⁷ At Schoonebeek's death in 1705 his stepson Pieter Picaart inherited the collection. In 1714 Picaart moved his workshop to the newly founded St Petersburg, bringing along the prints. Later in the eighteenth century the prints and drawings were set up in new albums. In 1941, a month before the siege of Leningrad, the greater part of the collection, together with 50,000 other prints, was transferred to the Hermitage. Nine albums with prints ended up in the print department of the Hermitage, two albums with drawings went to the department of

4 Adriaan Schoonebeek as printmaker

At the end of the seventeenth century etching was commonly preferred to copper engraving for book illustrations. The art of engraving requires a special training and years of practice. For the making of an etching all one has to be able to do is to draw lines in etching ground and make these lines bite into the copperplate with acid. From an engraving a larger number of impressions can be obtained, but the commercial advantage of an etching is that it can be manufactured in a simpler way, faster and at lower cost. In addition, the etching offers other artistic possibilities, different from those of the engraving, because the lines can be applied more sketchily and with greater freedom and swiftness.⁴⁸

The printmaker Schoonebeek can be regarded in the first place as a follower of Romeyn de Hooghe. Even though de Hooghe's claim to have trained more than a hundred pupils may seem a little exaggerated, his influence on printmaking and in particular on etched book illustration, political allegory, historical prints and news prints of the last quarter of the seventeenth century and the beginning of the eighteenth century can hardly be overestimated.⁴⁹ In de Hooghe's workshop Schoonebeek familiarized himself with the former's quick and efficient manner of designing and etching. When one compares the composition and figurative style of a frontispiece by de Hooghe (illus. 12) with those aspects of Schoonebeek's *Allegorie op het bewind van Willem III* (see illus. 1 on p. 91 above), the similarities are only too obvious. The manner in which persons have been placed in the foreground, standing in the water, and the arrangement of figures in the middle section and background – depicting some people frontally and others sideways or from behind – are very much related in the two compositions. Circular grouping is a well-tried method for many-figure compositions and it was applied very frequently both by de Hooghe and Schoonebeek. The latter's indebtedness to his teacher is further evidenced by the abundance of classical gods and personifications, attributes and symbols. De Hooghe did not infrequently provide female personifications with an identifiable building on their heads and

drawings. In the early fifties of the previous century most prints were removed from the albums. One album with drawings cannot be traced, the other has remained more or less intact. See Larionov (1999), p. 24; Komeleva (1996), p. 91; *Peter de Grote* (1996), pp. 192, 216; Grigoryev (2002).

⁴⁸ See Bowen-Imhof (2008), pp. 178ff, 193, 234. On the procedure of the printing of book illustrations, see Verhoeven & Verkruijsse (2008), pp. 146-9.

⁴⁹ On the specific characteristics of de Hooghe as a print designer and etcher, see Leeftang (2008), pp. 126-45.



12. Romeyn de Hooghe in: Johannes Antonides van der Goes, *De Ystroom* (Amsterdam 1671), frontispiece, etching. Amsterdam, Rijksprentenkabinet, Rijksmuseum.

we see the same trick performed by his pupil. Apart from the baroque imagery they have in common, the style of delineation and technique of the two etchers is also very much related. De Hooghe represented his figures by means of a great many fine hatchings in systematic patterns. He alternated this network of fine lines with white areas and passages consisting of rather crude scratches, for instance in the skies. This alternation between more delicate and coarser passages, which is so characteristic of de Hooghe's etching technique, is reflected in Schoonebeek's work, although he frequently applies this technique a little more rigidly and rather mechanically.

In the Hermitage in St Petersburg a collection of about 2,500 prints from the legacy of Adriaan Schoonebeek is preserved, including a considerable number of prints by Romeyn de Hooghe. Particularly intriguing is a set of proofs made by de Hooghe on which additions and corrections have been marked with red chalk and pen and ink. It is quite possible that during his apprenticeship Schoonebeek executed these corrections in plates of de Hooghe and kept this working material for himself. Without giving immediate credence to the accusation of theft, the existence of proofs from the workshop of de Hooghe in Schoonebeek's legacy is certainly remarkable. Anyhow, it shows that he carried the works of his teacher with him all his life and used them, even in Russia, as a source of inspiration. For that matter, the collection of prints Schoonebeek took along to Russia also included work both by contemporaries and old masters, among which the *Large Passion* by Albrecht Dürer – for a long time the only recorded impressions of this series on Russian soil.⁵⁰

The contrast between what was available in Russia in the seventeenth century and the abundance of prints circulating in the Amsterdam book and print trade must have been immense. The fact that Schoonebeek collected a considerable group of prints – which would later end up in Russia – was undoubtedly motivated by the need for examples when he created his own designs. However, the identification of direct sources for Schoonebeek's print-making is not easy. Copperplates mentioned in the inventories of the publishers Rombout van den Hoeye (1662), Dancker Danckers (1667), Clement de Jonghe (1679) and the publisher's list of Nicolaes Visscher (c.1680), give an impression of the enormous quantity and diversity in graphic art that was available in Amsterdam.⁵¹ Schoonebeek, who was raised in this environment and was active himself as a print-seller and publisher, had every opportunity

⁵⁰ The series was transferred to the library of the Alexander Nevsky monastery, where it was destroyed in 1918 by the Bolsheviks; see Grigoryev (2002).

⁵¹ Van der Waals (2006), pp. 198-215, 219-28.

to draw on these examples. Besides the knowledge he gained from written sources he must have had phenomenal visual resources. We have an accurate picture of the books, prints and drawings he sold in his shop, thanks to the catalogue of the previously discussed auction he organized on 18 April 1698, prior to his departure for Russia. The prints from Schoonebeek's legacy that are preserved in the Hermitage seem, by and large, others than those mentioned in the 1698 auction catalogue, apart from the considerable group of works by de Hooghe. The collection Schoonebeek took along to Russia did not contain the unsold stock of his shop, but prints he had selected to serve as examples for himself and his assistants. And the collection continued to serve this purpose when after Schoonebeek's death in 1705 it passed into the hands of his stepson Pieter Picaart, who, likewise as a printmaker, had entered into the service of Tsar Peter the Great in 1703.

Schoonebeek's legacy, which eventually ended up in the Hermitage, also includes an album of drawings consisting for the major part of sketches and design drafts relating to Schoonebeek's print production.⁵² Usually such working material got lost after the death of a printmaker – of Romeyn de Hooghe's design drafts only a mere handful has been preserved.⁵³ The fact that at least part of Schoonebeek's workshop material has been preserved is quite exceptional. It contains numerous sketches relating to his prints, such as the illustrations in the books on the religious and knightly orders, several frontispieces and other prints (illus. 13). Actually, with regard to creativity and skill, Schoonebeek's swift and straightforward drawings are hardly inferior to those of de Hooghe. That Schoonebeek's etchings often compare rather unfavourably with those of his teacher seems not so much due to the design, but rather to the more rapid and less careful execution. On the other hand, his drawings, both the sketches and the more detailed leaves, reveal that he was well-trained and had a skilled hand, as is also apparent in the illustrations in the etching manual, featuring drawings to which clearly much attention and care have been devoted. In these and other drawings Schoonebeek shows

⁵² Outside Russia no drawings are extant that can be ascribed with certainty to Schoonebeek. A nicely finished drawing with the signature 'A.S. fec' in the Klaver collection could not be connected with Schoonebeek's print designs and other drawings in the Hermitage. Another drawing ascribed to Schoonebeek is the design for a frontispiece for the text of the stage play *De schilder door liefde* in an edition published by the Heirs J. Lescaille. Here too there is no similarity whatsoever to the drawings in the Hermitage and the date of the publication (1716) actually rules out the attribution of the frontispiece to Schoonebeek. Cf. Schapelhouman & Schatborn (1993), no. 99; Niemeijer (1973), p. 279, illus. at 426S.

⁵³ See Leeftang (2008), pp. 134-8.



13. Adriaan Schoonebeek, design sketch for a print in Jacob de Wilde, *Gemmae selectae* (Amsterdam 1703), pen and ink drawing, c.1698. St Petersburg, State Hermitage Museum

himself to be a resourceful draughtsman and a skilled craftsman, but not an exceptional talent. In fact, it is only after Schoonebeek gets acquainted with Peter the Great that his career takes an exceptional turn.

Schoonebeek owed his introduction to the Russian Tsar and his later appointment probably just as much to his craftsmanship as to his contacts. While his former teacher de Hooghe was engaged in a bitter struggle with several Amsterdam regents, Schoonebeek published in 1689 a large leaf displaying an overview of all members of the Amsterdam city council, provided with an authorization by the burgomasters.⁵⁴ The publication testifies to the publisher's good relationship with the current municipal council. As has already been stated, he was also in contact with Jacob de Wilde, administrator of the Admiralty of Amsterdam and a wealthy collector.

Not long after he had sent Peter his letter of recommendation and his etching manual, Schoonebeek himself gave the Tsar etching lessons, at least if we are to believe the manuscript caption on the print attributed to Peter Romanov which is preserved in the Rijksprentenkabinet, Amsterdam (illus. 10).⁵⁵ There is hardly any reason to doubt the content of the annotation in a late seventeenth- or early eighteenth-century hand, recording that Tsar Peter made the etching in 1698 under the guidance of Adriaan Schoonebeek in his bedroom on the shipyard of the Dutch East India Company. The inscription evokes an appealing historical image of the inquisitive Tsar and the Amsterdam printmaker who, in a room on the Amsterdam shipyard, set to work with etching ground, etching needles and acid in the same way as described and shown in Schoonebeek's manuscript. However, the printing of the plate is unlikely to have taken place in Peter's bedroom, but must have been executed later in a copperplate print-shop. The representation of the etching, an allegory of the battle of Azov, is based on the design of the silver medal made for Peter by Jan Boskam in 1697 on the occasion of the anniversary of the Tsar's victory.⁵⁶ Schoonebeek must have been quite aware of the fact that this subject was very dear to the Tsar. The dedication to Peter in his etching manual contains a description of a frontispiece showing a very detailed allegory of the victory at

⁵⁴ The leaf, printed in letterpress surrounded by a large etched border, is preserved in the collection of the Hermitage, St Petersburg (inv. no. 390580).

⁵⁵ The caption reads (in translation): 'Peter Alexander the great Tsar of the Russians etched this with the needle into copper under the direction of Hadriaan Schoonebeek at Amsteldam, the [the exact date has been left blank] 1698, in his lodgings, and bedroom at the shipyard of the Dutch East India Company'. The etching has a late seventeenth-century watermark and comes from the eighteenth-century collection of P.C. Baron van Leyden. The captioned print has been reproduced in an anonymous lithograph. A second copy of the etching, without caption, is preserved in the Hermitage, St Petersburg.

⁵⁶ Zie Komeleva (1996), p. 87; *Peter de Grote* (1996), pp. 199, 201.

Azov. In the print attributed to Peter the corresponding theme is depicted by a clearly unskilled hand, although the result is not entirely without merit.

In October 1698 Schoonebeek started with the set-up of the workshop in the Kremlin, in the 'Armoury', the 'Oroezjejnaja Palata', a complex housing several workshops. He bought a copperplate press and appointed apprentices and assistants, including printers, inkmakers and servants whose task it was to clean the plates. The best-known of the pupils he would train were the brothers Aleksej and Ivan Zubov, sons of an icon painter. In the seven years that Schoonebeek was in charge of the Moscow workshop he produced some fifty prints, including a number of large publications, such as the *Siege of Azov* (c.1700), with portraits of Peter and his generals, among whom Feodor Golovin and the Dutch engineer Frans Timmerman. Among his most successful works is a portrayal of one of the first Russian warships, the *Praying St Peter*, executed after a drawing – commissioned by Peter – that Schoonebeek made of the original on the shipyard of Voronezh in 1700 (illus. 14).⁵⁷ At Schoonebeek's request his stepson and pupil Pieter Picaart departed for Russia in 1702, where he would work in the Tsar's service from 1703 onwards. During the years 1703-4 Picaart was in charge of a mobile printmakers' workshop, traveling with Peter's army and reporting on the sieges and battles from the theatre of war. The news prints were distributed fast and for propaganda purposes they were sent all over Europe and even to Turkey.⁵⁸ In 1705 Schoonebeek died and his extremely productive career in Moscow ended abruptly. The last print he worked on together with his assistants is the monumental view of Moscow, featuring in the foreground the foreigners' quarter and the country estate of Feodor Golovin, the envoy to whom Schoonebeek had delivered his letter of recommendation eight years previously. Pieter Picaart took over the direction of the workshop in the 'Armoury'. In May 1714 the workshop and printing establishment were transferred to the new capital St Petersburg. Picaart would be in charge of the new workshop until 1727 and was to create there an impressive output, particularly in the field of cartography.

Adriaan Schoonebeek and Pieter Picaart do not rank among the greatest printmakers of the Dutch Golden Age. In comparison with prints made by contemporaries such as Petrus Schenck, Jan and Casper Luyken or Romeyn de Hooghe, their works often convey an impression of having little subtlety. Within the Amsterdam printmaking scene and the world of publishers and booksellers Schoonebeek and Picaart played a modest role. However, the transfer of their activities to Russia has earned them a very special place in

⁵⁷ Komeleva (1996), p. 88; *Nederlandse cartografie* (2003), pp. 67-72.

⁵⁸ Krasnikova (1997), p. 39.



14. Adriaan Schoonebeek, *The ship The Praying St Peter* (etching, 1701). Amsterdam, Rijksprentenkabinet, Rijksmuseum.

the history of printmaking. The significance of their production in the field of Russian topography, news and propaganda prints and their influence as founding fathers of European printmaking in Russia was very great indeed.

By consequence it is not surprising that in the literature on the history of printmaking in Russia Schoonebeek and Picaart play a prominent role, whereas in handbooks of Dutch and European printmakers they are only summarily dealt with. In his *Abcedario* the renowned print expert, collector and dealer Pierre-Jean Mariette (1694-1774) mentions in a few lines that 'Adrien Schoenbeck' was a pupil of Romeyn de Hooghe's and worked in Moscow, where a Russian translation of his book on the orders of knight-

hood was published.⁵⁹ To Romeyn de Hooghe himself Mariette devoted a few hundreds of lines, chiefly consisting of scathing criticism of his lack of knowledge of drawing and his poor etching technique. If the eighteenth-century connoisseur and lover of Dürer and Rembrandt had given his opinion on Schoonebeek's prints, his judgment would no doubt have been just as crushing. For a long time, in the view of experts and lovers of prints, efficient producers of news and propaganda prints such as Romeyn de Hooghe and Schoonebeek were not worth the effort of collecting or studying. The lemmata 'Schoonebeek' in the nineteenth-century art lexicons by Nagler, Le Blanc, Immerzeel and Kramm contain concise biographical information on his relationship to Romeyn de Hooghe and his stay in Russia.⁶⁰ His works cannot count upon earning a great deal of admiration, however. Nagler's judgment for instance is remarkable: 'Er radirte mehrere Blätter im Geschmache desselben [de Hooghe], ist aber in der Zeichnung noch manierter.' Appreciation of the versatility and productivity of the printmaker is chiefly found in Russian literature. One of the first to write extensively on Schoonebeek is the print historian Rovinski (1895).⁶¹ He acknowledges Schoonebeek's significance for Russian printmaking, but – as is to be expected from a Rembrandt expert and collector – Rovinski is critical of his artistic qualities.⁶² However, the news and propaganda prints by Schoonebeek and his pupils had a function quite different from the refined art of etching for collectors of Rembrandt or Ruisdael and therefore they cannot

59 Mariette (1853-4), vol. 5, p. 199.

60 Immerzeel (1842), vol. 1, 73; Nagler (1832-52), vol. 15, pp. 496-7; LeBlanc (1854), p. 469; Kramm (1857-61), vol. 5, p. 1484.

61 Rovinski (1895), vol. 1, cols. 183-4, vol. 2, cols. 1222-3.

62 Rovinski derived his negative judgment of Schoonebeek and his pupils from the influential art critic Vasilij Stasov whom he quotes as follows: 'The works of these two printmakers [Schoonebeek and Picaart], as well as those of the Russians educated under their observation, Aleksej and Ivan Zokov, Tepchegorskij and Karnovskij, as V.V. Stasov mentions faithfully, present, so to say, the works of one big factory, where the personality has been erased, where all are copying one and another, or their master, or Western samples. They differ from one another just by the degree of negative characteristics; from a technical point of view this school is notable for the complete absence of quality in drawing and a special unpleasantness, muddiness; [...] the best of them were copied partly or completely from the Dutch originals'. Rovinski's judgment of some historical prints is more positive, in particular of Schoonebeek's *The siege of Azov* (c.1700): 'Much better are the battle scenes and other historical prints of this school, where one can find the portraits of several historical celebrities. That is why I include these prints in the present Dictionary of Portraits. The first place among these prints should be given to "The capture of Asov", a work by Schoonebeck, which contains very fine and carefully executed portraits' (Rovinski (1895), vol. 4, cols. 365-6). With thanks to Roman Grigoryev for the reference to these passages and for their English translation.

be compared to it. On the other hand, the significance of the prints of Schoonebeek *cum suis* for the development of Russian art and as historical documents for Russian history can hardly be overestimated.

5 The manuscript

The manuscript was mentioned in 1956 in a Russian publication and in the nineties of the previous century it was several times on display in exhibitions devoted to the great Tsar, both in St Petersburg and in Amsterdam.⁶³ For a description see Appendix 2.

The fine binding may suggest that the manuscript was owned by the Tsar, in which case it must have formed part of his library.⁶⁴ Probably a Russian translation of this Dutch-language text was envisaged, but there is no single trace of its existence.⁶⁵ The detailed description of a frontispiece in the dedication – a frontispiece which is lacking, however, and perhaps was never made – might indicate plans to have the work appear in print, but this is by no means certain. The whole creates the impression of being rather a sample of Schoonebeek's skill (in which case it is an appropriate appendix to the letter of recommendation) than a practical manual designed for pupils. Indeed, for Schoonebeek the training of Russian pupils will have been chiefly a matter of teaching by demonstration. A written course in etching, as embodied in this manuscript, which seems to be intended as a kind of textbook, is of little use in the workshop's practice, because training within the workshop will have been orally. With regard to the trade of book-printing it has also been found that technical manuals hardly played a role in the transmission of craftsmanship.⁶⁶

Schoonebeek's text (see part II) opens with the dedication to Peter, in the form of a description of the frontispiece of the little book. The subject of the image is the victory at Azov; it contains a reference to Constantine the Great and as such it is not only in keeping with the personal mythology of the Rus-

⁶³ Driessen (1989), pp. 81, 89; Komeleva (1996), p. 87; *Peter de Grote* (1996), p. 216 (with reproductions of a few pages); cf. Driessen (1996), pp. 36-7.

⁶⁴ Researchers of several institutions in St Petersburg are working on a reconstruction of the library of Peter the Great. Inga Lander of the National Library regards the hypothesis that the manuscript formed part of Peter's library as highly probable.

⁶⁵ A twentieth-century Russian translation by V.K. Makarov is preserved in the National Library in St Petersburg.

⁶⁶ Janssen (1986), p. 11.

sian ruler, but also fits in with the tradition of the role of printmaking under Louis XIV or William III. The text of the manual proper describes the process of the manufacture of the etching onto the plate and not its actual printing, the procedure of which is after all the same as that of copperplate printing. Described are the preparation of the copperplate, the preparing of the etching ground, the grounding and smoking of the plate, the drawing with etching needles, and letting the acid bite into the plate. A number of drawings elucidate the descriptions.

A major question is the relationship between Schoonebeek's manual and the one recorded in the only comparable text preceding that of the Amsterdam etcher. The French engraver Abraham Bosse (c.1604-72) published in 1645 in Paris his manual on the practice of etching, engraving and the printing of intaglio plates: *Traicté des manieres de graver en taille douce sur l'airin. Par le moyen des eaux fortes, & des vernix durs & mols* (Paris, Pierre Des-Hayes for Abraham Bosse, 1645). It was the first monograph on the subject and enjoyed, as it still does today, great popularity with thirty editions, translations and facsimiles.⁶⁷ After the first French edition of Bosse's treatise in 1645, in the seventeenth century three German translations (1652, 1669, 1689), two Dutch translations (1662, 1679) and an English translation (1662) appeared. The Dutch translation is entitled: *Tractaet in wat manieren men op rood koper snijden ofte etzen zal: door de middel der stercke-wateren, ende harden zachte-vernissen, ofte gronde*, translated by P.H. [Pieter Holsteyn II] (Amsterdam, Steven van Lier for Jacob van Meurs, 1662); this translation is summarized in: Simon Witgeest, *Het nieuw toneel der konsten* (Amsterdam, Jan ten Hoorn, 1679), 'Van het etsen en koper-plaet-snyden' [On etching and copper engraving], pp. 167-206. For modern researchers Bosse's work is the pre-eminent source of information on historical etching techniques. Other seventeenth-century manuals for etchers have been published only in England and as far as we know these were used by Englishmen only. It is therefore natural to assume that Schoonebeek knew Bosse's text and quoted from it, but except for a single detail, there is no evidence whatsoever that he made direct use of Bosse's manual. Only the recipe for etching ground is, directly or indirectly, after Bosse. The illustrations are Schoonebeek's own work and have not been copied after any earlier example. The text and illustrations contain details only provided by Schoonebeek and are not found in later sources. He is

⁶⁷ An overview of these publications will be provided in the forthcoming dissertation of Ad Stijnman: *A history of engraving and etching techniques. Developments of manual intaglio printmaking processes, 1400-2000*.

for instance the first to describe and illustrate in detail the use of needles of various widths, whereas he does not mention the *échoppe*, the needle with a bevelled edge used to simulate engraved lines. Bosse says that you can paste a wax wall around the plate edge so as to pour the acid inside it. Schoonebeek adds that the wall must be fixed properly to prevent the acid from running out under it. He checks this by holding the plate at eye level in order to see if there is perhaps light shining through between the wall and the plate, which he also illustrates.

The overall impression is that Schoonebeek wrote his manual, which represents the oldest complete Dutch etching manual,⁶⁸ from his own practical experience. What he did, he in turn learned from others such as his teacher Romeyn de Hooghe, which means that his manuscript embodies the etching techniques employed in Holland in the last quarter of the seventeenth century. On the other hand, the manuscript itself cannot have influenced other etchers, because there is only one copy (transcripts are not known), which was written for Tsar Peter the Great.

In this edition we first provide an English translation of the manual, with commentary (= part II). This is followed by a diplomatic edition of the original Dutch text, to which have been added explanations of Dutch words no longer in use and a list of deletions in the manuscript ('manuscriptological notes' – part III).

Appendix 1: The text of the petition by Schoonebeek

Petition ('chelobitnaja'), submitted by printmaker Schoonebeek to bojarin Feodor Alekseevich Golovin in Amsterdam, 30 December 1697 (translated

68 The *Verlichtery kunst-boeck* by Gerard ter Bruggen (Amsterdam 1616) contains as an appendix the oldest known, concise, instructive text, printed in Dutch, for the manufacture of an etching and the preparation of intaglio printing ink. The editions of 1634 and 1667 of this treatise contain the same appendix, but in later editions it is no longer included. A transcription of the complete treatise, including this appendix, is preserved in a manuscript from 1650 or later, written by Jacoba van Veen: *De wetenschap van de manieren om alderhande couleuren van say of sayetten te veruen etc.* (Koninklijke Bibliotheek, The Hague, MS 135 K 44). The section on etching has also more or less been copied in a manuscript from the second half of the seventeenth century (*idem*, MS. 71 J 31, f. 25r.-v.). In a letter of 1635 which Gerard ter Borch from Zwolle sent to his son Gerard ter Borch the Younger, then living in London, a short text has been included on the manufacture of an etching and how it can be printed without using a press. This text has probably been copied by Ter Borch's daughter Ghesina a few years previously after an older example (Fondation Custodia, Collection Frits Lugt, MS. ter Borch G, 490 A, D, E).

by Roman Grigoryev after the Russian text published in Rovinski (1895), cols. 183-7)

‘To Highborn Lord His Excellency Feodor Alekseevich, Ambassador Extraordinary of His Czarist Majesty of Moscow etc. etc. etc. to their high and mighty Lords of the States General of the United Netherlands.

Highborn Lord, I do fully accept myself to You, Highborn, the proposition, made through Your Excellency from His Czarist Majesty, about the service of His Czarist Majesty, and obediently with all my respect I answer. A great many amenities and benefactions, which I received from different Moscovite Lords, give me the reason to undertake such a great journey. I am going diligently with all my submissiveness and respect to the aforementioned His Czarist Majesty to Accompany [him] to Moscow, and there, with all my force with the greatest love to serve and to obey all the directions of His Majesty, if I will deserve such an honour.

Firstly, I can speak Latin and French, also Caesarian [German] and Netherlandish is native for me. Italian and Spanish I can understand when reading very well. From my very childhood I have been taught the art of drawing, and learned how to engrave on copper, and in that I can all what I see or take into my imagination draw and engrave on copper without a model. I read so much that it is difficult for me to face any subject I could not discuss reasonably. I have diligently studied Philosophy in the Leiden Academy, a major part of Stories, Greek as well as Roman. I do know the ancient Roman poets, also Roman fabulous idolatries [mythology], and other different artefacts as sophisticated medals and other ancient things. I am more skilful in engraving on copper than anyone ever. Also I have knowledge of civil laws of this country [the Dutch Republic], as I wrote and cut the copperplates by myself for a book, describing about the regulations of spiritual [religious] orders [*Nette afbeeldingen der eyge dragten van alle geestelyke orders*], also another book about knight’s orders [*Historie van alle ridderlyke en krygsorders*], and at the moment I am learning in this book [the French translation of the *Historie: Histoire de tous les ordres militaires*: see p. 113] how to engrave and to sell the depictions, and I am living in the house, for the rent of which I have to pay 440 Dutch guilders per year. I am of Catholic faith, I was born in Rotterdam in the year 1661 and I am married but have no children. What concerns [the level] of my Art, Your Highborn Excellency can understand that from the engraved depictions, attached hereto. I can serve to the aforementioned Czarist Majesty in cutting copperplates concerning histories, persons, sophisticated inventions, landscapes, cities, fortifications, land- and sea-maps. Also in

printing of books of edicts or in other business concerned with the art of printing. I can draw how to construct streets, roads and trenches, walls of fortresses, palaces and houses, courtyards and gardens. Also pretty fireworks, fire-fountains and constructions, ship decorations with all kinds of carvings as well as carriages and sleighs, and whatever could belong to the art of drawings and decorations and all other subjects that could happen by the power of emergency.

Your Excellency declared me the amount of year salary, for which I am very grateful indeed. But I am also taking a liberty to remind to Your Excellency that my fellow artist, who had learned the art of printmaking with me, died six months ago in Stockholm, where he was Court Engraver of His Majesty the King of Sweden, [this is the printmaker Willem Swidde, born *c.* 1660, died 1697 in Stockholm] got every year 600 Efimoks [Russian term for the European silver thalers], having at the same time his own dwelling house. Beyond this he got a payment for the works he produced, which generated him income of 4,000 Dutch guilders a year.

I got a proposition for the same title [Court Engraver], but this annual salary is not enough, as my situation here is so fairly good, that I can get here far more, and also my wife is very much inclined to stay at Moscow with her children.

If Your Excellency could help that the benevolence of His aforementioned Czarist Majesty will be spread on me in order to bestow me a salary of 1,000 Efimoks for every year. And according to the promise [to grant me] a specific personal house where I could live with my wife with the meals and other supplies, which Your Excellency were kind enough to announce to me gracefully.

Also I ask you to remember kindly about the travel money I need to make the trip [to Russia] with my wife. And all these, as a great grace from the hands of His invincible Czarist Majesty, I am going to accept humbly and then I am going to leave my motherland, my parents, brother and sister, all of my friends and offer my service submissively to His Czarist Majesty.

Also I would like to have other graces from His invincible Czarist Majesty which were promised to me, namely to be free, when not working on commissions, to print books and engravings and sell them for my own private profit. So I am asking Your Excellency to receive a one year salary, or at least half-year salary from the day of my contract in advance, and by departure to receive travel money for the trip.

And in case aforementioned Czarist Majesty will gracefully allow me what I am asking for, then I promise my art will not be scanty and I announce for all

the people that for the not large amount of money everyone, who has an inclination to this art [printmaking], will be taught, so neither His aforementioned Czarist Majesty nor his blessed heirs (may Our Lord them rule this state until the very end of the world) will until my death not even think to look for these arts and skills in other countries.

In the end, let me humbly ask you to let me know (if it will be allowed to learn) about the date of our departure, in order to finalize my home affairs, to sell the books and copperplates, to pay all the due people, and to give me the honest title, which will cost nothing, namely Bibliothecarius [Librarian] and Court Engraver of His Czarist Majesty.

Finally, I beg Omnipotent God, for Your Invincible Czarist Majesty with incomparable spouse Czarine and the young Prince Czarevich with all the Imperial House [and] Highborn Imperial Ambassadors to be taken under His blessed protection. And You [I] wish the best in all your trips and journeys, and that you see all your ladies, beloved children, and all your friends in a good health and wealth, to your salvation and health, all this diligently wishes one, who is taking a liberty to name himself, in Amsterdam 30 December, anno 1697, Your Highborn Excellency's humble servant Adrian Shoonebeck.

On the cover of this document one reads: 'Translated in Amsterdam on 28 December and given to the High Ambassador. This letter was given to Ambassadors by the son-in-law of the pharmacist Peders. About the employment of the painter and engraver Schoonebeck'.

After this text Rovinski added one more document:

'In the year 207 [1698], 10 October, appeared in the Armoury foreigner of the Holland land Andrean Shanubek and showed the letter from the hand of Bojarin Feodor Alekseevich Golovin and in this letter is written:

Employed on 13 May 1698 into the service of the Great Gosudar Netherlander the Dutch master engraver Andrean Shanbek, to cut on copper maps and globes and persons and other proportions about the herbs [probably decorative designs], also small ones and to print on broadsides and in books, and to give him Russian pupils, three or four of young age, who could be educated in the skills to carve and to print in a short time, and the Great Gosudar ordered to give him a salary of 600 Efimok a year plus grains 20 quarters [a year] plus the house to reside.'

Appendix 2: Concise description of the manuscript

Location: Library of the Academy of Sciences, St Petersburg.

Shelf mark: Q No. 196, Inv. No. PIB 154 (catalogue, pp. 255-6).

Binding: contemporary gold-tooled leather, gilt edges; 205 × 160 mm.

Watermark: crowned arms of Amsterdam with two lions and the monogram of Gillis van Hoven, active in the Angoumois (France): Churchill, No. 27 (1691). Width between chain lines c.25 mm.

Collation: 4to in 8s: [A8 (-A1) B-E8], 39 leaves, 198 × 153 mm:

- ff. 1-7, numbered I-VII: blank;

- ff. 8-39, numbered 1-32: written text only on recto sides: f. 1r.: title leaf: 'Korte maniere, om de ets-konst volkomen te leeren'; f. 2r.: blank; f. 3r.: 'uijtlegging van de Tijtul'; f. 7r.: 'Korte maniere om op een gemakkelijke wijze De Ets-konst te leeren'; ff. 27-32: blank.

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II English translation of the etching manual 'A SHORT RULE for Mastering the ART OF ETCHING'

Explanation of the frontispiece¹

In the foreground the River god Don² is depicted, joyously looking upon the Turkish yoke³ broken by his Czarist Majesty, as it perishes in the Black Sea, and the chains of this slavery are broken; the strong fortress Azov⁴ is cheerfully braiding flower and laurel wreaths⁵ around his head to adorn him, who has already graced his head with new fortifications, and makes his tiller⁶ wield unhindered in the Black Sea. Azov herself is most illustriously and eminently

¹ A possible design sketch for a frontispiece or an already finished etched title is not known; certainly it does not concern here Schoonebeek's etching of the siege of Azov, as illustrated in Komelova (1996), p. 88; *Peter de Grote* (1996), p. 202; see Introduction, p. 107.

² *Don* this river rises in the Central Plateau and flows into what is now the Sea of Azov, the entrance to the Black Sea.

³ Here the Turkish oppression. But it can also be meant literally. In heavy weather a *yoke* is placed on the helm so that the ship can be better controlled. This yoke is 'broken' by the Tsar, thus causing the Turks to perish literally and figuratively in the sea.

⁴ At Azov Peter the Great defeated the Turks in 1696 in a naval battle. The town capitulated on 18 July 1696. A print of the victory of Peter the Great is extant, recorded by him onto the etching plate under the direction of Schoonebeek during his stay in Amsterdam. Two impressions of this plate are known, one in the Rijksmuseum in Amsterdam, the other in the Library of the Academy of Sciences in St Petersburg. See our Introduction, pp. 109-10, 120. In 1697 Pieter Scepérus published a panegyric by the poet Laurens Bake entitled *Zegezang op de verovering van Asof, door [...] Peter Alexëowits, Czaar of Keizer der Russen [...]. bemagtigd den 29 van Ougstmaand 1696*. It includes an 'instruction to the reader' from which Peter's war-mindedness is evident. He was a belligerent ruler indeed and he wanted to be regarded as such. And that he was admired for this in the Republic, appears from Laurens Bake's song of triumph. The conquest of Azov, involving newly built ships, marked the onset of the development of the Russian fleet. Cf. our Introduction, p. 88.

⁵ *flower and laurel wreaths* tokens of triumph and glory for the victory obtained.

⁶ See Landström (1961), pp. (a) 57, (b) 46 and (c) 69. The oldest form of the rudder is a tiller (a), followed by the quarter rudder (b). In the course of the twelfth century this was replaced by the stern rudder (c). The designation *tiller* probably refers to this oldest form of the rudder. For quarter rudder see also Van Beylen (1985), p. 234, mentioning a heavy oar usually attached at the stern on the starboard side. In the first dictionary of shipping terms, the Dutch word *spaan* [oar] is given an entirely different meaning. See on this Winschooten (1681), p. 272. With Schoonebeek the meaning is: oar.

adorned, her robe embroidered with silver and golden flowers, she adequately expresses her joy about her liberation, proclaiming that she is ready to welcome her glorious victor with utmost delight.⁷ The Muscovite Triton⁸ drives the Turkish one⁹ out of the Black Sea, and hits him with the trident¹⁰ in the loins so that they crumble,¹¹ forcing him to abandon the supplies he had destined for the tyrants occupying Azov, and to surrender¹² these as war booty.

In the background¹³ his Czarist Majesty appears, holding the banner¹⁴ of emperor Constantine,¹⁵ with the victorious name of our Lord Jesus Christ,

7 On 3 June 1696 Azov was surrounded by the Russian army and navy. In the manner the scene is depicted by Schoonebeek, Azov was just waiting for this capture by the Tsar, so to speak. The fortress of Azov capitulated after Peter's fleet had taken control of the Sea of Azov, even before the Turkish army had managed to engage into battle. Thus the fortified city adorned with silver and gold fell into Russian hands undamaged. This is why Schoonebeek speaks of silver, gold, supplies and booty.

8 *Triton* a god of the sea with half-human appearance, representing a servant or herald of Poseidon. He was the son of Amphitrite and Poseidon (Lat. Neptunus), god of the sea. In heraldry the triton is a youthful merman holding a broad oar in his hand.

9 The Turkish Triton is chased away by the Muscovite Triton.

10 *trident* attribute of Poseidon with which he touches sea and earth. In the etching made by Schoonebeek on the occasion of the fireworks that took place in Moscow on 12 February 1697, Poseidon is represented with his trident. See: our Introduction, illus. 9.

11 A figurative reference to a ship that was captured.

12 The Tsar's ships force the Turks to surrender the fortress of Azov and the supplies kept therein.

13 *background* of the frontispiece, cf. 'foreground' in the first line.

14 The banner under which the battle is started; see also n. 15.

15 *emperor Constantine* Constantine the Great defeated Maxentius on 28 October 312 at the Milvian bridge over the Tiber near Rome. Maxentius drowned in the river, after which Constantine was welcomed in Rome as the expected ruler of the Roman world. At that time he still shared the power over this world with Licinius: Constantine rules the west, Licinius the east. Not until 325, after a decisive battle against Licinius, did Constantine become sovereign ruler of the Roman empire and did he transfer the seat of government to Byzantium, which was subsequently named Constantinople. Schoonebeek himself relates the history of the victory over Maxentius in his *Historie van alle ridderlycke en krygsorders* (Amsterdam 1697, vol. 1, pp. 2-5) under the heading 'Angelic golden knightly order of Emperor Constantine the Great'. To Constantine a vision of a cross appeared in the sky with the words 'In this sign you will conquer' (see also n. 26, 27). He made the promise 'to wholly embrace Christianity' (Schoonebeek's wording), if he should win the battle. At night an angel (hence 'Angelic knightly order') carrying the same sign appeared to him. Constantine then had the Christian monogram Chi-Rho emblazoned on his banners and standards (cf. 'the victorious name of our Lord Jesus Christ'). The sign would be revealed to Constantine more often, also when he defeats Licinius; during this battle he hears from the heavens: 'Constantine cum hoc eodem signo tuos semper vinces hostes'. In some etchings in the *Historie* the cross with the text 'in hoc signo vinces' is depicted.

which he has already planted on the booty and loot and conquered Turkish fortresses, while the Triumphant Muscovite Eagle¹⁶ is tearing up and destroying¹⁷ the banner, fortress and weapons of the Turks, presenting at the same time to his invincible Majesty his laurels¹⁸ gained from the Turks. He who himself is wearing an armour of shells and field harness,¹⁹ armed with the victorious helmet, amidst his triumphs extends his hand so kindly to the artists,²⁰ and favours them, who with all humble and fearful reverence, kneeling before his Majesty, have come to offer all the noblest of their art. His robe is embroidered with ants²¹ as a symbol of his indefatigable zeal. The navy following him, as if reviving²² at the signal of so great a monarch, also contributes all that leads to the realization of those splendid plans of his Majesty's.

Behind him one sees Pallas²³ appearing together with Hercules,²⁴ always ready to assist the victorious army with wisdom and courage. But larger I see the clouds appearing, from which God himself sends his Angel²⁵ to inspire

Sallustius, *Primus in historia, seu bellum Catilinarium et Jugurthinum* (Rotterdam 1695) includes a frontispiece signed by Schoonebeek, featuring the Chi-Rho monogram after his name. Tsar Peter intended to follow in the footsteps of Constantine, emperor of Byzantium: see: Hughes (2002), p. 67.

16 *Eagle* signifying the Tsar. In the fifth verse of *Helden-Zang, toegëeigend aan [...] Peter Alexiewicz* by I.V.M. (possibly Johan van Meeckeren), published in 1698 by Pieter Scepérus, the Tatar flees as birds flee from the Eagle. The same verse refers to the time that is near approaching, when the monarch will reinstate the throne of Constantine and will vanquish Byzantium, on the condition that God's strong hand is not abandoned, for His is the Blessing: a contemporary expression of Peter's desire to equal Constantine.

17 Cf. the etching made by Peter the Great under the direction of Schoonebeek early in 1698 in Amsterdam: an angel raising a standard with the cross, under his feet the symbols of the Turkish power (see n. 4 and 29).

18 *laurels* symbol of victory and glory.

19 *armour of shells and field harness* In addition to the field harness a special armour for a naval hero (cf. p. 139: 'navy and army').

20 Tsar Peter encourages the artists to come and offer all the noblest of their skills.

21 *ants* symbol of industry, see e.g. *Proverbs* 6,6.

22 The Russian navy is reviving by the initiative of Peter the Great to recapture the fortress of Azov from the Turks from the seaward side as well. Subsequently, in the autumn of 1697, he applied himself to shipbuilding in Amsterdam and later, early in 1698, he further extended his knowledge of ships in London.

23 *Pallas* is the fixed epithet of the Greek goddess Athena (Lat. Minerva). She is the personification of both war and wisdom and assists Herakles (Lat. Hercules).

24 *Hercules* Herakles, personification of courage and strength.

25 *Angel* referring to the angel Gabriel, the messenger. In the frontispiece (see our Introduction, illus. 5) of Schoonebeek's *Historie van alle ridderlyke en krygsorders* (1697) there is also an

his Majesty with the necessary thoughts, and to assure him that only the sign of the Holy cross means victory. Which cross one also sees appearing in the clouds, like in former times it was shown to Emperor Constantine, surrounded by a golden halo and the words *IN HOC SIGNO VINCES*,²⁶ with which the Angel promises his Majesty the certain victory over Constantinople.²⁷ It seems to me that in the distance I already see the flames blazing brightly, and the formidable bombs exploding; and that this mighty capital of the east, is forced by the Muscovite navy and army to open her eyes,²⁸ and to deposit the chains of her slavery²⁹ at the brave feet of his Czarist Majesty, and to acknowledge him as her lawful sovereign.³⁰ That God may grant this is the wish of all Europe, and I want to add my wishes: While I am begging that I may be excused, for daring to present this small offering,³¹ as a token of gratitude, for

angel, pointing upwards to the victorious cross which is surrounded by the words 'In hoc signo vinces' (cf. n. 15). From Ludolf Smids' poem accompanying its frontispiece it appears that the angel is Gabriel. The first chapter deals with the 'Constantine knights'. Schoonebeek devotes extra attention to them by illustrating this chapter with five etchings. The first etching contains the same symbols as have just been discussed, and shows in the clouds the cross with the words 'In hoc signo vinces' (our Introduction, illus. 11); the second shows the Chi-Rho monogram.

26 *In hoc signo vinces* 'In this sign you will conquer'; see n. 15.

27 The expected victory over Constantinople refers to the victory of Constantine, the Roman emperor, see n. 15. But Constantinople was not conquered in 1696, although with the conquest of Azov Peter did indirectly gain entrance to the Black Sea and thus the coastal area passed into his possession (see also n. 4).

28 *her eyes* The city of Constantinople is endowed with eyes, with which she will be able to see and acknowledge the Tsar's authority, by surrendering to him.

29 *chains of her slavery* Schoonebeek refers to the chains of Islam. What is at stake is the rescue of Christendom, for it was especially this aspect of the victory at Azov that was appreciated by 'all Europe'. It is for a good reason that in his etching the Tsar depicts the angel raising the cross high into the sky, with the symbols of Islam under his feet, and that a reference is made to Constantine the Great (see n. 4 and 17). This Roman ruler stands for: founder of the Christian state. In his poem accompanying the frontispiece of *Historie van ridderslyke en krygsordens* (1697) Ludolph Smids (see n. 25) refers to the victory of Christendom ('God's church on Peter's rock') over her arch-enemy 'Turk and Saracen' (follower of Islam and living around the Mediterranean Sea).

30 Eastern European countries had since long been repeatedly attacked by the Turks. Even in 1683 they had lain before Vienna where they were stopped. With the conquest of Azov Peter the Great initiated the reduction of their naval power. However, fifteen years later Azov was again lost for Russia and the Tsar's troops left the fortress and the settlement.

31 *this small offering* this little book, courtesy phrase.

so many favours I enjoyed,³² and for having the audacity of calling myself His blessed and invincible Czarist Majesty's

from Amsterdam this

1 Jan. S V³³ 1698

Your most humble servant
Adriaan Schoonebeek

A Short Rule for an Easy Way to Learn the Art of Etching³⁴

Like the soul³⁵ is the most glorious of the human body, so is the art of drawing the soul of all arts under Mathematics. Painting, Sculpting, engraving and Etching would have been dead and unknown to us without it. It is therefore necessary that if someone who wants to practise one of the above mentioned knows how to draw. Someone who can draw on paper can do it by easy means on copper³⁶ with the help of strong water,³⁷ which we call etching, and it goes like this.

32 *favours I enjoyed* Probably his promised position in Moscow.

33 S[tili] V[eteris]. The date (old style) differs ten days from the new Gregorian calendar, which was introduced from 1582. In 1700 not all the Dutch provinces had adopted the new calendar (Holland had). Russia adopted the new calendar not until 1918, which is why Schoonebeek writes here 1 January. But in Amsterdam it was therefore actually 10 January 1698 (Stili Novi).

34 The translation (by Ad Stijnman) is as literal as was feasible to give the modern reader an idea of the phrasing in the original. Where necessary explanatory text has been added between square brackets.

35 The comparison with the human soul also in Willem Goeree, *Inleydinge tot de al-ghemeene teycken-konst* (Middelburg 1668), f. 3.

36 Hammered red copper is used for etching and engraving in most cases. The hammered copper is compact and has a regular structure, which makes it easy to work. It should be smooth, without pits or veins. Brass, an alloy of copper and zinc, can be used, too, but its mixture is irregular and Bosse disapproves of it; Bosse (Paris 1645), p. 12; Bosse (Amsterdam 1662), pp. 6-8; Filleau (1693-8), pp. 110-11.

37 Usually a concentrated fluid is meant by 'strong water' or 'aqua fortis', such as a dye, lye or an acid. Within the context of the etching of intaglio printing plates it is not always clear what sort of etching fluid is meant. Two kinds were in use in Schoonebeek's time, the first one is a mixture of different salts in strong vinegar and the other is nitric acid; see also Bosse (Paris 1645), p. 5. The first one works slowly, the second one fast. The text below tells: a third part of rain water should be added, a wax wall is put around the plate to keep the acid, the acid has to bite for an hour, and every two or three minutes the gas bubbles have to be brushed off with a feather. Altogether it means we are dealing with nitric acid.

First one orders with the copper smith a plate, which has to be of even thickness, its thickness in proportion to its size, such as for example a plate the size of an ordinary sheet of paper³⁸ should not be as thick as a *Rijksdaalder*,³⁹ and if the plate is larger it should be thicker, and thinner if smaller.

When the plate is hammered evenly, it is planished with a plane like the one used for planing planks, as even and exact as possible.⁴⁰ Next one takes a coarse *Hart* stone⁴¹ and sands the plate evenly. This roughens the plate due to the coarseness of the stone, which in its turn one scapes offgrinds completely with a finer Gotland⁴² or other blue stone,⁴³ continuing until the plate is clean and one sees neither lines nor scratches in it. The stones should look like this

38 A seventeenth-century sheet of *gemeen* [common] paper was 32 × 42 cm; Filedt Kok (1994), p. 370; Laurentius (2006), pp. 90, 96; cf. *Jacob Böhme* (2007), pp. 201-2. The common *pro patria* format measures 33 × 41,5 cm; Stevenson (1961), vol. 2, p. ccxxvii.

39 The thickness of the Amsterdam *Rijksdaalder* was 1.5-2 mm in 1698; Van Gelder (2002), pp. 144, 250, 256. With thanks to Mrs J. Steurman, Geldmuseum, Utrecht. Bosse informs us that a plate of 1 foot by 9 inches should be about one *teston* (a coin) in thickness, other formats proportionate; Bosse (Paris 1645), p. 13. The Dutch translation says 12 × 9 inches, about as thick as a *halve Rijksdaelder*, larger plates proportionate; Bosse (Amsterdam 1662), p. 8. For the measurements of still existing etching plates by Rembrandt, which have thicknesses from 0.5-1.8 mm at varying formats, see Hinterding (1995), pp. 40-57.

40 Living in a city such as Paris in the mid seventeenth-century one could buy readily sanded and polished plates at the copper smiths; Bosse (Paris 1645), p. 13. That will have been the same in Amsterdam, the Dutch edition just translates the French; Bosse (Amsterdam 1662), p. 8. Schoonebeek's detailed explanation of the sanding and polishing of the plate – he even describes charring the coals – probably indicates that he intended his text for use in a place where all this is not available and where you have to do everything yourself. Filleau adds that the sanding is done by the copper smiths or by specialised workmen, but that the engraver himself polished the plate; Filleau (1693-8), p. 112.

41 A kind of sandstone is meant. The copper, dented after hammering, is first sanded with a sandstone, the softer the better, says Browne; Bosse (Paris 1645), pp. 13-15; Bosse (Amsterdam 1662), pp. 9-10; Browne (London 1669), pp. 108-9; Filleau (1693-8), pp. 110-12. All information below concerning the sanding and polishing of the plate comes from these references. Other seventeenth-century references are: Bate (London 1634), pp. 138-9; Borch (Zwolle 1635), f. 1r.; Browne (London 1660), pp. 36-7; Brugghen (Amsterdam 1616), f. D3r.

42 This is the Swedish island of Gotland in the Baltic Sea. Bosse and Filleau use pumice here. Browne changes from sandstone to pumice and then to 'moulton stone'. This is a kind of sandstone, too, but seeing it follows pumice it will have been of a finer grained kind.

43 A kind of blue-grey limestone. Browne changes from the 'moulton stone' to a soft blue stone. Bosse mentions an *ardoise* stone, which is translated in the Dutch edition as 'ash-coloured', but there is also an olive-coloured and a red variety.

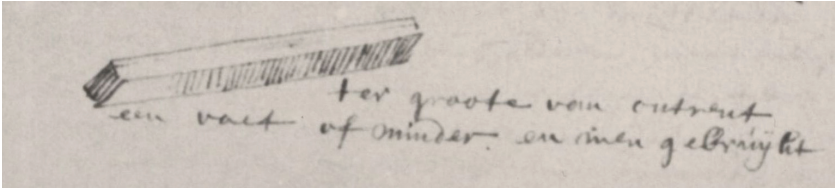


Figure 1

about a foot long⁴⁴ or less and one uses them in this manner

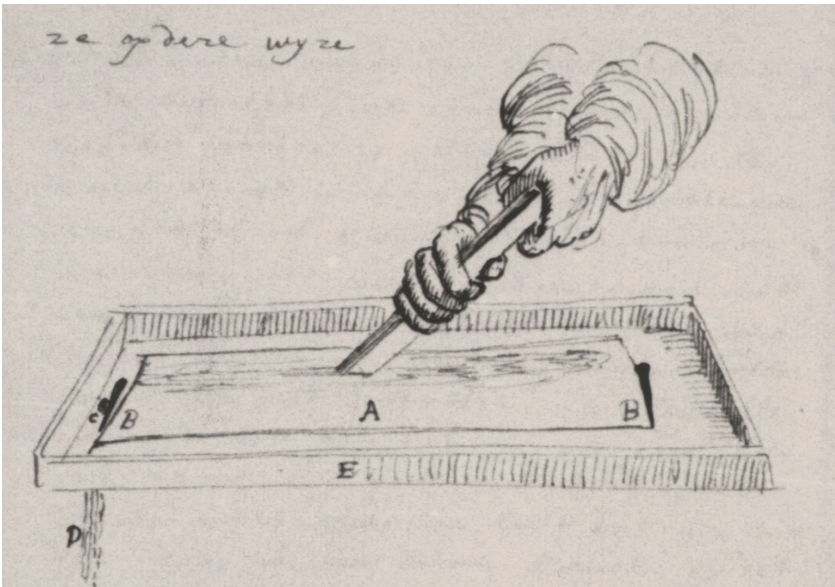


Figure 2

A the plate. B.B are the two nails to secure the plate, both in planishing as in sanding. C. is a hole through which the D dirty water and polishings run off. E is a tray with a rim set around made watertight with pitch⁴⁵ all around at the chinks.

⁴⁴ The size of a 'foot' fluctuates between 25 and 32 cm, depending on place and time. The French royal foot measured 32.48 cm, the Amsterdam foot was 28.31 cm.

⁴⁵ 'Pitch' is either a kind of resin, or resinous product, or it is asphalt.

When the plate looks clean enough it is still not completely blank, but one uses charcoal for further brightening it. The plate is polished that long with charcoal⁴⁶ until one sees no impurity anymore on it. These coals should be charred from elder or any other kind of soft wood which is without heavy grains, which happens like this. Take some pieces of wood the size of a fist or smaller, put them in an iron pot, which pot is closed well with an iron lid. To prevent any air from entering, the openings of the lid are well closed with loam or clay. The pot filled with wood is placed in a large fire and is left to burn for at least three to four hours until all hardness and sharpness⁴⁷ is charred. After that take the pot and throw the coals in a big vat with water to extinguish them quickly to keep them compact and strong.⁴⁸ By closing the lid well and extinguishing quickly not one coal will crack, nor decrease in size, and not even the least of ashes will be found in the pot. If otherwise, the charcoals would have not been suited to use because of their weakness. And one always has to lay them in water to keep them well and ready for use, because if as soon as they dry and you want to use them they will break in small pieces.

When the plate is completely clean, rub and polish it once more with olive oil thoroughly. After having taken this off with a cloth, one rubs the whole plate with some whiting,⁴⁹ and one wipes this off so cleanly that there is really nothing left on the plate, neither oil nor other impurity.

Having done this, one places the plate in a hand vice with a piece of often folded paper in its beak to prevent the plate from being damaged by the vice, in this manner

46 Charcoal of which the rind is scraped off. Filleau selects the good pieces, burnt from the right kind of wood, because the charcoal dealers throw all kinds together.

47 When the wood is heated long enough under absence of oxygen it will be completely charred and crisp. The original structure of the material down to cellular level stays intact, however.

48 Bosse chars the coals under ashes once more and next throws them in a vat of water.

49 Whiting is chalk powder. It polishes the plate, but also absorbs oil and fatty matter. The plate's surface is degreased by rubbing it with crayon for good adherence of the etching ground. Bosse and Filleau degrease the plate with crumbs from the soft middle part of a bread, or instead use a piece of cloth with some chalk powder; Bosse (Paris 1645), p. 15; Bosse (Amsterdam 1662), p. 12; Filleau (1693-8), p. 113.

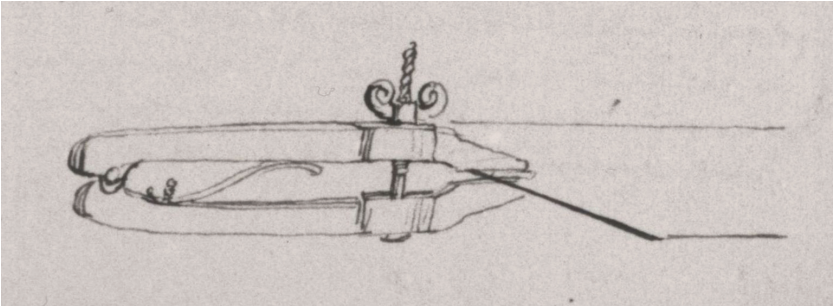


Figure 3

When this is done one places the plate on the fire and takes the ground, which is a composition⁵⁰ made as follows. One takes:

- 2 ounces of white mastic⁵¹
- 4 ounces of asphalt⁵²
- 6 ounces of white pure virgin wax⁵³

This one puts in a clean new pure earthenware pot, which one places with the white wax on the fire. As soon as the wax has melted one gradually adds by small bits or parts the asphalt, stirring it with a little stick. When seeing the two are well melted together, so add the mastic bit by bit. And let it boil for some more minutes until one is certain it is all mixed and melted together thoroughly. Further one takes then a very clean pot or tub of a fair size with pure water to pour this composition into.

⁵⁰ Bosse prescribes a mixture of $\frac{1}{2}$ ounce of mastic, 1 ounce of asphalt and $1\frac{1}{2}$ ounce of wax; Bosse (Paris 1645), p. 41. Schoonebeek's recipe is the same, although with quadruple quantities. The Dutch translation of Bosse gives 1 ounce of mastic, $\frac{1}{2}$ ounce of asphalt and $1\frac{1}{2}$ ounce of wax, which makes one consider whether the translator made a mistake; Bosse (Amsterdam 1662), p. 57. The same ingredients are found in later recipes often enough and when given in the ratio 1:2:3 all go back to Bosse's recipe, which in itself goes back to an Italian recipe. Bosse was in contact with Jacques Callot, who had worked in Rome and Florence, and will have learned the recipe through him as he also refers to another etching ground used by Callot.

⁵¹ Mastic is a sort of pine resin, the kind from Chios which you can chew (Latin: *masticare*), hence its name.

⁵² Asphalt, the natural bitumen, is gathered at places where it comes to the surface of the earth.

⁵³ Virgin wax is purified bees wax of white colour.



Figure 4

As soon as the composition is in the water one takes it out again by hand and kneads it thoroughly as long as one can do until it is too hard. Mould it into an elongated body like a rope then, and cut it into small pieces to put them aside and to keep them as shows the following sketch.

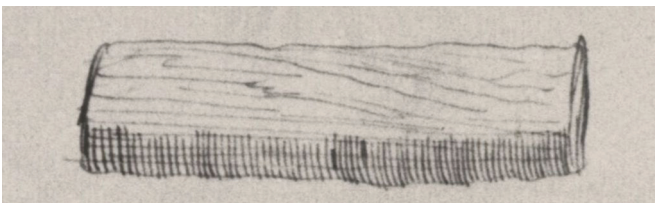


Figure 5

Take good care that neither the plate nor the ground is touched by oil or fat or dirty hands, or else all your work done on the plate will be wasted. These cause that as soon as the strong water is poured on the plate the ground

separates itself from the plate leaving the bare copper to [be bitten by] the strong water, which will ruin everything.⁵⁴

The etching ground prepared like this, take the plate and put it on the live coal, the best in this country⁵⁵ are made from peat. And one has to take good care that the plate does not get too hot, otherwise the etching ground on the plate will char,⁵⁶ which one notices when the etching ground hisses when it is put on the plate. It goes like this.

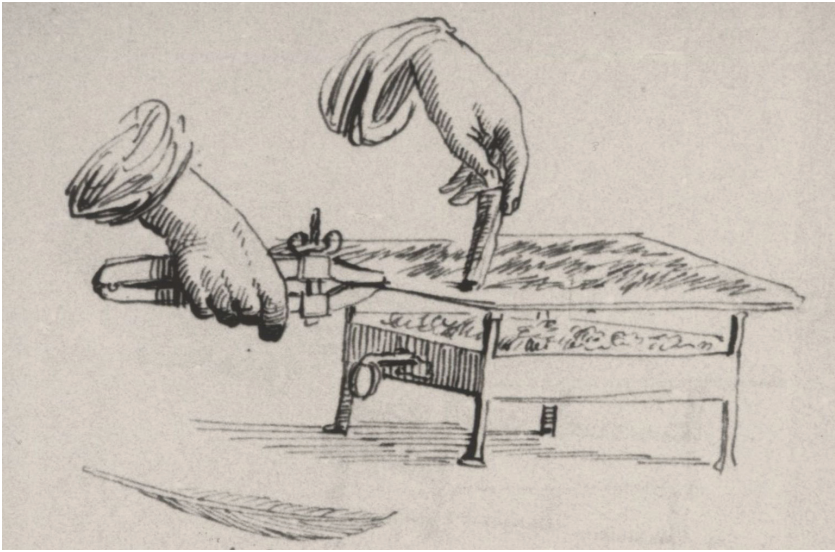


Figure 6

When the plate is touched with the ground here and there⁵⁷ one takes a feather from the wing of a duck or a goose. With the short hairs one spreads the ground over the whole plate as even as possible.

⁵⁴ The plate's surface needs to be degreased in order for the etching ground to stick well to it.

⁵⁵ The Republic of the United Netherlands.

⁵⁶ The plate is made warm to melt the etching ground upon it. If the plate is too hot the ground will char. Then it cracks and the acid bites the plate through the cracks, an effect visible in some of Rembrandt's etchings.

⁵⁷ The warm plate is touched with the piece of etching ground here and there, which next is divided over the plate with a feather. This is described in seventeenth-century sources. What makes Schoonebeek's text so special is that he tells first to divide the ground with the shorter hairs of the feather and next to brush everything once more with the longer hairs of the feather. There is no other source describing this method, which comes straight from workshop practice.

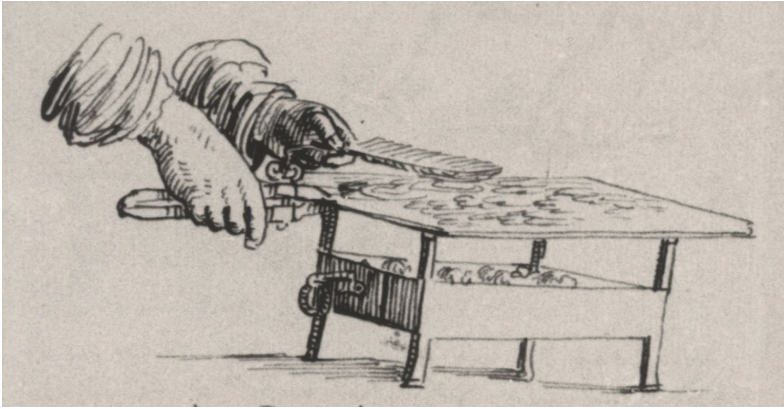


Figure 7

When this is done, one turns the feather around and brushes the ground with the longer hairs as closely as possible until not a bit of copper is left uncovered. The thinner the ground is laid on the plate, the better. Also, one should not stir the fire to prevent ashes from falling on the plate. Because every particle of dust will make a little hole in the ground, which will be bitten the same as what one has drawn, to the disgrace and disadvantage of the work.

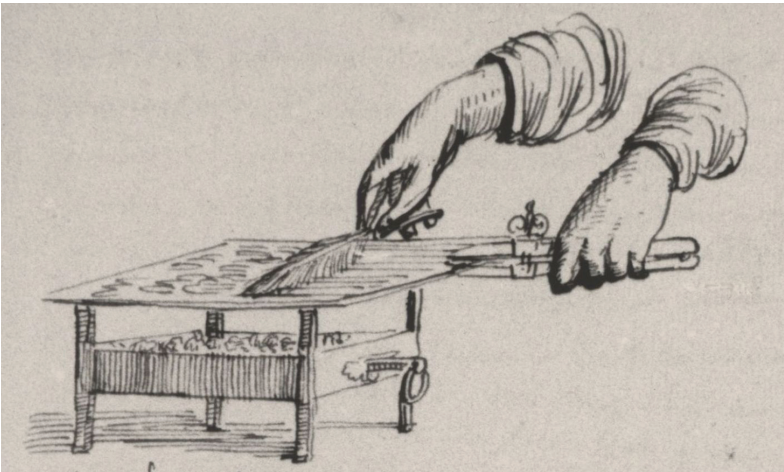


Figure 8

When the plate is neatly brushed all over with the feather, one lights a thick torch or candle⁵⁸ of wax or tallow. One turns the plate upside down and lets the flame lick against it thoroughly as long until the plate is black enough.

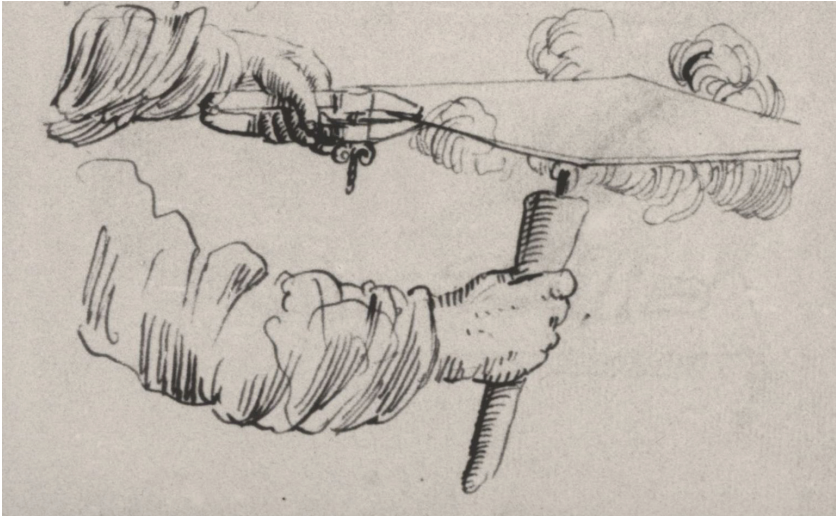


Figure 9

One has to take care that the wick of the candle does not touch the plate, because it instantly spoils the ground on touching.⁵⁹ And when you want to wipe the plate when cold the copper is laid bare there.

This having been done set the plate aside to let it cool. In between one can prepare the needles. Cut some sticks like little pens and stab the needle in it like this. Put the point of the needles in the vice, which one holds in one hand, hold the little stick in the other. And one has to take care it is stabbed into it very straight.

⁵⁸ 'Torch or candle', the drawing shows a thick candle. Smoking the plate is carried out to make the lines of the design look more contrasting. When the etching needle is drawn through the blackened ground the metal is laid bare and the shiny copper reflects strongly in the surrounding black ground.

⁵⁹ The burning candle heats the etching ground, which melts a little and the soot of the smoking candle attaches itself to the ground. After cooling the ground's surface is of a dull black, also where the wick of the candle has scraped off some of the ground. The soot will not hold there, however, and is neither acid resistant.

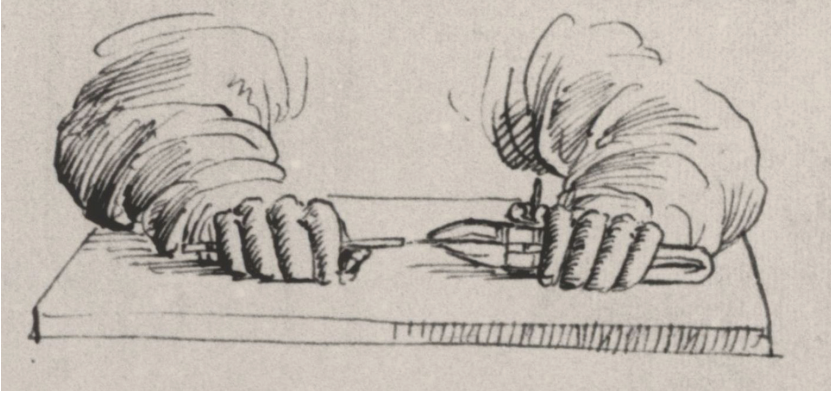


Figure 10

One needs to have at least six of these needles, the one thicker than the other,⁶⁰

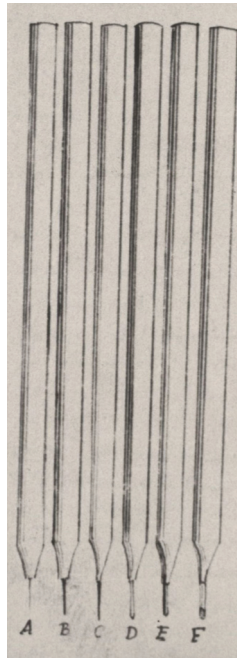


Figure 11

60 Cf. Bosse (Paris 1645), p. 19, Pl. 3; Bosse (Amsterdam 1662), pp. 20-1, 26, illus. 3.

because they have to be thicker or thinner according to the lines one has to make. A is the finest and well suited for all kinds of fine lines, B for a little coarser, C for more coarser, D for more coarser lines, and E for the thickest [lines]. Although, if the work demands, for still thicker lines as one can do with E, so one takes F and use it perpendicular,⁶¹ that is to say in this manner.



Figure 12

For the rest, one has to work with etching as if one wrote or drew with a pen, because it is the same, except that one uses the needle instead of the quill and that the needle is not flexible in order to draw wide and fine in one go.⁶²

⁶¹ The drawing shows the thickest needle is held rather obliquely. Drawing with a needle in the ground actually is scraping the ground to lay bare the surface of the plate. Relatively more ground is scraped off by keeping the needle askew in drawing. Bosse knows three systems to draw thinner or thicker lines. First, he draws all lines with one needle which is pressed deeper into the copper, because of which more copper is bitten away. For the second manner he first draws with a thinner needle and for the thicker lines he redraws the same line with a thicker needle pressing it firmly; Bosse (Paris 1645), pp. 23-5, Pl. 4; Bosse (Amsterdam 1662), pp. 28-31. Finally he describes the use of an *échoppe* for this, a fairly thick etching needle with an obliquely cut tip, which gives an oval facet. When you draw with the longer side of the oval facet the lines are broadest, the thin side of the point gives the thinnest lines and by turning the needle in drawing swelling lines are created in the same movement; Bosse (Paris 1645), p. 20, Pl. 3; Bosse (Amsterdam 1662), p. 21. Schoonebeek does not refer to such a needle, so he does not seem to use the *échoppe*.

⁶² Pressure on the tip of the quill makes the ink line thicker, because the points of the split pen are moved apart due to which more ink is drawn on a wider surface of the paper. With less pressure the points move together again and the ink line becomes thinner.

When one needs such a line one cannot draw it with just one needle and one has to pass over the same line once more to make it widen by that means.⁶³ Especially one has to take care that the plate or the etching ground is not damaged anywhere, and therefore it is necessary to put on it a clean linen cloth upon which the hand always rests, so that the ground is not affected by the sweating of the hand. One commonly places a sash in front of himself, too, when one works on the copper, pasted with oiled paper to prevent daylight from shining too strongly on the plate,⁶⁴ which is uncomfortable and dangerous for the eyes. When it happens that one has made something which is not right or that a little scratch has come in the ground one can remedy that easily and remove this with the help of such a small instrument.⁶⁵

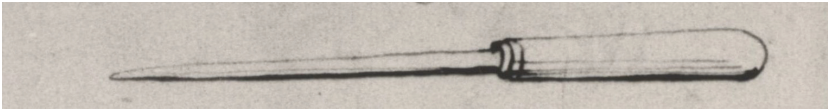


Figure 13

This has to be of good quality steel and with a smooth tip. This one heats a little on a piece of live coal and one then touches the spoiled part with it, which one can thus close completely.⁶⁶ For example.

63 Schoonebeek traces the same line with a thicker needle to copy this effect. Bosse does it in one go with his *échoppe*, as explained above.

64 Schoonebeek is the third one – and all three in the 1690s – to describe a sash or blind for the engraver. Bosse does not know it, yet, nor any other author before these three, nor is it seen in any depiction of an engraver's studio before 1690. The sash is described and illustrated by Filleau and can be seen in Jan Luyken's well-known print of *De Plaatsnyder* [The Engraver]; Filleau (Paris 1693-8), p. 113, illus. [1]; Luyken (Amsterdam 1694), Pl. 85. A sash is comfortable to the eyes of the engraver who is constantly staring at the shiny polished copper plate. It scatters the incoming light, which then will not reflect so harshly from the plate's surface. The etcher drawing on a smoked, dull black plate has less problems with direct daylight, but for him also it will be comfortable to work with scattered light.

65 A smooth, round and pointed little metal stick set in a handle. Gerard de Lairese uses a polishing steel for closing mistakes in the ground; de Lairese (Amsterdam 1707), pp. 380-1.

66 The tip of the tool is briefly kept against a live coal to make it just warm enough. If too hot it will melt the ground away.

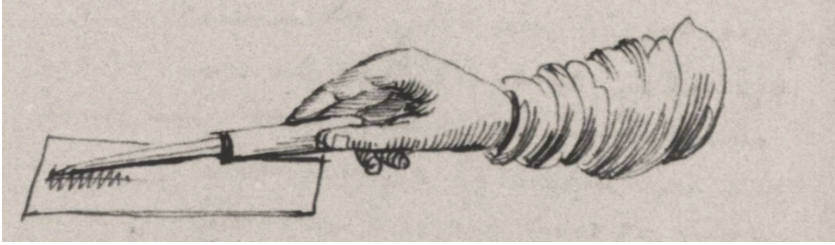


Figure 14

When the plate is finished and everything one wishes to have there is done, so place a wall of green wax⁶⁷ around it, which is suited to keep the strong water one wants to pour upon it, as you see here.

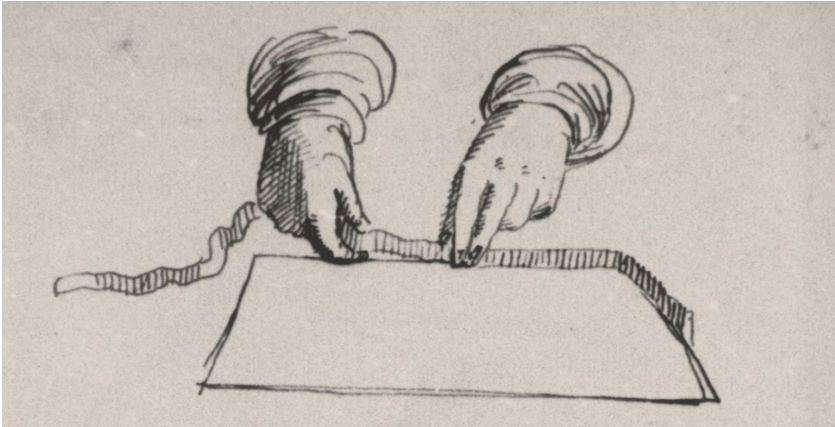


Figure 15

This wax is placed around the plate, after one has kneaded it in lukewarm water to a ribbon, that it is closed everywhere, so that the strong water does not run out. One can more or less check this by holding the plate on one's hand and closely inspect if any opening between plate and wax can be discov-

⁶⁷ The wax will be given a colour to make it look pretty or the green colour may stand for wax with a particular function. For example, sealing wax usually was red. It is hard and smooth, probably because it was mixed with resin. Different types of wax were sticky, such as this green wax, which also was malleable, which points to a different composition. Bosse says it does not matter whether you use red or green wax; Bosse (Paris 1645), p. 45; Bosse (Amsterdam 1662), p. 65.

ered.⁶⁸ One has to do this first before one pours the [strong] water onto it, because the wax will not stick if there is any water between it and the plate. One also takes a composition,⁶⁹ which one melts in a pot, of linseed oil⁷⁰ which is cooked and burned to such a viscosity that one has to wait several minutes before it will come from the spoon or out of the can with tallow of the candle.⁷¹ One takes about one sixth of the oil and the rest tallow.



Figure 16

68 Schoonebeek is the only one who tells to check in this way whether the wax wall is stuck well to the plate. Bosse further tells that you have to move a hot iron along the edges to melt the wax to the plate; Bosse (Paris 1645), p. 45; Bosse (Amsterdam 1662), p. 65.

69 Follows the prescription for making a 'stopping-out varnish' to cover those parts which should not be bitten further. The mixture is made fluid by heating, which is described not until further below.

70 Linseed oil pressed from flax seed; Janssen (1982), p. 277. Linseed oil as medium for oil paint is boiled at around 125° C for half an hour. Linseed oil as medium for either typographic or intaglio printing ink is boiled and burned at temperatures between 280-310° C. The duration of boiling and burning at these temperatures determines the final product, the longer the more viscous. Schoonebeek describes the oil is 'cooked and burned' and comes from the spoon very slowly. This means an oil-varnish which can be used for leaf gilding. Oil-varnish for intaglio printing ink cannot be so viscous, otherwise the inks sticks to the plate too much.

71 Candles can be made from wax or from tallow, made from animal's fat.

If one has secured the plate all around with the wax and has touched up all doubtful places with a little brush with the stopping-out, then one takes good strong water to which is added about a third part of rain water and one pours it on the plate, which one leaves to bite for about one hour or so. However, every two or three minutes one has to brush off the little bubbles coming from the copper with a feather. Although, if it does not bite strongly enough one can add some pure strong water.

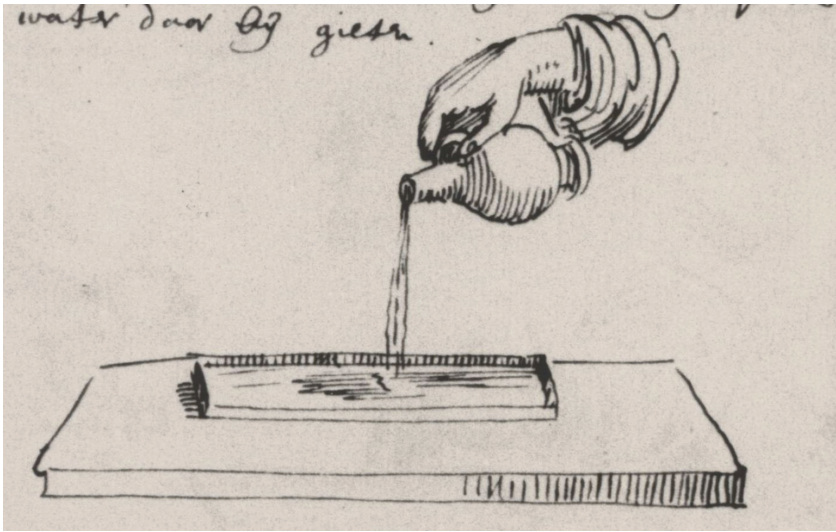


Figure 17

Normally one leaves this [strong] water on the plate for an hour and then one pours it back into the can or bottle.⁷² And one takes clean rain water with which one rinses the plate so that no strong water stays on it. When the plate is well rinsed then one places it on one of its corners to let the water drain off well. After which one takes the plate again and holds it over a small fire so that it dries slowly. After which one takes a brush with stopping-out and carefully covers all the parts which one judges bitten enough. This stopping-out varnish one places in a little pot on the fire and one uses when it is melted.

⁷² Above (n. 37) it has already been explained that Schoonebeek is talking about nitric acid. Bosse, too, tells to use nitric acid on a walled plate; Bosse (Paris 1645), p. 45; Bosse (Amsterdam 1662), p. 65.

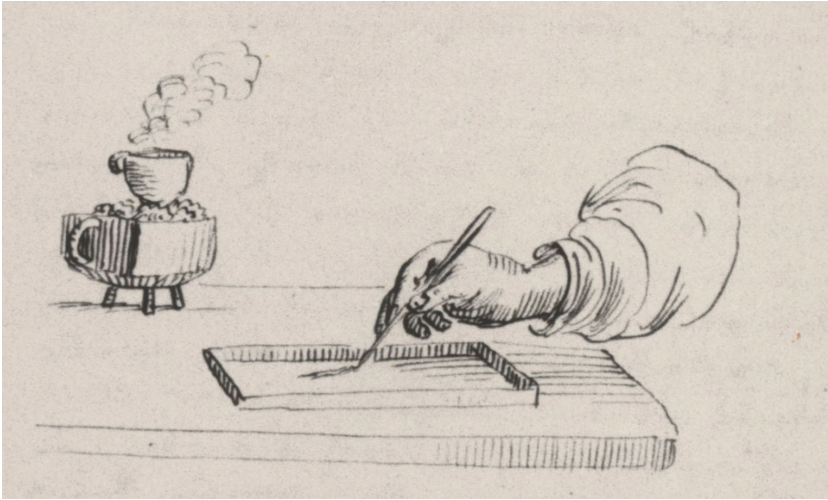


Figure 18

Generally this is done four or five times, stopping out every time what is bitten enough. And for the last biting one generally takes some strong water, so that the foreground has more strength.⁷³ When the plate is bitten to satisfaction then one puts it on the fire so that the ground gets warm again and melts. One takes off the wax [edge] and one rubs off the ground from the plate with a cloth, after which it is ready to be printed.⁷⁴

Now mind that one has to take good care that after the plate is grounded not a drop of oil infects the plate while one etches. For the oil spoils the ground everywhere it has touched it. It [the ground] floats up and leaves the copper bare, because of which everything is spoiled. This one has to remedy immediately when one sees it by covering it with the afore-said stopping-out after the strong water is poured off and the plate dried. This has to be cut and remedied with a large iron⁷⁵ after the plate is bitten. The rest concerning this art is learned by experience.

⁷³ This is another of Schoonebeek's practical remarks never found in sources before the nineteenth century.

⁷⁴ The same remark by Bosse and Filleau; Bosse (Paris 1645), p. 46; Filleau (1693-8), p. 140. Schoonebeek does not give any instructions for the printing of the etchings, which is common with prescriptions for intaglio printmaking from the second half of the seventeenth century to the nineteenth century, with the exception of translations of Bosse's manual.

⁷⁵ He means a 'burin', the tool for engraving copper, in English also known as a 'graver'.

III The original Dutch text of the etching manual 'KORTE MANIERE, om de ETS-KONST volkomen te leeren'

uitlegging van de Tijtjul¹

Op de voorgrond is de Stroomgod Don verbeeld, die met vreugd aanschout het Turkse jok² door syn Czaarse Mayesteijt verbroken, in de swarte zee te gronde gaan, en de ketens van die slavernij verbroken; de sterke vesting Asof vlegt vrolijk³ bloem en lauwerkranssen om zijn hoofd om hem op te cieren, die bereidts⁴ zijn hoofd met nieuwe sterkens⁵ gedekt heeft, en zijn⁶ stierspaan⁷ onverhindert in de swarte zee laat swaijen. Asoph zelve is opt deftighst⁸ en zienlykst⁹ opgeschikt, haar kleed met zilvere en goude bloemen gestikt, betuijght genoegsaam¹⁰ haar vreugde over haare verlossinge, en dat zij bereijdt is om haaren zegenpralenden overwinnaar op alderblijdste¹¹ te ontfangen. Den Muscovischen Triton drijft den turkzen uijt de swarte zee, en zit hem met den drietand inde lenden dat het kraakt, waardoor desen¹² genoodsaakt word, de voorraat die hij voor de Tijrannen die Asof geklujstert¹³ hielden, geschikt¹⁴ had te verlaten, en tot buijt ten besten te geven¹⁵.

Op de boven grond verschijnt zijn Czaarze Majesteit, houdende den standaard¹⁶ van keyzer konstantijn, met de overwinnende naam van onsen Here Jesus Kristus deⁱ welke hij bereijts op de buyt en roof en overwonne turkze vestingenⁱⁱ gepland heeft; terwijl den Triumpherende Muscovitischen Arend de standaard en vestingen en wapens der Turken aan flarden scheurt en vernield; presenterende ter zelver tijdt aan

1 *Titul* titelprent.

2 *jok* juk.

3 *vrolijk* verheugd.

4 *bereidts* reeds.

5 *sterktens* vestings, verdedigingswerken.

6 *zijn* van de Tsaar.

7 *stierspaan* stuurriem.

8 *defthghst* zeer voornaam.

9 *zienlykst* aanzienlijkst

10 *genoegsaam* in voldoende mate.

11 *alderblijdste* zeer uitzinnig.

12 *desen* de Turkse Triton.

13 *geklujstert* bezet.

14 *geschikt* bestemd.

15 *ten besten te geven* prijs te geven.

16 *standaart* vaandel of banier.

syn onverwinnelyke Majjesteijt zijn opde Turken behaalde laurieren, die zelve in een schelpen en land harnas, met den overwinnenden helmⁱⁱⁱ gewapend, midden in zijn Triumphen den konstenaaren soo gunstig de hand bied,¹⁷ en begenadigt, die in alle onderdanige ontsaghchelykheit,¹⁸ voor sijn Majjesteit^{iv} geknieltd zijn alle¹⁹ v het eelste²⁰ van zijn konst komt op te offeren. zijn²¹ kleed tot teijken²² van zijn onvermoeijden ijver is met mieren gestikt. De scheepvaart hem navolghende, als op de wenk van zoo grooten monarch herlevende, brengt mede²³ alles toe,²⁴ wat²⁵ tot bevordering²⁶ van die heerlyke²⁷ desseinen²⁸ van zijne Majjesteit.

Agter deze ziet men Pallas met Hercules verscheijnen, om het overwinnend leger altijd met wijsheit en dapperheit bij te staan. Maar groter zie ik de wolken verscheijnen, daar god zelve zijn Engel afzend om aan zijne Majjesteit de nodige gedagten in te blazen, en te versekeren dat het teken van het Heijlig kruijs^{vi} alleenlyk overwinninge is. welk kruijs men in de wolken, gelijk eertyds aan Keijzer konstantijn mede ziet verschijnen, om heint met²⁹ een goudenis van stralen³⁰ en de woorden IN HOC SIGNO VINCES, waardoor den Engele aan zijne Majjesteit de zekere overwinninge van Konstantinopelen belooft. Mij dunkt dat ik bereits al in 't verschie, de vlammen sie schitteren, en de geweldige Bomben³¹ borsten,³² en dat die magtige Hoofstad van 't oosten, door de Moscovische zee en landmagt gedwongen word^{vii} haar oogen te openen, en de ketens van haar slavernij aan de dappere voeten van zijne Czaarse Majjesteit neer te leggen, en hem voor haaren wettigen overheit te erkennen. Dat God dit geve wenst gants Europa, en wil mijne wenschen daar bij voegen: Terwijl ik bidde verschoont³³ te mogen zijn, dat ik dit geringe offertje derve³⁴ presenteren, tot teken

17 *de hand bied* helpt, ondersteunt.

18 *ontsaghchelykheit* vreeswekkendheid, onderdanige vrees.

19 *alle* geheel.

20 *eelste* edelste.

21 *zijn* bedoeld is: van Peter.

22 *teijken* symbool.

23 *mede* ook.

24 *toebrenge* schenken, aanreiken, bijdragen.

25 Hier mist een werkwoord, bijvoorbeeld: 'is' of 'dient'.

26 *tot bevordering van* ter uitvoering van.

27 *heerlyke* luisterrijke, schitterende.

28 *desseinen* plannen.

29 *om heint met* omgeven met of door.

30 *goudenis van stralen* een gouden stralenkrans.

31 *Bomben* bommen.

32 *borsten* barsten.

33 *verschoont te mogen zijn* verontschuldigd te mogen zijn.

34 *derve* durf.

van dankbaarheid, voor zoo veele³⁵ genotene weldaden, en dat ik de stoutheit³⁵ gebruikte van mij te noemen van Sijne geheiligde en onverwinnelyke Czaarze Majesteit

uijt amsterdam desen

1 jan S V 1698

den ootmoedigsten dienaar

Adriaan Schoonebeek

Korte maniere om op een gemakkelijke wijze De Ets-konst te leeren

Gelyk de ziel het heerlykste³⁶ is van 't menschelyk lichaam, zoo is ook de tekenkonst als de ziel van alle konsten die onder de Mathesis³⁷ behooren. De Schilderkonst, Beeldhouwerij, plaatsnijden en Etsen, zouden sonder dezelve³⁸ doot en noijt bij ons bekend wesen: zoo is 't dan nootzakelyk dat ijmant die zig tot een van die bovengenoemde wil begeven het tekenen versta; nu kan hij, die op papier kan tekenen door een gemakkelijck middel 't zelve op 't koper doen door behulp van Starkwater, dat wij Etsen noemen, en 't geschiet³⁸ op de volgende manier.

Voor eerst laat men bij de koperslager een plaat slaan die overal even dik moet wesen, van een behoorlyke dikte geproportioneert na de groote, als bijvoorbeeld een plaat van de groote van een ordinair³⁹ blad papier behoort nog so dik niet te wesen als een Rijksdaalder, en soo de plaat groter is dikker, en dunder indien se kleijnder is.

Deze plaat dan wanneerse wel gelyk en effen⁴⁰ geslagen is, word met een lange schaaf gelyk daar men de planken mede schaaft, geschaaft, zoo effen en curieus⁴¹ alst doenlyk is; daarna neemt men groove Hartsteen en schuurt³⁸ de plaat daar wel effen mede, dit maakt de plaat gants ruw, door grofheit van de steen, het welk men dan weer met een fijnder godlantze of andere blaauwe steen gantschelijck uijtslijpt⁴², zoo lange tot dat de plaat gelykt zuijver⁴³ en schoon te wesen, en dat men geen streepen nog⁴⁴ kratzen daar meer in ziet, deze steenen behoren van dit fatzoen⁴⁵ te wesen [tekening]

ter groote van ontrent een voet of minder, en men gebruikt ze op deze wijze

35 *stoutheit* vrijmoedigheid.

36 *heerlykste* voornaamste.

37 *Mathesis* wiskunde.

38 *dezelve* namelijk de tekenkunst.

39 *ordinair* gewoon, gebruikelijk.

40 *effen* gelijkmatig, vlak.

41 *curieus* precies.

42 *uijtslijpt* een vorm van polijsten.

43 *zuijver* ontdaan van krassen en strepen.

44 *nog* noch.

45 *fatzoen* vorm.

[tekening]

A de plaat. B.B twee spykers waarmede men de plaat vast knelt, zowel in 't schaven als in 't slijpen. C. een gat waardoor 't D vuil water en slijpsel wegloopt, E een Bak die met een rand beset^{xi}, en overal^{xii} op de spleten^{xiii} met pek waterdig gemaakt is.

Wanneer nu de plaat genoegzaam⁴⁶ op 't oog schoon gelijk, zoo isse nog niet volkomen wit, maar men gebruikt dan houtskolen om ze daarmede op te helderen, want dan gaat men heen, en schuurt of slijpt⁴⁷ de plaat nog soo lang met die kolen totdat men er gants geen onsuiverheijt meer op ziet. Deze kolen moeten^{xiv} van Vlierhout of eenig ander sagt hout, dat zonder swaere draden⁴⁸ is, gebrand worden; en geschiet aldus. Men neemt eenige stukken hout ter groote van een vuyst of kleijnder, die doet men in een ijzere pot; welke pot men ook met een ijzer dekzel wel digt toelooij^{xv}, en om datter gants geen lugt bij komen zoude smeert men met potaarde of kleij alle openingen aan dat dekzel ter deeg⁴⁹ toe, dan^{xvi} zet men die pot met hout gevult in een groot vuur en laat dat ten minsten drie of vier uren branden opdat alle hardigheit en scherpheit⁵⁰ volkomen uijt die Kolen zoude uijtgebrand wezen: na welke tijd men die pot met kolen met al⁵¹ neemt en werpt ze in een groot vat met water opdat ze schielijk uijtgedooft worden, waardoor ze vast en stark blijven, want doort digt toestoppen^{xvii} 52 en schielijk⁵³ uijtdoven, zalder niet een kool gescheurt, nog⁵⁴ iets vermindert wezen, zelf⁵⁵ geen de minste asse inde pot gevonden worden. daar andersinzs de kolen door haar onsterkte niet bekwaam zoude wesen om te gebruiken; en men moet ze altijd in 't water leggen^{xviii}, wil men ze goed en bekwaam houden, tot het gebruik, want^{xix} zoodra alsse droogh worden, en wil ze dan gebruiken zullen ze in kleijne stukjes breken.

Wanneer nu de plaat volkomentlyk schoon is, vrijft en schuurt men dezelve nog eens ter degen met boomoly⁵⁶ af, twelk eens met een doek afgenomen zijnde, schraapt men de gantsche plaat over met krijt, en dat vrijft men dan weder soo schoon af datter niets ter werelt op de plaat blijft tgeen eenigsints na⁵⁷ olij of andere onreijnigheit gelijk.

46 *genoegzaam* in voldoende mate.

47 *slijpt* polijst.

48 *swaare draden* nerven.

49 *ter deeg* terdege, op krachtige wijze.

50 *scherpheit* onbuigzaamheid.

51 *met kolen met al* met kolen en al.

52 *toestoppen* afsluiten.

53 *schielijk* snel, plotseling.

54 *nog* noch.

55 *zelf* zelfs.

56 *boomoly* olijfolie.

57 *na* naar.

Dit gedaan zijnde vat men de plaat in een schroeftang, hebbende alvorens inde bek van de tang, een dikwils toegevoude papiertje gedaan, op dat de plaat vande tang niet gekwetst worden. op deze wijs

[tekening]

Na dit gedaan is legt men de plaat op het vuur en neemt men de grond.⁵⁸ twelk een compositie⁵⁹ is^{xx} die gemaakt word als volgt
men neemt

2 onssen witte mastik

4^{xxi} onssen Aspartum^{xxii}

6 onssen wit zuijver maagde was.

dit doet men in een schoone suijvere nieuwe aarden pot, die men op 't vuur set met de witte was, soo haast nu de was gesmolten is doet men er^{xxiii} gestadig met kleijne brokjes of partijtes de Aspartum in, 't zelve gedurig tot den eijnde toe met een stokje^{xxiv} roerende; wanneer men nu ziet dat die twee stoffen wel onder malkander gesmolten⁶⁰ sijn, soo doet men er met kleijne partytjes t zeffens,⁶¹ de mastik mede bij; en laat het voorts nog eenige minuten koken tot dat men versekert is, dattet ter degen onder malkander gemengt en gesmolten is; vorders neemt men dan^{xxv} een zeer schone pot of tobbe met zuijver water van een tamelyke grootte; daar men dan deze compositie⁶² in giet

[tekening]

zoodra deze compositie in 't water is neemt men ze met de hand daar weder uijt en kneed ze ter degen door malkanderen zoo lang men kan^{xxvi} totdat ze te hard word; wanneer men ze tot een lang lighaam als een tou dwingt en snijje ze^{xxvii} tot stukjes om ze weg te leggen en te bewaren gelyk 't volgende teykeningetje

[tekening]

voor al moet wel sorg gedragen worden, dat aan de grond, nog aan een gegronde plaat geen oly of spek⁶³ of smeerige handen komen want anders was al het werk dat op zoo een plaat gedaan is te niet⁶⁴ en oorsaken,⁶⁵ dat zodra men 't starkwater^{xxviii} op de plaat giet de grond zig van de plaat separeren zal en geven 't blote koper voor 't starkwater ten besten;⁶⁶ waardoor alles bedorven word.

⁵⁸ *grond* etsgrond.

⁵⁹ *compositie* mengsel.

⁶⁰ *onder melkander gesmolten* onderling met elkaar opgelost.

⁶¹ *t zeffens* meteen.

⁶² *compositie* mengsel.

⁶³ *spek* vet.

⁶⁴ *te niet* vergeefs.

⁶⁵ *oorsaken* veroorzaken.

⁶⁶ *ten besten geven* prijsgeven.

De etsgrond aldus geprepareert zynde, soo neemt men de plaat^{xxxix} en legt ze op gegloijde⁶⁷ koolen, hier te land syn turf-kolen⁶⁸ de beste en men moet wel sorg dragen dat de plaat niet alte heet word, anders verbrand de etsgrond op de plaat, twelk men gewaar word, wanneer de Etsgrond sissst alse op de plaat gedaan word, tgeen toe gaadt op dusdanigen manier.

[tekening]

wanneer nu de plaat zoo hier en daar de etsgrond opgedaan is zoo neemt men een veer of pen uyt de wiek van een endvogel of Rotgans, en men doet met de minstveerige zijde die grond zoo over de gantse plaat verspreijden, zoo gelijk alst doenlyk is

[tekening]

wanneer dit gedaan is keert men de veer om en men strykt met het grootstbeveerde die grond zoo digt toe als mogelijk is, datter geen enkeld ziertje van koper ongedekt blijve hoe dunder dat de grond op de plaat leijt hoe beter. men moet zig ook wel wagen om in 't vuur te roeren op datter geen stoffe kome op de plaat te vallen. want yder stoffe maakt een gaatje in de grond, die altemaal zo wel bijten als 't gene men daar op geteijkent heeft; tot groote misstant⁶⁹ en nadeel van 't werk.

[tekening]

als nu de plaat netjes overal even gelyk gestreken is met deze veer, zoo ontsteekt men een dikke toorts of fakkel van was of smeer,⁷⁰ men draijt de plaat tonderste boven en men laater de vlam ter degen^{xxx} tegen aan speelen zoo lang totdat de plaat swart genoeg is

[tekening]

maar men moet wel zorg dragen dat het lemmet⁷¹ van de kaars niet aan de plaat komt te geraken, want die as bederft aanstonts overal waar ze raakt, en wanneer men die naderhand als de plaat koud is wil afvegen, is het koper aldaar bloot.

Dit gedaan sijnde set men de plaat aan een kant om kout te worden; tussen welke tijd; men de naalden kan prepareren. men snijd eenige houtjes of stokjes gelijk pen-netjes waarin men de naalden steekt op deze wijze. men zet de naald met de punt inde schroeftang die houd men in de eene hand, en het stokje in de andere; en men moet zorg dragen datzer zeer regt in gestoken worden.

[tekening]

van deze naalden behoort men er op 't minste ses te hebben, den eenen grofver⁷² als den anderen

[tekening]

67 *gegloijde* gegloide of gloeiende.

68 *turfkolen* uit turf verkregen kolen.

69 *misstant* ontsiering.

70 *smeer* (dierlijk) vet.

71 *lemmet* pit (van de kaars).

72 *grofver* dikker.

omdat ze^{xxxi} na proportie de linien die men te maken heeft, of dikker of fynder dienen te zyn. A de fynste is zeer bekwaam om alderhande fijne trekken te maken B tot wat grover C tot nog grover D tot nog grover linien, en E tot de swaerste dog soo 't werk vereijst, nog dikker trek als men met E doen kan, zoo neemt men F en gebruikt die averegts dat is te zeggen op deze manier

[tekening]

verders moet men met het etzen even alleens te werk gaan, gelijk alsof men schreef of met de pen tekende, want 't is hetzelfde, uijtgenomen⁷³ dat men de naalde in plaats vande penne gebruikt, en dat de naalde niet^{xxxii} medegevende is om in een trek grof en fijn te kunnen trekken. daar men wanneer men sodanig een trek van noden heeft 't zelve met geen een naald kan verrigten, maar is genoodsaakt een grover naald te nemen en passeren⁷⁴ diezelfde^{xxxiii} trek nogmaals opdat hij door dat middel grover word. voor al moet men zorg dragen dat de^{xxxiv} plaat of de etsgrond nergens gekwetst word, en daarom is 't nootzakelyk dat men een suiijvere linne doek daarop leijt waarop de hand altijd rust opdat de gront door de sweetagtigheid vande hand niet geïnfecteert word. men set ook gemeenlyk⁷⁵ een raam voor sig als men op t koper werkt met geolijt papier beplakt opdat den dag⁷⁶ niet al te sterk op de plaat zoude schijnen, tgeen ongemakkelijk en gevaarlijk voor de oogen is. wanneer 't egter komt te gebeuren dat men iets gemaakt heeft tgeen niet wel is of datter een schrapje in de grond gekomen is zoo kan men dat ligt remedieren⁷⁷ en uytdoen⁷⁸ door behulp van dusdanigen instrumentje

[tekening]

dit moet van goed staal wezen, en van het puntje zeer glad, dit maakt men een weijnig warm op een kooltje vuur⁷⁹, en dan strykt men 't verdorvene⁸⁰ daarmede twelk men dan gantschelyk toekrijgt⁸¹. als bijvoorbeeld.

[tekening]

wanneer nu een plaat afgemaakt is, en datter alles t geen men daarop begeert te hebben, gedaan is, soo set men daar een walletje van groen was rondom, twelk bekwaam is om het starkwater tgeen men daar op begeert te gieten, te houden, als ziet hier.

[tekening]

dese was set men^{xxxv} rondom de plaat nadat menze eerst^{xxxvi} in laau water gelijk een lind gekneet heeft datter voor al overal dicht zij, opdat het Starkwater daar niet kome uijt te lopen tgeen men ten naasten bij weten kan als men de plaat op de hand voor

73 *uijtnemen* behalve.

74 *passeren* er nog eens overheen gaan.

75 *gemeenlyk* gewoonlijk.

76 *dag* daglicht.

77 *remedieren* verbeteren.

78 *uytdoen* wegnemen.

79 *kooltje vuur* gloeiend kooltje.

80 *verdorvene* bedorven plaatsen op de plaat.

81 *toekrijgt* dicht krijgt.

de oogen houd, en siet naarstig⁸² toe of men tussen de plaat en de was ook eenige opening kome te ontdekken tgeen men dan aanstonts eer men er het water nog opzet dient te doen, alzoo de was niet houden wil indien er water tussen de zelve en de plaat is. men neemt ook wel een compositie⁸³ die men in een pot smelt, van lijnzaato-lij die zoo dik gekookt en gebrand is datmen eenige minuten wagten moet eer ze vande lepel, of uijt de kan wil komen met kaarsmeer⁸⁴ men neemt ontrent een sesde deel olije, en de rest kaarsmeer

[tekening]

nadat men nu de plaat overal ontrent de was wel versekert heeft en overal van deze stopgront met een penceeltje daar men enigsints aan de dichtigheid twijfelt wel versorgt heeft, neemt men goed starkwater daar ontrent een derde part regenwater in gegoten is, en men giet het op de plaat, twelk men ontrent een uur of zoo, laat staan bijten maar omde twee of drie minuten moet men met een veertje, die blaasjes die van 't koper komen eens afvegen; dog zoo het niet stark genoeg bijt, kan men nog wat zuijver starkwater daar bij gieten.

[tekening]

dit water laat men ordinaris⁸⁵ een uur op de plaat staan, en dan giet men 't weer inde kan of fles; en men neemt schoon regenwater waar mede men de plaat afspoelt op datter geen starkwater op blyve; als nu de plaat wel⁸⁶ afgespoeld is, setmense eenige tijd op een van de hoeken overende om ter dege te laten aflopen. na welke tijd men de plaat weerom neemt en houd ze over een weijnig vuur^{xxxvii} opdat ze allengsjes⁸⁷ droge. waar na men een penceel met stopgront neemt en dekke voorsigtiglijk alle het geene dat men oordeelt genoeg uijtgebeten te wesen; deze stopgront set men in een potje opt vuur, en gebruijkt ze gesmolten zijnde.

[tekening]

dit word gemeenlyk⁸⁸ vier of vijf maalen gedaan telkens uijtstoppende tgeen genoeg gebeten is. en op het laatste bytzel neemt men in't gemeen wat starker water, opdat de voorgrond te meerder kragt hebbe. als nu de plaat tot genoeg gebeten is; legt men de zelve op 't vuur en doet de grond weer warm worden en smelten, men neemt er de was af, en men veegt met een doek de grond schoon⁸⁹ van de plaat af; waar na dezelve bekwaam is om gedrukt te worden.

nu dient anders opgelet te worden, dat men bysonderlyk zorge drage datter na dat de plaat geground is terwijl men etst geen oly ter wereld ontrent de plaat kome de te infecteren want de olij maakt dat overal waar ze geraakt heeft de grond bederft, die

82 *naarstig* nauwgezet.

83 *compositie* mengsel.

84 *kaarsmeer* kaarsvet.

85 *ordinaris* in de regel.

86 *wel* goed.

87 *allengsjes* langzamerhand.

88 *gemeenlyk* doorgaans.

89 *schoon* in de zin van 'schoon op', helemaal weg.

int bijten op drijft⁹⁰ en't koper bloot laat, waer door alles bedurven word; twelk men daatlyk⁹¹ als men zulks ziet, verhelpen moet met die plaats na dat men 't starkwater afgegoten, en de plaat gedroogt heeft, met de voornoemde stopgrond te dekken, tgeen nadat de plaat gebeten is, nootzakelijk door behulp van een groot ijzer⁹² moet opgesneden,⁹³ en geremedieert⁹⁴ worden. De rest wat deze konste belangt moet de ondervinding leeren.

Manuscriptologische noten

- i [b+]<d>e
- ii vesti[g+]<n>gen
- iii hel[y of p+]<m>
- iv [m+]<M>aijesteit
- v a[-+]<l>le of a[-+]<ll >e
- vi kr[y+]<u>ijs
- vii *Er staat* gedwongen word. Haar ooggen te openen [...]
- viii ve[-]le
- ix *er staat* geshiet
- x [-]schuurt
- xi [-is]
- xii o[p+]<v>eral
- xiii sp[-+]<l>eten
- xiv moet<en>
- xv toesl[-+]<u>ijjt
- xvi da[t+]<n>
- xvii [-+]<t>oestoppen
- xviii *er staat* int water houden leggen
- xix *er staat* wan't
- xx [-s]is
- xxi [ɣ+]<4>
- xxii Kapitale A over kapitale cursieve A geschreven
- xxiii [d+]<e>
- xxiv <met een stokje>
- xxv *er staat* dat
- xxvi [-]kan
- xxvii [-+]<z>e

90 *op drijft* omhoog komt.

91 *daatlyk* onmiddellijk.

92 *groot ijzer* burijn (graveerijzer).

93 *opgesneden* oversnijden.

94 *geremedieert* verbeterd.

- xxviii <stark>water
- xxix *er staat* plaatt
- xxx [-ge-]degen
- xxxi [-men?]ze
- xxxii <niet>
- xxxiii die[+-]<z>elfde
- xxxiv *er staat* datte dat[+t]<d>e of De
- xxxv <men>
- xxxvi *er staat* eest
- xxxvii <vuur>