

JAPANESE ENGRAVINGS.—In a recent number of *Artistic Japan*, the accomplished editor contributes an interesting paper on “Japanese Engraving,” which is credited with a remote origin, dating back more than one thousand years. “Japanese engraving,” says Mr. Byng, “was practised on wood. The design which was to be reproduced was fixed on a board of cherry or other hard wood cut lengthwise. The design was on paper with the right side turned to the block, but its transparence was such that they could trace the drawing on the wood through the paper. Afterwards the intermediate spaces were hollowed out with a chisel, so as to leave only the lines of the picture. The printer then inked the projecting parts, and applied the paper with his hand by the aid of a disc of bamboo filaments. He did not, however, as we might suppose, spread the ink uniformly over the engraving. In order to bring out unlooked for aspects, forms, blank intervals or atmospheric depths, the pigment was manipulated in numberless ways, heaped up on this side, fined down on that, shaded off in others, so that tones of great variety were produced in a single impression.”